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OF SANTIAGO DE GUAYAQUIL**

**FACULTY OF ARTS AND HUMANITIES
SCHOOL OF ENGLISH LANGUAGE**

TITLE OF PAPER

**ANNOTATED TRANSLATION OF THE “TURISMO ALAUSÍ”
WEBSITE AS A CONTRIBUTION TO THE POPULARIZATION
OF THE CANTON OF ALAUSÍ**

AUTHOR:

EMELY DENIS BUCHELI BENALCAZAR

**SUBMITTED IN FULFILLMENT OF THE REQUIREMENT FOR
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PROJECT ADVISOR

SARA RIVADENEIRA ENRIQUEZ

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SCHOOL OF ENGLISH LANGUAGE**

CERTIFICATION

We certify that this research project was presented by **Emely Denis Bucheli Benalcazar** as a partial fulfillment of the requirements for the **Bachelor Degree in English Language with a Minor in Translation**.

PROJECT ADVISOR

SARA INES RIVADENEIRA ENRIQUEZ

DIRECTOR OF ACADEMIC PROGRAM

González Ubilla, Stanley John, M. Ed.

Guayaquil, on the 18th day of March of 2019



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Emely Denis Bucheli Benalcazar

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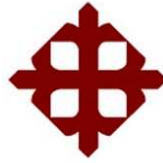
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DEDICATION

To my parents, sister and Matías,

For being my greatest inspiration and support during this long process.

To my grandparents,

Without you, I wouldn't have been able to write about this wonderful place. I love you.

To Gabriel Andrés,

"For every tear, laugh and word. Thanks to you for being my light on my darkest days".

Emely Bucheli Benalcazar



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GRADE

RIVADENEIRA ENRIQUEZ, SARA INES, M.ED.

Project Advisor

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ABSTRACT

This paper was prepared with a view to offering a positive impact to a particular webpage, Alausi's local government official tourism webpage section: "Turismo Alausi", which contains relevant information of a small, yet beautiful city located between the mountains of the province of Chimborazo, in the Highlands region of the Republic of Ecuador. The tourism section offers information about roads, landmarks, activities, and adrenaline-fueled sports, which appeals to national and international audiences seeking adventure and cultural knowledge. Nevertheless, the spread of the information provided through the site mentioned is hindered by the language barriers. Therefore, in an attempt to overcome such barriers, it was necessary to choose applicable techniques and strategies to undertake a translation process that could render quality contents relatable and attractive to the average anglophone tourist. This process was approved and authorized by Alausi's Mayor, who expects to use the outcome as the official translation of the city's webpage.

Keywords: Idiomatic translation, cultural equivalence, Alausi, Highlands, Ecuador, translation quality assessment.

1. INTRODUCTION

Nowadays, cities compete nationally and internationally in inviting as many tourists as possible through websites, which are tools that facilitate information and enable people to discover and learn about places that offer an appealing inventory of tourist attractions.

The website of the canton of Alausi is therefore of great interest, since it offers potential benefits for the commercial and tourist activities of the city, enabling both public and the private sectors to have a chance to profit through on-line ads related to special municipal projects published on the website.

Nowadays, cities have a municipal office in charge of encouraging tourism. For instance, Guayaquil has a public entity (the Municipality of Guayaquil) that creates projects through its tourism office. These projects aim to attract tourists from other provinces of Ecuador and from different countries around the world. In Ecuador, tourism offices from every city are independent from ministries like the Ecuadorian Ministry of Tourism which also covers tourist issues.

The aim of the Municipality of Alausi in topics related to tourism is to provide a website to the city for national and international tourists, focused purely on tourism, to provide basic and appealing information about attractions in the city of Alausi so as to encourage people to visit and get to know and learn about the city (culture, food, artists, history, lifestyle, people, among others).

In this undergraduate project, a translation of Alausi's website (Tourism section) was carried out and rendered into the English language. English is the *lingua franca* of the modern world, and the Internet is the greatest gateway to information that has ever existed; in fact, the Internet is nowadays the number one alternative for research among young and old generations due to flexibility and ease of access to relevant information: news and research papers available at the tip of one's fingers. All types of information can be found on diverse topics from around the world at one click. When people seek tourist destinations they expect the information to be available in their native language or in a language they understand, and here is when an English translation of Alausi's tourism web-page takes importance over any other language. In order

to increase Alausi's popularity, the webpage needs to provide at least bilingual content to its website which can allow foreign (and local) tourists to become interested in the place. Additionally, by doing this, foreigners will find the website familiar and feel free to choose the activities they are interested in. Moreover, this is a project of high importance since it will increase the chances of attracting visitors, especially foreigners from around the world.

Thus, Alausi, a canton located in the province of Chimborazo with a population of about 50,000 inhabitants, could see its tourism thrive and its incomes flourish by conceding a quality translation of its website.

2. PROBLEM

2.1 PROBLEM STATEMENT AND JUSTIFICATION

The aim of this project was to contribute to the sum of resources available for the spread of tourism information through the translation of the tourist website of the Canton of Alausi.

Today's tourism growth is a reality due, in part, to the advantages that technologies offer such as the internet, which provides the population an opportunity to transmit information about international tourist attractions around the world.

It is important to consider that technology plays an important role when disseminating ideas. Most of the information that is needed about other countries cannot only be found in papers and magazines, but also on websites, social media and videos uploaded by recognized book or science researchers.

Foreigners around the world expect to find information written or recorded in their own language.

Some website visitors might not speak English as their official language but there could be a high possibility that they speak the language. English has become crucial at the moment of sharing any type of information, especially tourist material. It is important to remember that English is a lingua franca and at least 50% of the worldwide population read and speak it.

For the Canton of Alausi, it is important to provide a bilingual content to their website to allow foreign users to become interested in the place. Additionally, by doing this, foreigners will find the website familiar and feel free to choose the activities they are interested in. Moreover, this is a project of high importance since it could help to increase the number of visitors per year.

Alausi is a small city in the province of Chimborazo, however, has many touristic attractions. Visitors can go camping, climbing, downhill mountain biking, shop at Alausi markets, attend waterfall tours, and walk through the Historic City Center. Besides, Alausi's most important attraction is its rich and diverse culture. Tourists could learn about the main means of transportation in Ecuador in the 1900's. Alausi has crucial historical information that should be spread internationally.

2.2 RESEARCH QUESTION

- What difficulties might appear when translating a tourist website?
- How will the translator deal with the problems presented in the translation?
- What cultural issues may emerge during the translation process?
- What techniques are useful in the translation process of the “Turismo Alausi” website?

2.3 GENERAL AND SPECIFIC OBJECTIVES

2.3.1 General Objective.-

To produce an annotated translation of the tourism section of the Alausi website through the analysis of linguistic and extralinguistic features of the text to provide readable and functionally appropriate content for foreign target audiences.

2.3.2 Specific Objectives.-

- To identify the possible problems when translating the website and establish the possible solutions to render the translation.
- To carry out linguistic and extralinguistic analysis of the text in order to be able to make informed decisions.
- To render a translation with special attention to the cultural features that the contents of the webpage present.

2.4 LITERATURE REVIEW

To begin with, it is important to define fundamental terminology regarding the translation field, and more importantly, the product this project will offer. Nida and Taber, (as cited in Sulaimaan, 2012), mention that translation is concerned with reproducing in the TL the closest natural equivalent of the SL.

1.- Situate the text within the target culture system, looking at its significance or acceptability.

2- Compare the ST and the TT for shifts, identifying relationships between coupled pairs of ST and TT segments, and attempting generalizations about the underlying concept of translation.

3- Draw implications for decision-making in future translating.

2.5 Source Text

According to the *Dictionary of Translation Studies* (Shuttleworth & Cowie, 1997), the source text is “the text that provides the point of departure for a translation.”

2.6 Target Text

A Target Text (TT), According to the *Dictionary of Translation Studies* (Shuttleworth & Cowie, 1997), is “a text which has been produced by an act of translation.”

2.7 Cultural Equivalence

It means replacing a cultural word in the SL by a TL word; however, Newmark (as cited by Hariyanto, 2016) concluded that "they are not accurate" Thus, the aim of this type of equivalence is mainly to keep intact cultural equivalence of the ST in the TT. By doing this, the reader will be able to understand the cultural features and make comparisons between the target audience culture and the source culture. This can be achieved if a particular word or context is globally known.

2.8 Annotated Translation

This process is used to account for the reasons behind the translator’s choices of the techniques applied on a text and helps to describe the problems that were present throughout the translation process (Oxford Dictionaries,2018).

This technique is normally applied when the translator comes across cultural phrases or expressions, which, if translated in a literal way, would obscure understanding of audiences (standard) and therefore a need for explanation or explicitation arises. Before translating, it is important to consider some steps to secure quality of the product such as reading and evaluating the information, and analyzing what type of techniques are appropriate to apply during the translation process.

2.9 Translation Strategies, Methods and Techniques

2.9.1 Strategies

According to Williams and Chesterman (2002) in their book *The Map: A Beginner's Guide to Doing Research in Translation Studies*, there are three strategies in translation:

1. **Syntactic Strategies:** Changing the sentence structure.
2. **Semantic Strategies:** Redistributing the information over more or fewer elements.
3. **Pragmatic Strategies:** Redistributing the information by adding or omitting information inside the text.

According to Lörscher (as cited by Maloku-Morina) defined that “translation strategies are usually defined as the procedures leading to the optimal solution of a translation problem.” (pg. 167)

Some other scholars, such as Vinay and Darbelnet, posited different taxonomies, regarding the methodology with which the translator should address the text to be rendered, (as cited by Płońska, 2014) on her paper “*Psychology of Language and Communication*.” These are known as direct and oblique translation methods.

2.9.2 Direct Translation Methods

The direct translation methods use structural and conceptual elements of the source language, which are transposed into the target language. This strategy comprises several techniques such as: *borrowing, calque and literal translation*.

When using the borrowing technique, which is considered the simplest method, the translator has to carry the word or expression over directly from

one language (L1) into the other language (L2) without translating. The carried-over words are usually written in italics. For example: *Magtayán, Cubillín, Cerro Soroche, Kapac Ñan, Tres Cruces, Achupallas, Culebrillas and Ingapirca*. By using this technique, the target audience will feel the cultural implicatures of the ST and the translator will transcend linguistic boundaries.

Nevertheless, borrowing is a simple way to enrich a language with the amount of cultural terms contained, but translators should be cautious as García Yebra (cited by Fernandez Guerra, 2012) states “unless we want to maintain a certain local colour or exoticism.” (p. 8)

According to Graedler (2000), the translation procedures of culture-specific concepts are correctly carried out in following steps:

1. Make up a new word.
2. Explaining the meaning of the SL expression instead of translating it.
3. Preserving the SL term without any changes.
4. Choose a word in the TL which seems similar or at least has the same "relevance" as the SL term. (p 3).

Another useful technique for translators is calque. A word or phrase borrowed from another language literally, word-for-word in a translation. This technique is subdivided into four parts: syntactic calque, typographic calque, orthographic calque and paronymous calque. The most useful technique for this research is orthographic calque, which appears in the transliteration of the names of people, places or ethnicities.

On the other hand, literal translation, as said by Newmark (1988), “is the basic translation procedure, both in communicative and semantic translation” (p. 70) and is also known as “word for word translation” which is for him, the first step of a translation.

2.9.3 Oblique Translation

Oblique translation is a useful technique at the moment of translating a document, this method of translation allows direct changes in the structural elements of the TL. The three main methods are: modulation, equivalence and compensation.

Modulation is a translation method that consists of changing the syntactic arrangement of words or expressing the idea using different lexical

categories from the ones in the source text. The phrase used in the source language is not the same as in the target language but both simultaneously convey the same idea. The same can happen intralinguistically to provide naturalness to the translation by changing the grammatical category of words or lexical items.

On the other hand, as Vinay and Darbelnet (1995) stated, equivalence is another translation technique, which is used to describe the same phrases and ideas through different stylistics and structural means. It focuses on the meaning of the perspective of the reader in the target text. Most of the translators tend to sacrifice equivalence since in most of the cases does not transmit exactly the same message of the source text but instead provides the closest explanation in the target language.

Lastly, as Giuseppe Palumbo (2009) stated in Key terms in translation studies “compensation is the use of a translation technique aimed at making up for the loss of a ST effect, such as a pun or alliteration” (p. 21). By using this technique, the translator is able to replace elements from the source text with native terminology or phrases from the target language. The translator must know in deep the source and target languages so as to avoid misunderstanding or confusion among the readers.

There are two types of compensation that are important to use in this paper which are compensation by merging and compensation by splitting.

Compensation by merging, according to Sandor Hervej, Ian Higgins and Michael Loughridge (as cited in Sin-wai, 2004), consists of the condensation of the source text features into shorter ones in the target text. Among a website audience, it is common to observe readers that want to go straight to the information such as food, price, accommodation, etc. This technique offers fewer words for the contents.

On the other hand, compensation by splitting is used when there is no TL word that conveys the same meaning in the source text.

Finally, there is exoticism, which refers to techniques that provide an “alien” sounding target text because the origin of the words is foreign.

2.9.4 Translation Techniques

There are several techniques to translate a text. Jean-Paul Vinay and Jean Darbelnet (as cited by Hurtado & Molina, 2002), established six techniques: Adaptation, borrowing, explanation, generalization, reduction and calque. Likewise, Gabriela Bosco (2017), on her website "*Interpro*", based on the techniques of the authors previously mentioned, determined that there are seven techniques that are common for the translation of texts related to web contents.

According to Vinay and Darbelnet (as cited by Held, 2018), on his book "*Strategies of adaptation in tourist communication: Linguistic Insights*" the adaptation technique is used only in cases when the situation being referred to by the SL message is unknown in the target culture and translators create a new situation for equivalence.

According to Molina (2002), Borrowing is another useful and the simplest technique in which the translator uses the term from the ST in the translation because there is no proper equivalence for the TT. On the other hand, explication or explanation is a technique that, according to Sipka (2015), on his book "*Lexical Conflict: Theory and Practice*", expresses the implicit message in the TL introducing details that are not expressed in the SL.

Additionally, in order to avoid repetitions or ambiguity inside the text, it is common to use of generalization by rendering neutral terms (in most of the cases to keep the style in a document).

Lastly, reduction is a technique used to synthesize information when the translator considers that this information is not relevant in the translation. On the other hand, calque according to Hatim and Munday (2004), consists of the translation of a term by using the structure of the SL. In this method there can be lexical or a structural calque. Lexical calque is modeled by syntactic structure of the target language. Structural calque "introduces a new construction into the language." (p149)

Another important and useful technique is matching (equation and substitution). According to Malone (as cited by Manfredi, 2014), equation occurs "when an element of the source text is rendered by a target element deemed the most straightforward counterpart available schematically." (p. 63) On the other hand, substitution emerges "when a source text element is

rendered by a target element deemed as being other than the most straightforward counterpart available.” (p. 64).

2.10 WEBSITE

2.10.1 Websites, ICT and tourism socialization

Somer (as cited by Sandrini, 2005) considers that “a website contains texts in different forms and formats, usually paired with multimedia contents.

The most outstanding characteristic of web-based texts is the cross-linking of texts or their hypertext components.” (p. 2)

Social media and websites are the genuine evidence of how technology has evolved. As an example of that, people have webpages, which used to be only a platform that some public or private entities used for publishing their magazines in a digital format.

Most contents were a copy-paste from the magazine without taking into consideration the translation of the information or adding cyber interaction between the customers and the sellers, which highly potentializes the buy-sell process of a product or service of any enterprise.

According to House (2001), there are different types of approaches in translation in terms of quality assessment. These approaches depend on: mental approach, presupposing (the view of the residing in the user’s head and last the response-based on the approaches) (p. 3)

Nowadays, with the help of social media, certain tourism websites that are unknown and aim to socialize a destination, find their way of recognition with the help of social networks. Eventually, the information first presented in only one language has to be replicated in a second one, depending on the traffic of visitors. Most of the visitors are seeking to find relevant information of the place such as mobilize, maps, food or accommodation. The more effective and accessible the information is the higher are the chances to popularize a place, product or brand.

“In the past few decades there has been a revolution in computing and communications, and all indications are that technological progress and use of information technology will continue at a rapid pace” (Konsbruck, 2009, p. 1). It is noticeable nowadays that people are always at the presence of technological advances that are currently empowering the global market.

Thus, websites have undergone great progress due to social media growth on a fast speed. Moreover, websites and the internet together have structured a wider form of a tourist branch, which is why in each website, any information related to the place in question can be found in another language.

In every website, it is important to check the content that would be uploaded on the page. As indicated by Chapman and Handley (2010), there are some rules that every single website must have despite the structural differences between the different genres of web documents such as blogs, forums, company websites or discussions. The differences derived from the creative work of web designers are:

1. Titles: The title should be as visible as possible with the name of the industry and it has to be located near the top.
2. Breadcrumb navigation
3. Jump-to-top links: Jump links facilitates the search the information needed by the user.
4. Paging navigation: It is a multi-sequence of pages. It is recommendable to have simple text links on the top to simplify the information.
5. Dates: It is important to update every publication so as to evaluate the currency and relevance of the content.

2.10.2 Webpage and literary devices

Webpage is defined in "*Webster's New World College Dictionary*" (2014) "as a single file on the World Wide Web, providing text and images. It may have hypertext linked with other Web pages at a website".

The main use of a website is to provide general information to the visitor with online advertisement mainly focusing on price, service and availability. Websites whose main target is an English-speaking country, need to include keywords that allow the readers to identify easily the information in this way standardizing the information due to the varieties that exist among the language. The use of keywords is a common technique especially in the tourism field, according to Donohoe & Needham (2006). The use of the keywords allows retrieval of short, current and clear information.

Webpages, tourism and technology turned into the perfect combination in recent decades. As indicated by Ballantyne & Packer (2011). In Ecuador,

this branch is rising and will continue to grow in the future. Many online tools have emerged making the information more accessible, allowing the exchange of comments and experience on an online platform.

There is a high number of visitors willing to learn about Alausi, even though its tourism information site is not in English, as shown in Table 1. Nevertheless, there is a possibility that these numbers increase through offering the information English.

Tourist	Number
Nationals	3934(17%)
Foreigners	19205(83%)
Total	23139 (100%)

Table 1. Visitors to the Website from March 2017 until March 2018.
Source: Gobierno Municipal de Alausí

There are some things that must be considered when translating a website; i.e. when analyzing a webpage, translators can differentiate the types of discourse and the styles used.

Graham M.S. Dann (as cited by Skibitska, 2013), states that “tourism discourse is defined by the wide usage of verbal means which persuade, attract, lure and seduce a lot of people by means of using adjectives, emphatic languaging, metaphors, epithets, hyperboles and other stylistic devices.” (p. 737)

One of the resources that a translator uses in order to express a situation in the best way possible is though figurative language, which creates a unique style of the writer, serving as a compelling text for readers.

The use of keywords, as previously mentioned, is often concentrated at the beginning of the main page. It is important to keep the *style*; for example, English-speaking countries worldwide tend to traditionally write in “five-paragraph essay”, and most of them tend to use a hook (attention gather) and priming the most relevant information by establishing the most important points on the online text.

Some of the most applicable literary mechanisms used in writing in order to grab reader's attention are onomatopoeia, alliteration and hyperbole responsible for creating a mental picture out of the words.

Onomatopoeic words are, according to Wharton (2009), "words that sound similar to the idea they want to represent." This linguistic device provides the reader a vivid image of the message to be transmitted. Proper application of these types of words in a webpage will provide a positive effect on the reader because the descriptions that are commonly used on websites will become livelier and more appealing by using the senses and in this way the webpage visitors will feel identified or at least attracted to the content.

On the other hand, alliteration is defined by Rakin (2015), as another way to apply the sense of hearing into a text. This device works by using the first consonant sound of several words in a sentence, creating a musical effect. The use of this device provokes to the reader the capability to remember the place by the use of this sense.

However, symbolism according to Abrams (2011), is a literary device that occurs when one word has its own meaning; however, it is used to represent something completely different. Using this type of device in website content can help the writer to have the freedom to add double sense to the actual context and evoke interest and universal meaning to whomever is reading.

As a final point, hyperbole is defined by Leech and Short's (2007), as a device that aims to exaggerate a situation to emphasize a particular thing. Even though this device creates prominence and, in a way, overdraws feelings in content, it does not look appropriate for a website.

2.10.3 Localization

Localization is defined as "the provision of services and technologies for the management of multilinguality across the global information flow" (Schäler as cited in Sandrini, 2008, p. 2). The aim of localization is that a specific target audience can use a product, service, etc. without any difficulty within their language.

2.10.4 Style

When a text is translated it is important to keep a style such as the brevity of the text stated by Leech and Short's (as cited by Song, 2007), the

shorter the text is, the more appealing and engaging it becomes. Some website translation experts recommend the use of second person form because it creates a dynamic interaction between the information and the reader.

2.10.5 Website Localization

According to Biau Gil, José Ramón (2005), in their work “*Translation interfaces and non-verbal information in hypermedia texts*” states that it is the process of adapting an existing website to local language and culture in the target market. It is the process of adapting a website into a different linguistic and cultural context— involving much more than the simple translation of text.

2.11 The Layout

At the moment of translating any kind of website, it is important to learn some background about the target audiences who will read the information. According to Nielsen (2006), in this particular case, there was no need to make improvements to the website style because the target was mainly western countries. A western style is in F-shaped pattern, so the reader will read the most relevant information on the left side of the screen. On the other hand, if the target audience had been Arabic the style would have been totally different due to the fact that they read from right to left thus “localization” should have been applied at the moment of rendering the translation. Even though in this research paper there was no need to change the style, it is important to consider these details since they can affect the final product.

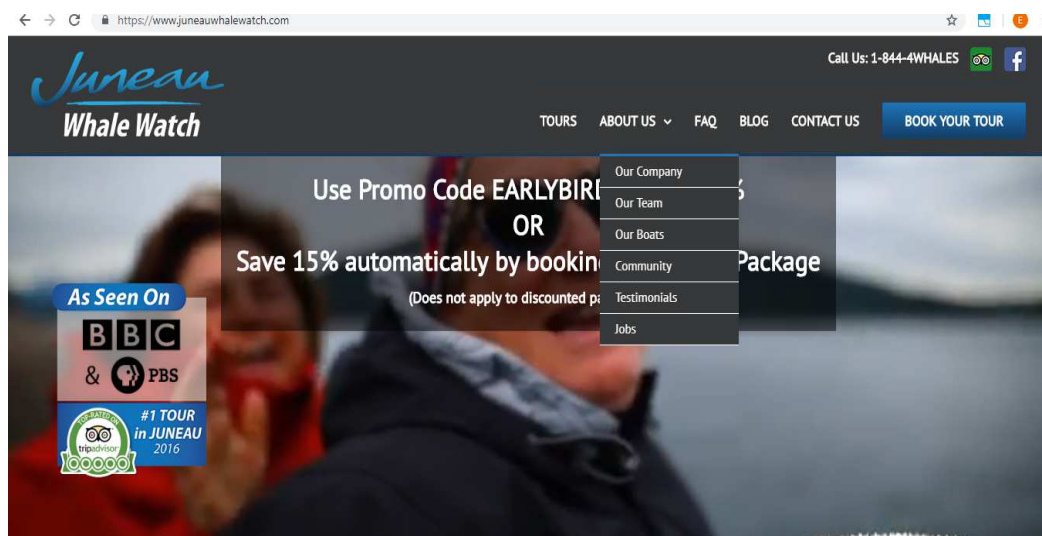


Image 1. Sample of western style.

Source: Juneau whale watch

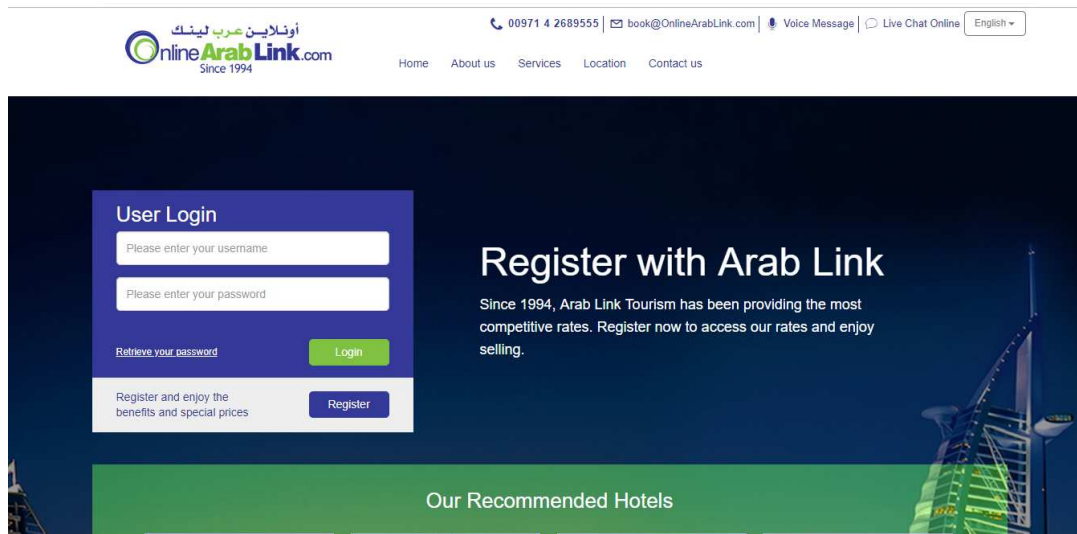


Image 2: Sample of western style
Source: Online Arab Link

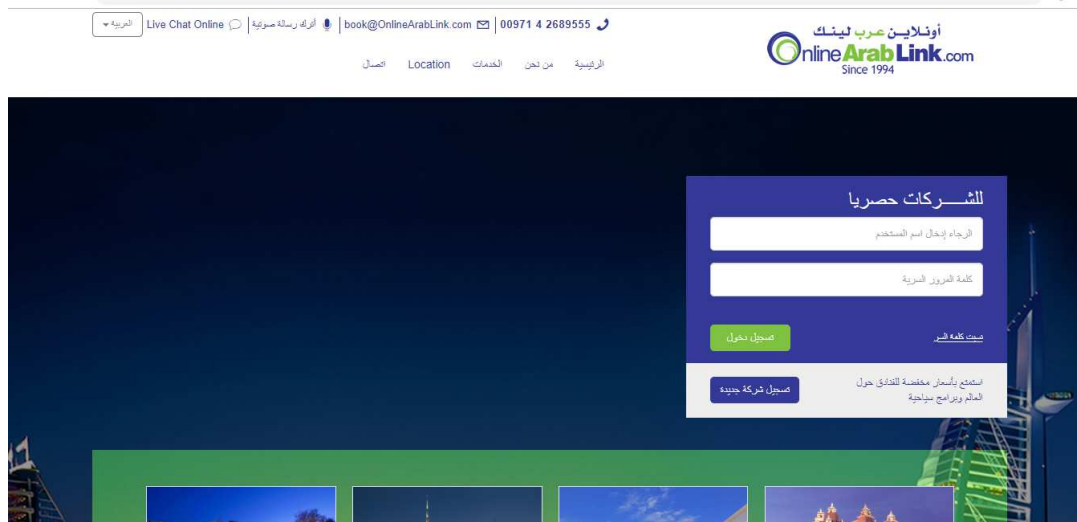


Image 3. Sample of Arabic Style
Source: Online Arab Link

2.12 Linguistic Analysis

The aim of every web text depends on different factors such as the text's function, subject, and intended audience, which must be considered before translating.

2.12.1 Textuality

Neubert and Shreve,(as cited by Mikhchi, 2011), define *Textuality* as a complex set of features that have to be considered within the texts. Textuality is a property that a complex linguistic object assumes when it reflects certain

social and communicative constraints."(p. 49.) In other words, it is the placement of words and the interpretation of the reader.

Translating an intercultural text means that the translation takes place in a concrete, definable situation that involves members of different cultures, and that languages and culture are inseparable, as posited by Valero-Garcés (2008).

According to Beaugrand and Dressler (as cited by Mikhchi, 2011), there are "Seven Standards of Textuality"; it is necessary to use them in order to make a communicative text.

1. Cohesion (writer oriented)
2. Coherence (writer oriented)
3. Intentionality(writer oriented)
4. Acceptability (depend on the reader)
5. Informativity (depend on the reader)
6. Situationality (depend on the reader)
7. Intertextuality

2.12.2 Cohesion

B. and Dressler (1981) state that cohesion is the grammatical and lexical link in a text that holds it together and provides the meaning. It allows connection among the actual words and expressions liable to be seen or heard.

2.12.3 Coherence

It is the product that combining every paragraph, sentence and phrase contributes the meaning of a text, as posited by Brostoff, (1981). According to Sosyal Bilimler Dergisi in his work *Journal of Social Sciences* (2007) states that "it is the product of two basic factors: paragraph unity and sentence cohesion" (p. 274)

2.12.4 Intentionality

According to Sealer's framework, (cited by Toury 2008), the term intentionality refers to "the capacity of the mind to represent objects and states of the affairs in the world other than itself." (p. 345)

2.12.5 Informativity

According to Blackburn and Boss (as cited by Al-Azzawi, 2009), show that informativity can be treated as an entailment problem: a piece of new information is informative with respect to a discourse context, and old and general world knowledge.

A translator should not only focus on the discourse or pragmatic level but also on the phonological, morphological, syntactic and semantic ones.

2.12.6 Phonetics

Also known as phonology level of sounds. According to McCarthy (2014) Phonetics is characterized by the set of sounds on a system that helps to make distinctions according to the meaning based on its particular sound classification.

2.12.7 Morphology

Morphology is the level of meaning constituents, as stated by McCarthy Corinne, in her work *Morphology, How Are Words Formed* (2014). It corresponds to root words and affixation. This category allows to analyze the minimal form in a language and its construction.

2.12.8 Syntax

This category analyzes the structuring of sentences. According to Ramchand (2008), it basically concerns the arrangement of words into meaningful strings or clauses. This can include the word order or addition of terms.

2.12.9 Semantics

According to Raymond Hickey in his book *Levels of language*, Semantics is the study of relationships among words and the meaning they construct. This particular linguistic level of analysis needs to be studied under different perspectives and interpretations of the utterance.

2.12.10 Pragmatics

Raymond Hickey (2012) states that this category “refers to the study of meaning of sentences on a specific situation”. (p. 4)

2.13 Extralinguistic Analysis

2.13.1 Hypertextuality

Mirenaya (2015) states that hypertextuality is the changes that one text can encourage in another. He established that most of the texts are hypertextual and it is quite hard to recognize the hypotext (a previous text, which serves as the main source of a subsequent piece of literature.)

It is important to know that the jargons used in fields such as medicine or law are considered specialized language, they must be translated within their proper characteristics and styles.

3. METHODOLOGY

This research project stands on a linguistic and extralinguistic analysis of a crosslinguistic transfer from a given Source text in Spanish (website) to a Target Text in English. The purpose of this work is to provide analysis, clarification, and classification of techniques used by the translator of a document containing geographic, cultural and tourist information that is available to foreign audiences desiring to visit the city of Alausí. This linguistic analysis is based on the target-oriented translation method proposed by Gideon Toury (1995) who defined three research approaches in translation: function, process and product oriented translation.

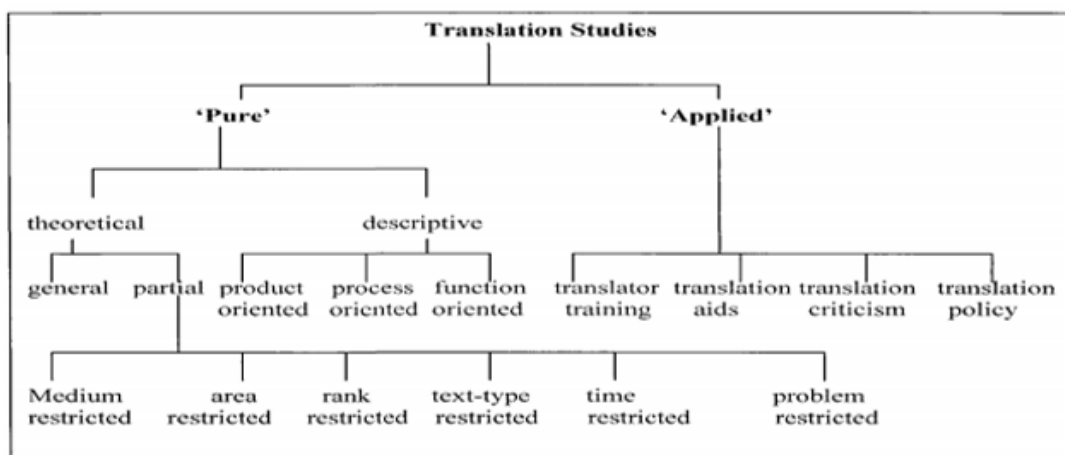


Chart 1: Holme's map of translation Studies: (From Toury 1995:10)

Based on Toury's chart there are three main types of research within Descriptive Translation Studies (DTS): Product-Oriented, Process-Oriented and Function-Oriented.

- a) Product-oriented: an examination of existing translations. This involves the description of a single Source Text –Target Text pair or a comparative analysis of many TT in the same ST.
- b) Function-oriented: It includes the description of the “function” in the socio-cultural situation. (Basically studies the context.)
- c) Process-oriented: It concerns the ideas that cross the translator's mind in the process of translation.

3.1 INSTRUMENT

3.1.1 Annotations

The analysis of this research project was carried out through charts that contain the annotations or the relevant information liable to analysis before translating a website. These annotations account for the choices made, making use of some methods, strategies and techniques previously mentioned and that were useful during the translation process, taking into consideration as a primary concern the correspondence of function of the text between the ST and the TT.

3.1.2 Table of WH- questions

Before translating, it is important to render an exploration of the information provided by the website in order to determine the Skopos of the translation as well as who will be involved in its reception and also in the transmission of the material in question. Using the following WH- questions translator will be able to organize ideas, time and also the proper technique for the transfer process.

The model to be used is Nord's (1997):

WH- Questions	Answers
Who transmits	On what subject matter is s/he to say
What for	What
By which médium	In which order
Where	Using which non-verbal elements
When	In which words
Why	In what kind of sentences/ In which tone
With what function	To what effect?

3.2 Linguistic Level

The following chart is focused on techniques that were applied during the translation process.

	SOURCE TEXT	TARGET TEXT
Phonetic Level		

Morphological Level		
Syntactic Level		
Semantic Level		
Pragmatic Level		

3.2.1 TABLES FOR EXTRALINGUISTIC ANALYSIS OF FINDING

EXTRALINGUISTIC ELEMENTS	
EXOTIC LANGUAGE (HISTORY, PROPER NAMES, TERRITORY, ALAUSI, ACTIVITIES, DIVERGING MEASURING SYSTEMS, TOOLS)	
INTERFACE (WEB BUTTONS, TOOL BARS, LINKS)	
IMAGES (PICTURES, MAPS)	
CHARTS	

4. FINDINGS

4.1 Analysis of ST

Who transmits

The author(s) of the website wrote the text in such a way that they could boost a feeling of proximity and familiarity among the audiences. The primary function of the text is informative; i.e. it aims to inform the community about the tourist attractions of the canton.

Additionally, it can be said that the person knows how to transmit the information in a way that it is readable and understandable for tourists eager

to know about the destinations described. The tourism section of the site also can be said to possess some traces of the operative function described by Katharina Reiss in her book *Translation Quality Assessment* published in 2014.

To whom

The Source Text appears to be targeted to a Spanish speaking audience, nonetheless, after careful reading, it is safe to infer that the text itself was written specifically for an Ecuadorian audience, or at least, for an audience who is familiar with the country.

An example can be found in the section of Tourism – Touristic guides - Community Tourism Guides, when the text states that the canton of Alausí is located some kilometers away from the city of Riobamba and the Chanchan River. A foreigner (or a person not fully familiar with Ecuador) will most certainly not recognize this description, for Riobamba is not an international destination nor does it have a great Ecuadorian landmark (this appellation could be given to the Galapagos Islands or to the city of Quito, the “Middle of the World”); not even an Ecuadorian citizen might be able to find the Chanchan in a map. Another example can be found in the section Tourism – Tourist guides -Community Tourism Guides, when the text mentions “typical” food; an Ecuadorian audience will fully realize that this is the “typical food” of the region of Highlands while a non-Ecuadorian might assume this kind of food is available in every other canton, even on the Coast, which is not the case.

What for

It is clear that the aim of the local government of Alausi is to attract as many local and foreign tourists as possible persuading them to come to the city and visit its surroundings, its landmarks and its colorful and bright events full of joy and human warmth that characterize it. However, the text can only reach an Ecuadorian audience or, to an extent, Spanish speaking audiences. The text is written in a way that it can only be understood by people with a certain degree of knowledge of the country.

By which medium

The Municipality of Alausi wants to attract as many tourists as possible by offering them a website that has a whole section devoted to publishing everything related to tourism and the reasons why people should visit Alausi using narrative and persuasive paragraphs.

Where

The source was designed and produced in Ecuador, probably in the city of Alausi itself.

When

Although the Source text does not show time of production, the lowest part of the website shows a copyright notice that says that it is powered by “Keops Soft © 2003 - 2018”, so it is presumed that the website was produced very recently in the year 2018; however, there are not elements that might provide evidence of the exact day or date when it was published.

Why

The reason why the Municipality of Alausí wants to attract more tourists is one that is both short-term and long-term. The short-term reason is related to its economy and revolves around both public and private spheres. More tourists means more economic activity in the canton (i.e. more commerce), which would follow more taxes collected, and this would signify an increase of this type of income, therefore an increase of the local government’s revenue. In the private sphere, more tourists would increase the sales of Alausi’s both small market traders and artisans, and regular businesses (e.g. hotels, restaurants, travel tours, etc.); giving them a chance for economic growth and well-being. In the long-term, the increase of tourist flow could give Alausi an opportunity to become not just a national destination, but an international one.

With what function

The section of the website that is aimed at tourism is an attempt to attract potential tourists by offering the information regarding local events and visiting local communities. This is mentioned in the section of community tourism guide.

Such example can be found on the website: section Tourism – Tourist guides -Community Tourism Guides. Tourists can also enjoy the outdoor activities such as climbing, hiking and exploring as mentioned in the section of Tourism – Tourist guides – Adventure Trip, as well as the festivals of the canton like bullfighting evenings and the San Pedro de Alausi Festival (Saint Peter of Alausi Festival).

4.2. Analysis of the TT

Who transmits

Same as the ST.

To whom

The addressee of the TT is different from the addressee of the ST. While the ST is produced for Spanish speaking audiences only (e.g. the average Ecuadorian citizen, or at least, the average Latin American tourist), the TT is targeted to the Anglophone audience eager to know about South American tourist destinations, which implies a much wider audience since, according to the BBC (2018), “The World Economic Forum estimates about 1.5 billion people around the world speak [English] [...]”. Conversely, the Spanish speaking population is only 437 million, out of whom, 23,139 visitors were counted with the period from March 2017 to March 2018.

What for

Same as ST.

By which medium

Same as ST.

Where

Same as ST.

Why

Same as ST.

With what function

Same as ST.

4.3. Linguistic Analysis

The following charts present the analysis developed by extracting the lexical items that would posit translation problems at the different linguistic levels of analysis throughout the whole Source Text.

4.3.1 Phonological Level

Linguistic Level	Translation Techniques	ST	TT
Phonological Level	Borrowing with phonological equivalent	Tolte-Pistishi	Tolte-Pistishi /Talte/ /Pees-tee.shee/
Phonological Level	Borrowing with phonological equivalent	Shigras	Shigras /Sheegras/
Phonological Level	Borrowing with phonological equivalent	Trapiches	Trapiches /Trapeeches/
Phonological Level	Borrowing with phonological equivalent	Guarapo	Guarapo /Warapo/

In order to convey a communicative rendering for an English speaking TT audience, but at the same time transmit local features and raise awareness of the local culture, it is necessary to preserve alien looking lexical items in the TT. By carrying over the term and using a phonological equivalent, the target audience will have the possibility to grasp an understanding of how to pronounce local words in Spanish or Quichua increasing their chance to be in touch with the locals, identifying words that are meaningful and tightly linked to local culture.

Linguistic Level	Translation Technique	ST	TT
Phonological Level	Borrowing	Puñuma	Puñuma
Phonological Level	Borrowing	Rumiñahui	Rumiñahui
Phonological Level	Borrowing	Doña	Doña

The words chosen above belong to the phonological level. The diacritical marks, such as the tilde (/ˈeɲe/) in the letter n, transmit more accurately the characteristic sound of Spanish and Quichua thus the peculiarities of the local culture. The text also contains last names where this diacritical mark appears, and all of them were kept to for similar purposes of preservation of identity and culture. For instance, the word “Doña” is used to address an adult (woman). This word implies or shows respect and it is commonly use when youngsters address the elderly. That term was also borrowed to the TT. Nevertheless, an equivalent term could be the “Mrs.” or “Madame” but these do not fully convey the meaning and usage of the lexical item since ‘Doña’ is followed by a given name while Ms. is followed by a full name or a last name.

4.3.2 Morphological Level

Linguistic Level	Translation Techniques	ST	TT
Morphological Level	Matching substitution	Inicio	Home
Morphological Level	Matching substitution	Directorio	Contact
Morphological Level	Matching substitution	Paseo Virtual	Virtual Tour

The words on this chart belong to the morphological level. These terms are embedded in the access buttons of the principal page of the website (“Turismo

Alausí”). Regularly these bottoms are located at the corner of the site or the top of the page where users are most likely to see them first. The use of standard terms was favored over the choice of the most straightforward match to allow the user’s immediate recognition of the navigation options.

4.3.3 Syntactical Level

Linguistic Level: Syntactic Level	Translation Technique: Compensation in place
Source Text:	
<p>1 Bienvenidos al cantón Alausí en la presente guía turística usted conocerá 2 las riquezas ancestrales que poseen las comunidades de Nizag y Tolte 3 Pistishi a través del turismo comunitario que día a día ofrecen al visitante, y 4 son quienes aún conservan la soberanía Alimentaria pues sus productos 5 son cultivados de manera orgánica.</p>	
Target Text:	
<p>1 Welcome to Alausí! 2 This tourist guide will help you learn about the ancestral richness of the 3 <i>Nizag</i> and <i>Tolte Pistishi</i> communities, which have kept their natural 4 practices of organic techniques to grow their food until this day, while their 5 roots have remained intact. The tourist service department provides this 6 information through the community tourism program.</p>	

This portion of the rendering reflects a case of compensation in place, which is the shifting of elements found from the arrangement proposed by the Source Text into a different one in the Target Text in order to create an effect of fluent flow of the ideas since the TT demands proper order of the information for the desirable TL style. It was necessary to use punctuation and short sentences making it readable for the Target audience (English speaking audience).

4.3.4 Semantical Level

Linguistic Level	Translation Techniques	ST	TT
Semantic Level	Explication	Benalcázar	Benalcázar (military chief)
Semantic Level	Explication	Rumiñahui	Rumiñahui (Inca King)
Semantic Level	Explication	Puzún	Puzún (stomach)
Semantic Level	Explication	Tributo de las Aves	“Tributo de las Aves” (Tribute of the Birds)
Semantic Level	Explication	Pachamama	Pachamama (Mother Earth)

At this level, the use of the translation technique “explication” was needed. There were some terms in these particular abstracts of the text used without any kind of background information. At the moment of translating this type of texts, it is important to provide some background information so the reader will approach the TL culture smoothly, in this case the tourist will be able to read and dive into the local scenario. Not assuming that the reader already knows the information is a key element for the success of this communicative situation keeping in mind that an individual who reads a translation does not have access to the original language, hence they are not part of the culture and it is not common for a foreigner to know about the things that concern the history and practices of the locals, Ecuadorians in this case, who have read or at least been talked about this information whether at school or any moment in life. Some of the words are: “Rumiñahui”, who was a warrior that that belonged to the nobility; in order to clarify who he was, the general information was glossed in parentheses.

On the other hand, the term “Benalcázar” is hard to infer. The reader would not be able to identify it as a place, a name or a last name; just the locals would

be able to point at it as a person, more specifically, a Spanish military. Therefore, the explanation of Benalcázar's role will transmit not only the fact of the power, but also the fact of it being an individual.

Another example are the words in Quichua "Puzún" and "Pachamama" commonly used in the highlands because of the interference of the language spoken by the indigenous people of the area. Puzún means stomach. In contrast, the word "Pachamama" implies the naming of a goddess worshipped by the indigenous people (from the Andes). According to indigenous mythology, this goddess controls the plantation of the population and somehow embodies the mountains and whenever she was not pleased her punishment was provoking earthquakes to her servants or worshippers.

4.3.5 Pragmatic Level

Linguistic Level	Translation Techniques	ST	TT
Pragmatic Level	Merging	Danza típicas de la comunidad	Folklore

At the pragmatic level, there are words such as "Danza típicas de la comunidad", which was translated as "Folklore." Through quick research, it was determined that the definition of Folklore does not only apply to traditional dance, but also for typical food, wardrobe, legends, music, among others. Notwithstanding the fact that the source text in Spanish does not transmit side meanings besides that of dancing, the description in the guide included details like the ones mentioned.

4.4. Extralinguistic Analysis

4.4.1. Proper Names

Proper names	Technique	ST	TT
Demonyms	Modulation	-Nigzeños	- locals from Nizag
		-Lausies, Chanchanes y Mitimaes	- locals from Alausi, Chanchan, and Colta
		-Cultura Cañari	- <i>Cañari</i> culture

The words Nigzeños, Lausies, Chanchanes and Mitimaes appear in the section “Alausi,” referring to the denomination of the people from specific geographical location in Ecuador. Such words are classified as demonyms, words that make allusion to the origin of the person regarding their place of birth. Additionally, Chanchanes and Mitimaes used to refer to a set of Indigenous people (from the Inca Empire) sent to serve on any duties they were requested; however, the terms are no longer used to refer to these particular implications.

For the rendering of the words classified as “demonyms” it was necessary to make changes to the structure or role they have within the sentence; i.e., instead of using them as adjectives, the structure was modulated in such a way that they are now seen as nouns.

4.4.2 Proper names (rocks, hills and mountains)

Proper names	Technique	ST	TT
Rocks, Hills and Mountains	Borrowing	Pulpulito, Sasquin, Archipungo y Tintillay Zoroche, Azul, Vayapungo y Yanaurco	Pulpulito, Sasquin, Archipungo and Tintillay Zoroche, Azul, Vayapungo and Yanaurco

This category created to group the words in the text that refer to geographical features, which are found in the surroundings of Alausi and the Andean region. Terms such as “Pulpulito, Sasquin, Archipungo and Tintillay” were found in the text referring to types of rocks from the region. The technique applied in this case was also borrowing. The application of a different technique; for instance, generalization, would have implied the use of the hypernym “rocks”, consequently, causing a loss since rocks of the same nature cannot be found in any other place.

A similar process was carried out in the case of hills: “Zoroche, Azul, Vayapungo and Yanaurco”, which are located around the Ozogoché lagoon. These hills are some of the main attractions in this particular lagoon located an hour away from Alausi. The hills are about 4600m with sharply crested ridges and sharp peaks. Most wild animals such as bears, rabbits and deer live in the area because of its low temperature.

4.4.3 Names (Local practices and tools)

Names	Technique	ST	TT
Local practices and tools	Borrowing	Guarapo	Guarapo
		Trapiche	Trapiche
		Shigras	Shigras

The words in this chart -guarapo, trapiche and shigras- were classified within a category of local practices and tools since their nature is similar, hence the strategy chosen for translating them. When dealing with culture-bound terminology and the dual function of the text demands a source-oriented technique, one of the most common is borrowing. The ideal situation would be to gloss them (explication); however, the translator needs to consider space constraints. If the need emerges, the following glossing is proposed.

- *Guarapo*: It is an alcoholic beverage made of sugar cane. It is typically drunk in the highlands. This term was kept so as to give foreigners a taste of the culture of the place and encourage or persuade them to try

this local brew. Additional information about this brew is that its main ingredient is sugar cane, which is a natural resource cultivated not only to produce sugar or liquor but also this natural beverage.

- *Trapiche*: this term is an ancestral word that refers to a mill made of wooden rollers and pulled by horses, donkeys and similar animals. Trapiche was used to extract cane juice. Depending on the culture and region there were different type of tools that helped locals cook or build according to their needs.
- *Shigras*: quick research is required to find out what this word means. On the website, there is information about the traditional attires used by local women; they also mention the fabric, design and manufacturing process the attires demand. “Shigra” is an artisan bag made of very resistant dyed *cabuya* fiber. This fiber comes from the plant called *magueys*, very commonly cultivated in the Andean west.

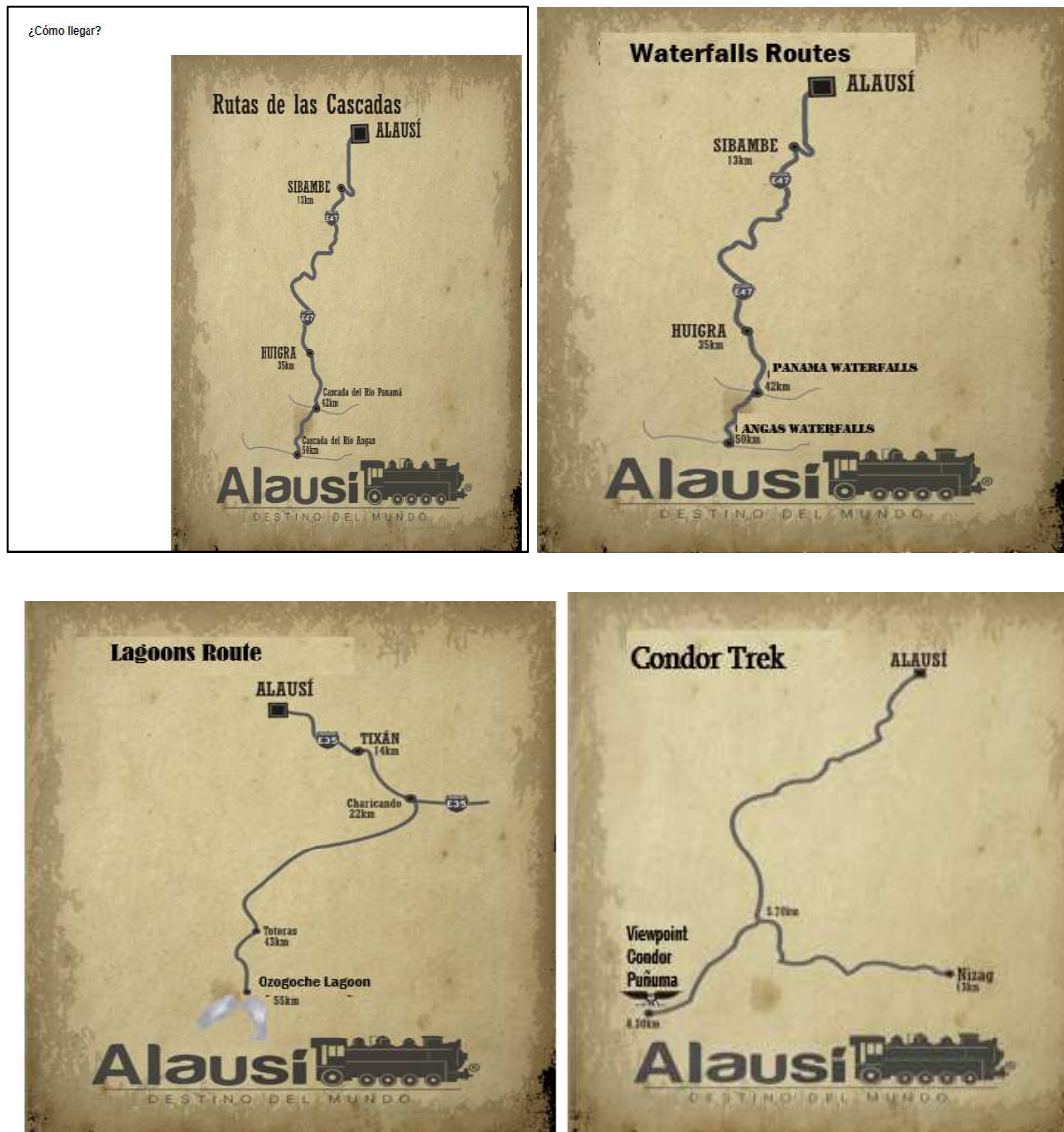
4.4.4 Diverging measuring systems

Names	Technique	ST	TT
Diverging measuring systems	Foreignization or adaptation	-(8 °C a 19 °C.)	-(46°F to 66°F)
		- 2000kg o 40qq	-2000-4000kg

Foreignization is frequently used when the translator attempts a communicative approach. For instance, scales that provide specific information about weather and temperature can be adapted depending on the systems used internationally or by the target audience.

- One of the examples taken from the source text is the scale of temperature (8 °C -19 °C), where the translator needs to change the Celsius temperature indicator (°C) to Fahrenheit (°F). The correspondent numerical equivalence was made to bridge the differences among Anglophone countries such as the United States, where the Fahrenheit scale is used for measuring the weather.
- The other case is the ST (2000kg or 40qq). This string, apart from adaptation, demanded unifying criteria since two systems are used at the same time. In this case the kilogram system was favored.

4.4.5. Images: Maps and pictures

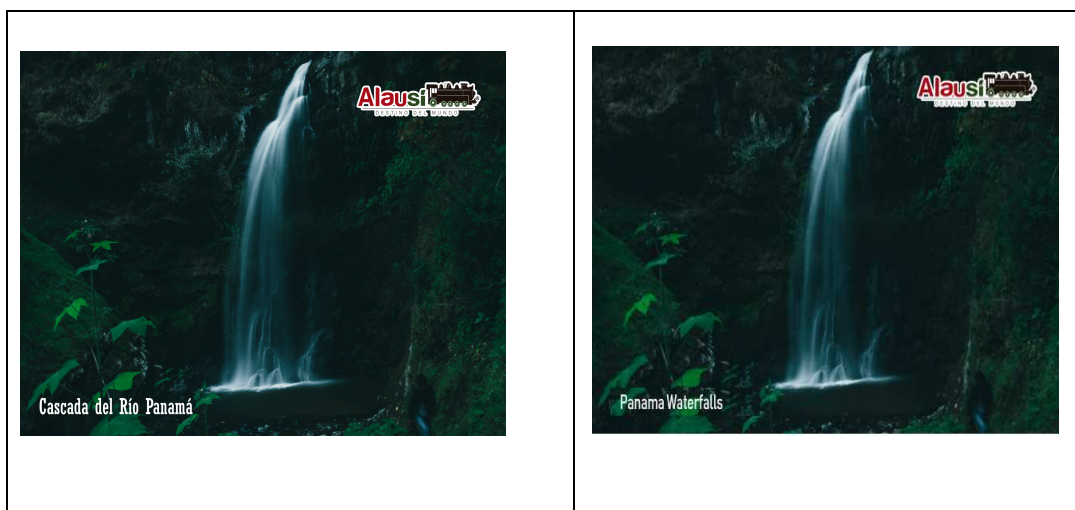


The pictures above show the translation of certain words embedded in the maps, such as “trek” meaning “ruta”. It is important to show parallelism considering the match of the semiotic elements with the textual ones.

The local names of the cities from the canton Alausi, such as Huigra, Simbambe and Nizag were kept the same so foreigners will be able to arrive at their destination.

4.4.6 Picture names

SOURCE ELEMENT & TEXT	TARGET ELEMENT & TEXT
 <p data-bbox="373 936 619 967">Tejedora de Shigras de Nizag</p>	 <p data-bbox="922 927 1136 954">Weaving Artisan From Nizag</p>
 <p data-bbox="671 1413 815 1444">Lagunas de Ozogoché</p>	 <p data-bbox="1230 1424 1315 1442">Ozogoché Lagoon</p>



ST	TT
Tejedora de Shigras de Nizag	Weaving Artisan From Nizag
Lagunas de Ozogoche	Ozogoche Lagoon
Cascada del Río Panamá	Panama Waterfalls

All websites have characteristic features such as title bars, main content area and descriptions below images. In this particular case, the latter provide supplementary information that may need clarification in the target text. The aim of this particular webpage is to create interest among the audience through the images related to culture, places, food and people. By observing fascinating and colorful pictures about the culture, foreigners are able to create a vivid image about their future destination, increasing the chances to visit the place. The technique applied in this section was also calque, which helps keep the essence of the culture. Some examples found on the site were:

“Tejedora de Shigras de Nizag,” translated as “Weaver Artisan From Nizag.”

“Lagunas de Ozogoche,” translated as “Ozogoche Lagoon.”

“Cascada de Río Panamá,” translated as “Panama Waterfalls”, among others.

4.4.7. Charts

SOURCE TEXT

Ciudades	Comunidad	Tiempo
Alausí	Nizag	40 minutos
Riobamba	Nizag	2 horas 40 minutos
Quito	Nizag	5 horas 30 minutos
Cuenca	Nizag	3 horas 30 minutos
Guayaquil - Alausí	Nizag	3 horas 40 minutos

TARGET TEXT

Cities	Community	Estimated time
Alausí	Nizag	40 minutes
Riobamba	Nizag	2 hours 40 minutes
Quito	Nizag	5 hours 30 minutes
Cuenca	Nizag	3 hours 30 minutes
Guayaquil – Alausí	Nizag	3 hours 40 minutes

In this category the same chart was recreated, but keeping the names of the places as well as the cities mentioned above. The information was translated with standardized terms in order to avoid any kind of misunderstanding and also to provide direct, current and appropriate information to the target audience. The font and the colors were kept the same in order to retain the style of the website.

4.4.8 Interface: Web Buttons

SOURCE TEXT



Most of the websites have a characteristic button that could be rectangular or rounded with a description in the center. On this particular website there are

not only adverts but also underlined hyperlinks that will open a new page and the visitor will find significant information about the place, prices and guided tours. All the terms used as home buttons were standardized. Most of the buttons found on online pages are standard in order to facilitate the information to the reader when surfing the site.

5. CONCLUSIONS AND RECOMMENDATIONS

The translation of tourist material requires exhaustive analysis of culture-bound features as well as background information regarding the indigenous languages spoken within the country (e.g. indigenous languages in South American countries), the practices of the local communities, the typical food, sights among others.

Reaching insights into the context and contents of the SL and the ST represents a time-consuming task for a translator who has to dive into stylistic features, register, unknown terminology and local traditions. All these details have to be carefully examined at the moment of rendering a quality translation for the intended audience.

Additionally, translating a tourist website does not only require a knowledge of linguistics and translation processes, but also of computer science. Translators that work independently must at least possess intermediate knowledge of computer science, since it is important to analyze the multimedia content displayed on the website, which demands for time and creativity.

A translated website can be considered a door to the internationalization of a tourist destination implying an expansion of the thriving industry of tourism round the world.

Through the execution of this project, a lot of knowledge about this complex subfield of translation has been gathered. Therefore, some recommendations are added to this section.

It would be a good idea for future managers of this and other website to constantly upload information in order to keep the site as updated as possible so visitor can find the most accurate information.

Being aware of every cultural aspect of the source and target is a crucial factor for translators. This becomes particularly important when they are faced with texts loaded with cultural content.

It is important to have into consideration the main purpose of the translation in order to choose a suitable technique and strategy into the text in order to have an effective result.

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APPENDIX

<p>Sección: Turismo – Guías Turísticas – Turismo Comunitario</p>	<p>Section: Tourism – Touristic guides – Community Tourism</p>
<p>1 Nizag - Tolte Pistishi</p> <p>2 Cantón Alausí:</p> <p>3 San Pedro de Alausí se encuentra 4 ubicado a 97 Km de la ciudad de 5 Riobamba forma parte de la 6 cordillera de los Andes en la Hoya 7 del río Chanchan, lo conforman 9 8 parroquias rurales y 1 urbana, en 9 el año 2001 fue declarado como 10 Patrimonio Cultural del Ecuador.</p> <p>11 Bienvenidos al cantón Alausí en 12 la presente guía turística usted 13 conocerá las riquezas 14 ancestrales que poseen las 15 comunidades de Nizag y Tolte 16 Pistishi a través del turismo 17 comunitario que día a día 18 ofrecen al visitante, y son 19 quienes aún conservan la 20 soberanía Alimentaria pues sus 21 productos son cultivados de 22 manera orgánica.</p>	<p>1 Nizag - Tolte Pistishi</p> <p>2 Canton Alausí:</p> <p>3 Alausi, declared Cultural Heritage 4 of Ecuador in 2011, is located 5 97km from the city of Riobamba. 6 Alausí is part of the Andean 7 Mountains and is made up by 10 8 parishes: 9 rural and 1 urban.</p> <p>9 Welcome to Alausí!</p> <p>10 This tourist guide will help you 11 learn about the ancestral richness 12 of the <i>Nizag and Tolte Pistishi</i> 13 communities, which have kept 14 their natural practices of organic 15 techniques to grow their food until 16 this day, while their roots have 17 remained intact. The tourist 18 service department provides this 19 information through the 20 community tourism program.</p>

<p>23 Alausí Turístico:</p> <p>24 El turismo en el medio rural es 25 parte del conjunto de actividades 26 productivas que se llevan a cabo 27 en las localidades campesinas, 28 permitiendo mantener 29 experiencias culturales y 30 turísticas en cada uno de los 31 pueblos siendo socialmente 32 solidarios con una efectiva 33 cooperación entre los miembros 34 de la comunidad y entre 35 comunidades.</p> <p>36 COMUNIDAD DE NIZAG</p> <p>37 UBICACIÓN:</p> <p>38 La comunidad de Nizag es parte 39 del casco urbano de la matriz del 40 cantón Alausí, se encuentra 41 ubicada al sur de la provincia de 42 Chimborazo, es uno de los 43 pueblos ancestrales que aún 44 conservan su dialecto, rasgos 45 culturales y manifestaciones 46 folclóricas. A pesar de ser una 47 zona montañosa su temperatura 48 varía entre los 8 °C a 19 °C.</p> <p>49 TURISMO COMUNITARIO:</p>	<p>21 Tourism in Alausí:</p> <p>22 In rural areas, tourism is part of a 23 number of productive activities 24 that allow visitors to experience 25 the local culture in each town 26 through social cooperation 27 among communities.</p> <p>28 NIZAG COMMUNITY</p> <p>29 LOCATION:</p> <p>30 The Nizag community is located 31 in the urban area of Alausi, south 32 of the Chimborazo province. 33 Nizag is one of the towns that has 34 preserved their dialect, folklore, 35 culture and traditions. Despite 36 being a mountainous area, 37 temperatures range from 46°F to 38 66°F</p> <p>39 COMMUNITY TOURISM:</p>
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<p>50 Esta comunidad trabaja en el 51 turismo comunitario desde el año 52 2009, siendo operado por el 53 personal de la misma localidad, 54 está formado por 23 socios en 55 coordinación directa con la 56 comunidad y son quienes hacen 57 realidad el turismo de gestión en 58 todo su territorio.</p> <p>59 SERVICIOS QUE OFERTAN: 60 RESTAURACIÓN: 61 Luego de realizar las diferentes 62 actividades los turistas se 63 trasladarán al comedor 64 comunitario donde pueden 65 servirse la comida típica 66 elaborado por las señoras 67 artesanas de la localidad, 68 tomando en cuenta los diferentes 69 procesos de cuidado en la 70 elaboración y manipulación de 71 alimentos. Sus recetas son cien 72 por ciento naturales ya que son 73 productos que siembran en sus 74 propias tierras.</p> <p>75 ACTIVIDADES TURÍSTICAS:</p> <ol style="list-style-type: none"> 1. Actividades espirituales, religiosas y cosmovisión 2. Ecología naturaleza y vida silvestre 3. Caminatas y cabalgatas hacia la nariz del Diablo 	<p>40 The Nizag community has been 41 working under a community 42 tourism scheme since 2009. A 43 group of 23 partners, local 44 residents, are in direct 45 coordination with the community 46 and manage tourist initiatives in 47 the area.</p> <p>48 SERVICES OFFERED: 49 FOOD AND BEVERAGE 50 SERVICE:</p> <p>51 After their activities with their 52 locals, tourists are guided to a 53 community food and beverage 54 service where local female cooks 55 will offer them typical dishes. 56 Each ingredient used for making 57 the dishes undergoes different 58 processes of food preparation 59 and handling. The products are 60 cropped in their own lands.</p> <p>61 TOURIST ACTIVITIES:</p> <ol style="list-style-type: none"> 1. Religious and spiritual activities, and cosmic worldview. 2. Ecology, nature and wildlife 3. Trekking and horseback riding to the “Devil’s nose”
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<p>4. Proyectos de conservación</p> <p>5. Convivencia con la comunidad</p> <p>6. Guianza</p> <p>7. Danzas típicas de la comunidad.</p>	<p>4. Conservation projects</p> <p>5. Sharing with the community</p> <p>6. Tour Guide</p> <p>7. Folklore</p>
<p>76 ACCESO:</p>	<p>62 ACCESS:</p>
<p>77 Existen dos vías de acceso por la</p> <p>78 panamericana sur desde Cuenca</p> <p>79 – Biblián –Cañar- El Gun –</p> <p>80 Chunchi – Tolte - Gonzol – Zunag</p> <p>81 – Nizag bajo –La Moya –</p> <p>82 Guasuntos- Alausí</p>	<p>63 Tourists can reach the Nizag</p> <p>64 community by taking the following</p> <p>65 routes:</p> <p>66 Panamericana Sur Highway from</p> <p>67 Cuenca - Biblian - Cañar - El Gun</p> <p>68 - Chunchi - Tolte - Gonzalo -</p> <p>69 Zunag - Nizag - La Moya –</p> <p>70 Guasuntos – Alausi, or</p>
<p>83 Por la panamericana norte</p> <p>84 Riobamba - Cajabamba-</p> <p>85 Guamote – Alausí - Quilliquing</p> <p>86 Nizag</p>	<p>71 Panamericana Norte Highway</p> <p>72 from Riobamba - Cajabamba -</p> <p>73 Guamote - Alausí - Quilliquing</p> <p>74 Nizag.</p>
<p>87 VÍAS: Vía de tercer orden hacia</p> <p>88 la comunidad de Nizag.</p>	<p>75 ROADS: Tertiary roads lead</p> <p>76 towards the community of Nizag.</p>

<p>89 Sección: Turismo – Guías 99 Turísticas – Turismo de Aventura</p>	<p>77 Section: Tourism – Tourist 78 Guides – Adventure Tourism</p>
<p>100 Complejo Turístico Los 101 Naranjos</p> <p>102 Se encuentra ubicado a 15 103 minutos de Huigra vía a la costa, 104 el clima es muy agradable se 105 presta para hacer varias 106 actividades.</p> <p>107 Canopy</p> <p>108 Si le gusta la adrenalina 109 extrema, debe realizar este 110 deporte. Existen dos opciones 111 dentro de este complejo 112 turístico: Para los no tan 113 arriesgados el canopy pequeño 114 mide 2.50 m de alto por 7 m de 115 largo, mientras que para los 116 amantes de las emociones 117 fuertes existe el canopy de 250 118 m de alto por 650 m de largo. 119 Cuenta con doble cable de acero 120 para mayor seguridad, 121 cinturones de seguridad, casco, 122 guantes, arnés, se cuenta con 123 guías experimentados. 124 Antes de realizar la actividad los 125 guías le proporcionan una charla 126 de uso y seguridad.</p>	<p>79 Tourist Complex “Los Naranjos”</p> <p>80 “Los Naranjos” is located 15 81 minutes away from “Huigra,” way to 82 the coast, where weather is 83 pleasant and suitable for several 84 activities.</p> <p>85 Canopy (Zip-Lining)</p> <p>86 If you enjoy the adrenaline flowing 87 through your body, you must 88 practice this sport!</p> <p>89 There are two options within this 90 tourist complex: Non-risky activities, 91 count with a small canopy of 8,20 92 feet of height by 22,96 feet length, 93 whereas for daunting activities, 94 thrill-seekers can find a canopy of 95 8.20 feet by 2.132 feet length, 96 double steel cable for safety, seat 97 belts, helmet, gloves, harness, and 98 a very experienced tourist guides.</p> <p>99 Before participating in any of the 100 activities, tourist guides will provide 101 a talk on safety equipment.</p> <p>102 Paintball</p> <p>103 This game can be played in</p>

<p>125 Paintball</p> <p>126 Se puede jugar en grupo de 127 hasta 10 personas, se 128 proporciona casco, chaleco.</p> <p>129 Cabalgata</p> <p>130 La cabalgata se realiza dentro 131 de las instalaciones, con la 132 supervisión de un guía, el 133 alquiler de caballos puede ser de 134 30 min o 1 hora.</p> <p>135 El complejo turístico los 136 Naranjos atiende los 7 días de la 137 semana, si necesita 138 alimentación y bebidas debe 139 reservarlo con anticipación, por 140 ahora el complejo cuenta con 141 una sola cabaña, pero si 142 requiere hospedaje tiene un 143 convenio con el Hotel Huigra</p> <p>144 Reservas: 0994686607</p> <p>145 Tolte – Pistishi</p> <p>146 La comunidad de Tolte se 147 encuentra a 20 minutos en auto 148 desde la ciudad de Alausí. La 149 población emprendió un 150 proyecto de turismo comunitario 151 que tiene mucho éxito.</p>	<p>104 groups up to 10 people. Helmet 105 and vest are included in the 106 package.</p> <p>107 Horseback Riding</p> <p>108 Tourists can practice this activity 109 inside the facilities under the 110 supervision of a touristic guide. 111 Horse rental time goes from 30 112 minutes to 1 hour.</p> <p>113 The tourist complex “Los Naranjos” 114 is open seven days a week. It is a 115 place where tourists can get food 116 and beverages by booking the 117 service in advanced. The complex 118 has only one cabin now. If you 119 seek accommodation, the complex 120 has an agreement with “Hotel 121 Huigra”.</p> <p>122 Reservations: +593994686607</p> <p>123 Tolte - Pistishi</p> <p>124 Pronounced: /Talte/ /Pees- 125 tee.shee/</p> <p>126 The community of Tolte is only 20 127 minutes from the city of Alausi by 128 car, and its population undertook a 129 community tourism project that is 130 very successful.</p>
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<p>152 Dentro de los deportes de 153 aventura que se puede realizar 154 están:</p> <p>155 Cabalgata</p> <p>156 Puede disfrutar de un recorrido 157 a caballo acompañado de los 158 guías nativos, durante este 159 actividad podrá regocijarse de la 160 belleza paisajística y aire puro 161 del lugar. Visitará la antigua 162 Gerencia del ferrocarril y la 163 hacienda Bugna.</p> <p>164 Ciclismo</p> <p>165 En este recorrido se divertirá y 166 experimentará la adrenalina 167 ocasionada por la velocidad de 168 esta increíble ruta.</p> <p>169 Una de las singularidades de 170 visitar la comunidad de Tolte es 171 que podrá observar la famosa 172 “Nariz del Diablo” desde otra 173 perspectiva y tomarse 174 fotografías con la Nariz del 175 Diablo a su espalda.</p> <p>176 Reservaciones: 0994686607</p> <p>177 Cerro Chiripungo</p> <p>178 El Cerro Chiripungo está ubicado 179 en la parroquia Matriz del cantón 180 Alausí, se encuentra a 10 181 minutos caminando del centro</p>	<p>131 Some of the adventure sports 132 offered are:</p> <p>133 Horseback Riding</p> <p>134 This activity is accompanied by 135 native guides. During the ride you 136 can enjoy the beauty of the place 137 and the purity of the air with the 138 help of native guides that will take 139 you to the old railway 140 headquarters and to Bugna farm.</p> <p>141 Cycling</p> <p>142 In this tour you will experience the 143 adrenaline of this amazing route.</p> <p>144 One of the peculiar things you will 145 spot when visiting the community 146 of “Tolte” is the famous “Devil’s 147 nose”. You will be able to look at it 148 from a different angle and take 149 amazing pictures.</p> <p>150 Reservation: +593994686607</p> <p>151 Chiripungo Hill</p> <p>152 Chiripungo Hill, a 50 - 60 meters 153 mountain, is located at the center 154 of the canton. It is 10 minutes far 155 from the center of the city and 156 suitable for rock climbing.</p>
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<p>182 de la ciudad, es apto para la</p> <p>183 escalada en roca, mide</p> <p>184 aproximadamente entre 50 y 60</p> <p>185 metros de altura.</p> <p>186 La Roca se encuentra en buen</p> <p>187 estado, es una roca virgen que</p> <p>188 al menos tiene un potencial de</p> <p>189 un centenar de rutas por</p> <p>190 descubrir, estas rutas pueden</p> <p>191 ser de escalada deportiva,</p> <p>192 clásica t y artificial.</p> <p>193 Existen varios niveles de rutas</p> <p>194 desde principiante hasta</p> <p>195 experto.</p> <p>196 El equipo que necesita para</p> <p>197 realizar esta actividad es:</p> <ol style="list-style-type: none"> 1. Cuerda dinámica 2. Casco 3. Arneses 4. Empotradores 5. Clavijas 6. Friends 7. Cintas express c/n 8. Mosquetones con seguro, sin seguro 9. Cintas cocidas al menos 3 10. Gafas 11. Polainas (opcional) 12. Pies de gato (opcional) <p>198 Si desea realizar escalada</p> <p>199 nocturna necesitará linterna y</p> <p>200 ropa térmica</p>	<p>157 “La Roca” is in good conditions; it</p> <p>158 is a virgin rock that has a potential</p> <p>159 of a hundred routes that tourists</p> <p>160 can find on their way.</p> <p>161 There are several levels of routes</p> <p>162 from beginner to expert. (amateur)</p> <p>163 The equipment you need to</p> <p>164 perform this activity is:</p> <ol style="list-style-type: none"> 1.Dynamic rope 2.Helmet 3.Harness 4.Climbing hollows 5.Pegs 6.Friends 7.Tape 8.Carabiners 9.Glasses 10.Gaiters (optional) 11.Climbing shoes/gaiter <p>165 If you prefer to practice night</p> <p>166 climbing, bring a flashlight, food,</p>
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201 Deberá llevar comida y bebida	167 beverages, and thermal clothing.
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<p>202 Sección: Turismo - Rutas 203 Turísticas - El tren más difícil 204 del Mundo</p>	<p>168 Section: Tourism – Tour 169 Routes – The most complex 170 train in the World.</p>
<p>205 El tren más difícil del Mundo</p> <p>206 El tren llegó a San Pedro de 207 Alausí el lunes 08 de septiembre 208 de 1902, el precursor de la obra 209 fue el Presidente García 210 Moreno, quien inició este 211 proyecto después que la 212 Asamblea Constituyente de 213 1.861 autorizó la contratación y 214 la finalizó el General Eloy Alfaro. 215 Fue el inicio de 216 la transformación de esta región 217 porque se incrementó el 218 comercio, la agricultura y el 219 cantón se incorporó al desarrollo 220 de la Nación.</p> <p>221 Por eso Alausí se convirtió en el 222 destino del mundo, motivado por 223 experimentar la inigualable 224 sensación de realizar la 225 excursión en el reconocido "Tren 226 más difícil del Mundo" y recorrer</p>	<p>171 The most complex train in the 172 world</p> <p>173 The train railway started 174 operations for the first time on 175 September 8th, 1902 in <i>San Pedro</i> 176 <i>de Alausi</i>. President Garcia 177 Moreno, a pioneer in this field, 178 was responsible for its 179 construction and started this 180 project after the Constituent 181 Assembly of 1861. The train 182 railway was finished in the 183 government of President Eloy 184 Alfaro. As a result, trade and 185 agriculture of this region 186 increased, as well as its 187 development.</p> <p>188 That is why Alausi became the 189 world's destination, motivated by 190 the desire to experience the 191 matchless sensation of making the 192 excursion in the renowned "Most 193 complex train in the world" and</p>

<p>227 el Zig – Zag de la Nariz del</p> <p>228 Diablo, majestuosa obra de</p> <p>229 ingeniería construida en 1901,</p> <p>230 única en el planeta.</p> <p>231 ¿Cómo Llegar?</p> <p>232 ¿Qué Visitar?</p> <p>233 El Tren más difícil del Mundo</p> <p>234 Bienvenidos al ferrocarril más</p> <p>235 difícil del Mundo. No, no es una</p> <p>236 exageración. El ferrocarril del</p> <p>237 Ecuador fue realmente una de</p> <p>238 las hazañas más difíciles de la</p> <p>239 ingeniería de la “Era del Acero”,</p> <p>240 que construyó pistas de</p> <p>241 ferrocarril en todo el mundo. Hoy</p> <p>242 en día, el viaje en Tren hacia la</p> <p>243 Nariz del Diablo es reconocido</p> <p>244 como uno de los más bellos del</p> <p>245 mundo.</p> <p>246 Estación del Tren de Alausí</p> <p>247 El General Eloy Alfaro eligió su</p> <p>248 diseño y ordenó su construcción</p> <p>249 el 19 de Marzo de 1905 y se</p> <p>250 terminó en 1929. Originalmente</p> <p>251 se dedicaba a ser bodega de</p> <p>252 productos y animales, que el</p> <p>253 tren los transportaba, usaban</p> <p>254 instrumentos como: El telégrafo,</p> <p>255 la romana con capacidad de</p>	<p>194 move along in the zigzag course of</p> <p>195 the “Devil’s nose”, the majestic</p> <p>196 engineering work built in 1901, and</p> <p>197 unique on the planet.</p> <p>199 How to get there</p> <p>200 What to see</p> <p>201 The most complex train in the</p> <p>202 world</p> <p>203 Welcome to the most difficult</p> <p>204 railroad in the world!</p> <p>205 No, it's not an overstatement!</p> <p>206 Ecuador’s railroad was truly one</p> <p>207 of the most difficult engineering</p> <p>208 feats of the "Age of Steel", in</p> <p>209 which many railway tracks were</p> <p>210 around the world. Today, the</p> <p>211 travel by train to the Devil's Nose</p> <p>212 is recognized as one of the most</p> <p>213 beautiful rail travels in the world.</p> <p>214 Alausi Train Station</p> <p>215 General Eloy Alfaro chose the</p> <p>216 design and ordered its</p> <p>217 construction on March 19, 1905</p> <p>218 and it was finished by 1929. At the</p> <p>219 beginning, it was used as a</p> <p>220 warehouse for products and</p> <p>221 animals, which the train</p> <p>222 transported. They used</p>
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256 2000 Kg o 40 qq y plataformas
257 entre otras. La otra edificación
258 adjunta se dedicaba a los
259 pasajeros. Estas edificaciones
260 se emplazaban en plataformas
261 de cemento, que eran el espacio
262 para andén protegido por el
263 considerable vuelo de la cubierta
264 de zinc, y cuya estructura era a
265 base de módulos de madera de
266 Pino Douglas traídos de Estados
267 Unidos.

268 Nariz del Diablo

269 Majestuosa obra de ingeniería
270 construida en 1901. Era el
271 obstáculo más grande al que se
272 enfrentó la obra del ferrocarril
273 transandino, una montaña con
274 paredes casi perpendiculares y
275 para salvar este obstáculo se
276 construyó una vía en Zig – Zag
277 en apenas 2 km
278 aproximadamente de
279 vertiginosa subida o bajada,
280 siendo hoy en día una
281 impresionante obra de
282 ingeniería donde la ciencia
283 venció a los monstruosos
284 obstáculos puestos por la
285 naturaleza andina al paso de la
286 civilización y el progreso.

223 instruments like: The telegraph,
224 the Roman with capacity of 2000
225 or 4000Kg and platforms, among
226 others. The adjoining building was
227 used for the passengers. These
228 buildings were located on concrete
229 platforms, which were the platform
230 space protected by the sizable
231 flight of the zinc roof, and whose
232 structure was based on Douglas
233 pine wood modules brought from
234 the USA.

235 The Devil's nose

236 Majestic engineering work built in
237 1901. It was the biggest obstacle
238 faced by the work of the
239 transandine railway, a mountain
240 with almost perpendicular walls
241 and to overcome this obstacle, a
242 road following a zigzag course was
243 built, in scarcely 2 km of vertiginous
244 climb or descent, still today an
245 impressive engineering work in
246 which science defeated the
247 gigantic obstacles imposed by the
248 Andean nature to make way to
249 civilization and progress. Making
250 travel by train a unique experience
251 for those who are passionate of
252 heights, and that come from all

287 Convirtiendo el viaje en tren en
288 una experiencia única para los
289 apasionados por el vértigo, que
290 llegan de todo el mundo para
291 realizar la excursión ferroviaria
292 hacia la Nariz del Diablo.

293 Estación de Sibambe

294 Se construyó en 1931 a 1816
295 m.s.n.m. Entre los ríos Alausí y
296 Guasuntos que forman el
297 caudaloso Chanchán. La
298 estación conserva dos columnas
299 de mármol en la parte frontal que
300 en el siglo XX soportaban el
301 techo, donadas por los
302 descendientes del General Eloy
303 Alfaro como un homenaje a la
304 obra monumental del ferrocarril.
305 Actualmente la Estación de
306 Sibambe es un refugio para
307 descansar, disfrutar de la
308 naturaleza y vivir la historia de
309 este enigmático lugar.

310 Parroquia Pistishi

311 Era la conexión estratégica entre
312 el Austro, la Costa y la Sierra
313 Ecuatoriana; convirtiéndose, en
314 esa época, en un centro de
315 intercambio de productos que
316 dependía de la operación del
317 ferrocarril, en ella existía

253 parts of the world to take the train
254 journey to the Devil's Nose.

255 Sibambe Train Station

256 It was constructed from 1931 at a
257 height of 1816 masl, between the
258 rivers Alausi and Guasuntos who
259 form the mighty Chanchán river.
260 The station preserves two marble
261 columns on the front that used to
262 support the roof in the 20th century.
263 These were donated by the
264 descendants of the former
265 president Eloy Alfaro as a tribute to
266 the monumental railway work.
267 Nowadays, the Sibambe Train
268 Station is use to rest, enjoy nature
269 and live the history of this enigmatic
270 place.

271 Pistishi Parish

272 It was a strategic area to establish
273 connection between the south, the
274 coast and the Ecuadorian
275 highlands; that became, at that
276 time, a center of exchange of
277 products that relied on the

<p>318 hospedaje para viajeros, 319 oficinas, cine, tiendas, escuela, 320 etc. Para 1990 sus habitantes 321 habían migrado casi su totalidad 322 porque el ferrocarril estaba a 323 punto de desaparecer. En el 324 presente podemos conocer los 325 vestigios de esta parroquia a 1 326 Km de la Estación de Sibambe.</p>	<p>278 operation of the railroad. It offered 279 lodging for travelers, offices, 280 cinema, stores, school, etc. By 281 1990 its inhabitants had almost 282 completely migrated because the 283 railroad was about to 284 disappear. Nowadays, we can visit 285 the vestiges of this parish, located 286 1 Km away from the Sibambe Train 287 Station.</p>
<p>327 ¿Leyenda del Sector?</p>	
<p>328 Nariz del Diablo</p>	<p>288 Traditional legends</p>
<p>329 Hasta el momento no se 330 descubre el origen de su 331 verdadero nombre. Hay quienes 332 observan en la montaña un 333 rostro y dicen que es la Cara del 334 Diablo. Otros argumentan que 335 uno de los ingenieros ingleses, 336 al analizar el cerro que debían 337 atravesar se asustó y creyó ver 338 una Nariz del Diablo.</p>	<p>289 Devil's Nose 290 To date, the origin of this name 291 hasn't been discovered. There are 292 those who see a face on the 293 mountain and say that it is the face 294 of the Devil. Others argue that one 295 of the English engineers, when 296 analyzing the hill that they had to 297 cross got scared and thought he 298 had seen the Devil's Nose.</p>
<p>339 Finalmente hay quienes 340 aseguran que por la dificultad 341 que día a día se presentaba y el 342 mínimo avance se acudió a 343 celebrar un pacto con Don 344 Satanás, ofrendándoles vidas 345 de cientos de obreros otros 346 dicen miles de trabajadores para 347 lograr cruzar la montaña.</p>	<p>299 Lastly, there are those who say that 300 because of the challenges being 301 faced and the minimum progress 302 made, a pact with <i>Don Satanas</i> (i.e. 303 the Devil) was made, offering him 304 the lives of hundreds of workers, 305 others say thousands, to be able to 306 cross the mountain.</p>

<p>348 El robo de las cajas de 349 esterlinas</p> <p>350 Cuando se estaba construyendo 351 la Nariz del Diablo a inicios del 352 siglo XX. Archer Harman 353 responsable de la construcción 354 del ferrocarril con el apoyo del 355 General Eloy Alfaro, tramitaron 356 en Inglaterra un préstamo en 357 Libras Esterlinas para continuar 358 con la obra, porque se les acabó 359 el presupuesto, trajeron en 360 moneda metálica. Teniendo 361 como prioridad pagar a los 362 trabajadores que no cobraban 363 algún tiempo y que ansiosos 364 esperaban llegue el fin de 365 semana anunciado como el día 366 de pago. Hasta que llegue este 367 día guardaron dos cajas de 368 esterlinas en un escondite en la 369 montaña, pero se enteraron los 370 obreros, que en su mayoría eran 371 ladrones y delincuentes traídos 372 de Centro América y Europa, al 373 saber sobre las cajas no 374 desaprovecharon esta 375 oportunidad. Para cuando llegó 376 el tan esperado día, las cajas 377 habían desaparecido. Se 378 inculpó del hecho a dos esclavos 379 jamaquinos que fueron 380 golpeados brutalmente, pero de</p>	<p>307 Theft of the sterling boxes</p> <p>308 When the Devil's Nose was being 309 built at the beginning of the 20th 310 century, Archer Harman, the man 311 responsible for the construction of 312 the railroad with the support of 313 president Eloy Alfaro, processed a 314 loan in British Pounds, in England, 315 to continue with the work, as they 316 ran out of budget, and they brought 317 it in metallic currency since the 318 priority was the workers that had 319 not been paid wages for some time 320 now, and whom anxiously 321 expected the announced weekend 322 to arrive as the day of 323 payment. Until this day arrived, 324 they kept two sterling boxes in a 325 mountain hideout that the workers, 326 most of them thieves and criminals 327 brought from Central America and 328 Europe, found. By the time the 329 long-awaited day arrived, the 330 boxes had disappeared. Two 331 Jamaican slaves, accused of the 332 theft, were brutally beaten, but a 333 rancher helped them flee. Years 334 later, a local found one of the boxes 335 in one part of the building, thus 336 becoming one of the most affluent 337 men in the area who later moved to 338 the south to enjoy his fortune.</p>
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<p>381 alguna manera un hacendado 382 los socorrió y los ayudo a huir. 383 Años más tarde, un indígena 384 encontró en una parte de la 385 construcción una de las cajas, 386 convirtiéndose así en unos de 387 los hombres más acaudalados 388 de la zona que se trasladó al 389 austro para gozar de su fortuna.</p> <p>390 ¿Qué Hacer?</p>	<p>339 What to do</p>
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<p>391 Sección: Turismo - Guías 392 Turísticas - Centro Histórico de 393 Alausí</p>	<p>340 Section: Tourism – Touristic 341 Guides - Historical Center of 342 Alausi</p>
<p>394 El Centro Histórico de Alausí</p> <p>395 Alausí es una ciudad donde la paz 396 y armonía nos invitan a disfrutar a 397 cada paso, es irresistible recorrer 398 por sus estrechas calles 399 empedradas, engalanadas de 400 casas de tipo republicano con 401 pintorescas fachadas adornadas 402 de balcones llenos de flores, por 403 lo cual, Alausí fue declarado 404 Patrimonio Cultural del Ecuador, 405 el viernes 25 de junio del 2004 por 406 el Ministerio de Educación.</p>	<p>343 Historic Center of Alausi</p> <p>344 Alausi is a city where peace and 345 harmony invite you to enjoy at 346 every turn. You will not resist a 347 walk through its narrow 348 cobblestone streets, featuring 349 republican houses with 350 picturesque facades adorned 351 with balconies full of flowers. 352 That is the main reason Alausi 353 was declared Cultural Heritage of 354 Ecuador, on Friday, June 25, 355 2004 by the Ministry of</p>

<p>407 Constituyéndose en una de las 22</p> <p>408 Ciudades Patrimoniales</p> <p>409 del Ecuador.</p> <p>410 ¿Qué Visitar?</p> <p>411 Longitud: 2,7 Km</p> <p>412 Tiempo Aproximado: 1H30Min.</p> <p>413 Tipo: Circular con dos opciones</p> <p>414 de itinerario.</p> <ol style="list-style-type: none"> 1. Estación del Tren. 2. Puente Negro 3. Iglesia y Museo Religioso de las Hermanas Oblatas de San Francisco de Sales 4. Parque 13 de Noviembre 5. Iglesia Matriz 6. Mirador del Reloj Público 7. Mercado Central San Pedro de Alausí 8. Plazoleta 9. Calle Larga o Calle de las Brujas 10. Parque Eloy Alfaro. 11. Iglesia del Hospital 12. Parque del Niño 13. Mirador de San Pedro de Alausí 14. Parque de la Madre. 15. Iglesia del Sagrado Corazón de Jesús. 	<p>356 Education, becoming one of the</p> <p>357 22 Heritage Cities of Ecuador.</p> <p>358 Where to go</p> <p>359 Length: 2.7 Km</p> <p>360 Estimated Time: 1H30Min</p> <p>361 Type: Two itinerary options</p> <ol style="list-style-type: none"> 1. Train Station 2. Black bridge 3. Church and Religious Museum of the Oblate Sisters of Saint Francis de Sales 4. “13 de Noviembre” Park 5. Mother church 6. “Public Clock” Viewpoint 7. Central Market “San Pedro de Alausí” 8. Square 9. “Calle larga” or “De las brujas” Street 10. Eloy Alfaro Park 11. Hospital Church 12. “Del Niño” Park 13. Viewpoint “San Pedro de Alausí” 14. “De la Madre” Park 15. Church of the Sacred Heart of Jesus
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<p>415 ¿Leyenda del Sector?</p> <p>416 Las voladoras</p> <p>417 Esta leyenda es contada desde el 418 año 1860, debido a que existía 419 una señora llamada Fille Huaraca 420 y sus discípulas, siendo su 421 verdadero nombre Felicinda 422 Huaraca, tomando en cuenta que 423 en aquel tiempo no existían 424 medios de transporte, solamente 425 caballos y mulas, pero cosa 426 curiosa, ella conocía todo lo que 427 sucedía en el pueblo, Quito, 428 Guayaquil y Cuenca, en 429 ocasiones desaparecía sin razón 430 alguna, luego de unos días 431 aparecía llena de alegría, 432 optimismo y bien vestida a 433 conversar con los vecinos sobre 434 los hechos importantes que 435 sucedían en las ciudades grandes 436 como Quito, Guayaquil y Cuenca. 437 Las personas intranquilas por lo 438 suscitado, empezaron hacer 439 muchos comentarios para revelar 440 la razón por la cual la señora 441 estuviera bien informada de los 442 sucesos ocurridos en otros 443 lugares de la nación y de su 444 desaparición por días, por tal 445 motivo, investigaron y 446 descubrieron que doña Fille tenía</p>	<p>362 Legends of the area</p> <p>363 The Flying Lady</p> <p>364 This legend has been around 365 since 1860. There was a woman 366 called Fille Huaraca and her 367 disciples, being her real name 368 Felicinda Huaraca. A curious 369 thing about her is that she knew 370 everything that happened in the 371 cities of Quito, Guayaquil and 372 Cuenca, taking into account that 373 at that time there were no means 374 of transport, only horses and 375 mules. Sometimes she 376 disappeared for no reason and 377 after a few days she appeared full 378 of joy, optimism and well dressed, 379 willing to talk with her neighbors 380 about the main events that 381 happened on the most important 382 cities of the country such as Quito, 383 Guayaquil and Cuenca. Some of 384 the citizens were concerned and 385 started gossiping about how this 386 woman was well-informed about 387 the main events and her 388 disappearances for days. That is 399 why they investigated and 400 discovered that Doña Fille had a 401 magic broom that allowed her to 402 travel to other cities. Citizens</p>
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<p>447 una escoba mágica que le 448 permitía trasladarse a otras 449 ciudades. Asegura que sus 450 discípulas aprendieron el mismo 451 arte.</p>	<p>state 403 that her disciples learned the 404 same art.</p>
<p>452 Cura sin cabeza</p> <p>453 Relatan que el cura sin cabeza 454 vivía en la Iglesia llamada San 455 Vicente, en donde daba misa 456 todos los domingos, era un 457 personaje que aparecía en la 458 madrugada montado en un 459 caballo, cuya característica era 460 ocultar su cabeza, recorría las 461 calles de la localidad, haciendo 462 asustar a las personas, pero esa 463 no era la intención, él vestía de 464 dicha forma para visitar a las 465 chicas bonitas del pueblo y 466 ocultarse para que las personas 467 no le reconozcan o sospechen 468 que personaje era.</p>	<p>405 The Headless Priest</p> <p>406 They tell that the headless priest 407 used to live in a church called San 408 Vicente, where he celebrated 409 mass every Sunday. He was 410 someone who appeared in the 411 early morning riding a horse and 412 whose main characteristic was to 413 hide his head, walked the streets 414 of the town, scare people, but that 415 was not the intention. He dressed 416 in that way so he could visit the 417 pretty girls of the village and hide 418 so people would not recognize 419 him or suspect about him.</p>
<p>469 Leyenda de la caja ronca</p> <p>470 Cuentan las personas que era un 471 objeto de madera que 472 transportaba en su interior restos 473 humanos, esta caja de madera 474 rondaba por toda la ciudad 475 produciendo sonidos que daban 476 de sí propio miedo al escuchar.</p>	<p>420 The legend of the Snore Box</p> <p>421 Legend has it that it was an object 422 made of wood that carried human 423 remains inside, this wooden box 424 was around the city emitting 425 sounds that produced fear in the 426 locals.</p> <p>427 Maria Angula</p>

477 María Angula

478 Cuentan los pobladores que en
479 tiempos anteriores en una casa
480 muy humilde de la localidad vivía
481 una niña llamada María Angula,
482 con su madre, un día su mamá le
483 mando a la tienda a comprar
484 algunas cosas para preparar la
485 cena, pero fue una niña muy
486 desobediente y se gastó el dinero
487 comprando dulces, entonces para
488 no llegar vacía a su casa fue al
489 cementerio y saco los intestinos
490 de un muerto, el muerto se
491 levantaba y andaba
492 deambulando por las calles de la
493 localidad gritando María Angula...
494 María Angula devuélveme mis
495 tripas y puzún.

496 Duende del Puente Negro

497 Cuenta este personaje que
498 anteriormente en la carretera
499 vieja vía a Riobamba, en el sector
500 del puente negro no existía
501 iluminación pública, en cuyo lugar
502 aparecía un duende que tomaba
503 varias formas, personaje cuya
504 apariencia es de estatura
505 pequeña, con un sombrero que
506 enterraba su cabeza, de
507 contextura delgada, quien
508 aparecía en esas noches

428 The settlers say that in previous
429 times in a very humble house a
430 girl called Maria Angula used to
431 live with her mother. One day,
432 Maria Angula's mother sent her to
433 the store to buy groceries to
434 prepare dinner, but she was a
435 disobedient girl and she spent all
436 the money buying sweets. So as
437 not to arrive at home with empty
438 hands, she decided to go to the
439 cemetery and take out the
440 intestines of a dead man. The
441 dead man got up and walked
442 wandering through the streets of
443 the town shouting María Angula ...
444 María Angula give me back my
445 guts and *puzún* (stomach).

446 Globin on the Black Bridge

447 People tell that previously on the
448 old road to Riobamba, in the area
449 of the Puente Negro (Black
450 Bridge) there was no public
451 lighting. In that place a goblin who
452 took several forms and shapes
453 appeared. This character was
454 short with a hat that hid his thin
455 head, and appeared on those dark
456 nights to kidnap the cute
457 longhaired girls that walked by his
458 house. He entangled their hair

<p>509 oscuras, mientras las chicas 510 bonitas y de cabello largo 511 caminaban a su casa eran 512 raptadas, él las enredaba su 513 cabello y las maltrataba, así 514 aquellas chicas llegaban a su 515 casa muy asustadas.</p> <p>516 ¿Qué Hacer?</p> <p>517 Caminata</p> <p>518 Ciclismo</p>	<p>459 and mistreated them, so these 550 girls came home frightened.</p> <p>551 What to do</p> <p>552 Hiking</p> <p>553 Cycling</p>
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<p>519 Sección: Turismo – Guías 520 Turísticas – Rutas Turísticas- 521 Ruta del Cóndor</p>	<p>554 Section: Tourism – Tourist 555 Guides- Tourist Routes – 556 Condor Trek</p>
<p>522 Ruta del cóndor</p> <p>523 Este fascinante y ancestral 524 sendero de 13 Km nos permite 525 recorrer nuestros orígenes, fue 526 creado para venerar y disfrutar 527 del imponente Cóndor de los 528 Andes, que reinaba por estas 529 montañas y vivía en el “Cóndor 530 Puñuna” o Nido de Cóndores, 531 habitando en armonía con los 532 Lausíes, Chanchanes y Mitimaes 533 radicados en lo que hoy es Nizag. 534 Además de disfrutar y 535 estremecerse en este mirador</p>	<p>557 Condor Trek</p> <p>558 This fascinating and ancestral 559 pathway of 13 km allows you to 560 explore our origins. It was 561 created to venerate and enjoy 562 the impressive Andean Condor. It 563 reigned over these mountains 564 and lived in the "<i>Condor Puñuna</i>" 565 or Condors Nest, living in 566 harmony with the locals from 567 <i>Alausi, Chanchan and Colta</i>; 568 nowadays residing in Nizag. In 569 addition, you can enjoy and</p>

<p>536 natural con el paso del tren más</p> <p>537 difícil del mundo sobre el Zig - Zag</p> <p>538 de la Nariz del Diablo y deleitarse</p> <p>539 del cañón que forma el Río</p> <p>540 Chanchán de la unión de los ríos</p> <p>541 Alausí y Guasuntos que une los</p> <p>542 Andes y la Costa.</p> <p>543¿Cómo llegar?</p> <p>544¿Qué Visitar?</p> <p>546 El Centro Histórico de San</p> <p>547Pedro de Alausí</p> <p>548 Rodeado de místicas montañas;</p> <p>549 El Danas, Gampala, Patarate,</p> <p>550 Llallaron y Chiripungo, fieles</p> <p>551 guardianes de este Patrimonio</p> <p>552 Cultural del Ecuador declarado</p> <p>553 por el Ministerio de Educación el</p> <p>554 Viernes 25 de Junio del 2004. En</p> <p>555 este lugar antiguamente estuvo</p> <p>556 poblado por los Tiquizambis y los</p> <p>557 Lausíes, hacia el Norte estaban</p> <p>558 los Puruháes y al Sur los Cañaris.</p> <p>559 Los Nigseños eran Mitimaes y</p> <p>560 provinieron de tribus orientales</p> <p>561 amazónicas. Te invitamos a</p> <p>562 conocerlos!</p>	<p>570 shudder in this natural viewpoint</p> <p>571 with the passage of the most</p> <p>572 difficult train in the world on the</p> <p>573 Zig - Zag of the Devil's Nose and</p> <p>574 appreciate the canyon that forms</p> <p>575 the Chanchán River of the union</p> <p>576 of the Alausí and Guasuntos</p> <p>577 rivers that bonds the Andes and</p> <p>578 the Coast.</p> <p>579 How to get there</p> <p>580 What to visit</p> <p>581 The Historic Center of San</p> <p>582 Pedro de Alausí</p> <p>583 Surrounded by mystical</p> <p>584 mountains; The Danas,</p> <p>585 Gampala, Patarate, Llallaron and</p> <p>586 Chiripungo, faithful guardians of</p> <p>587 this Cultural Heritage of Ecuador</p> <p>588 declared by the Ministry of</p> <p>589 Education on Friday, June 25,</p> <p>590 2004. This place was formerly</p> <p>591 inhabited by the <i>Tiquizambis</i> and</p> <p>592 the <i>Lausies</i>. The Northern region</p> <p>593 was inhabited by the <i>Puruháes</i></p> <p>594 and the South by the <i>Cañaris</i>.</p> <p>595 The locals from <i>Nizag</i> were</p> <p>596 <i>originally from Colta</i> and came</p>
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<p>563 El Cerro de Chiripungo</p> <p>564 En Kichwa significa la Puerta del</p> <p>565 Frío. Chiri = Frío y Pungo =</p> <p>566 Puerta. Desde aquí se siente el</p> <p>567 cambio de clima entre la Costa y</p> <p>568 la Sierra. Siéntelo escalando sus</p> <p>569 entrañas.</p>	<p>597 from eastern Amazonian tribes.</p> <p>598 We invite you visit us and meet</p> <p>599 them!</p> <p>600 Chiripungo Hill</p> <p>601 In Kichwa (an ancestral</p> <p>602 language). Chiripungo means the</p> <p>603 Door of the Cold. Chiri = Cold and</p> <p>604 Pungo = Door. At this point you</p> <p>605 can feel the change of climate</p> <p>606 between the Coast and the</p> <p>607 Highlands. Come and feel it</p> <p>608 yourself!</p>
<p>600 Flora y Fauna de la Ruta</p>	<p>609 Flora and Fauna of the path</p> <p>610 <u>Common Birds</u></p>
<p>601 Córdor Puñuna (2295 m.s.n.m.)</p> <p>602 Esta montaña por donde recorre</p> <p>603 el Tren más difícil del Mundo es</p> <p>604 venerada por los nigseños,</p> <p>605 porque en la antigüedad estaba</p> <p>606 habitada por muchos Cóndores</p> <p>607 que surcaban por este cañón que</p> <p>608 forma el Río Chanchán y que</p> <p>609 migraron a una parte más alta por</p> <p>610 la presencia humana.</p>	<p>611 Puñuna Condor Mountain</p> <p>612 (2295 m.a.s.l.)</p> <p>613 This mountain where the most</p> <p>614 difficult train in the world travels is</p> <p>615 venerated by the locals from</p> <p>616 nizag. This was because in</p> <p>617 ancient times it was inhabited by</p> <p>618 many condors that crossed this</p> <p>619 canyon that forms the Chanchan</p> <p>620 River and that migrated to a</p> <p>621 higher part due to human</p> <p>622 presence.</p>
<p>611 Mirador del Cerro Córdor</p> <p>612 Puñuna</p> <p>613 En Kichwa quiere decir "Nido de</p> <p>614 Cóndores". Este cerro es un lugar</p> <p>615 sagrado para los Nigseños que</p> <p>616 recuerdan el vuelo del Córdor de</p>	<p>623 Condor Puñuna Hill Viewpoint</p> <p>624 In Kichwa it means "Nest of</p> <p>625 Condors". This hill is a sacred</p>

617los Andes. Desde esta cumbre
618mágica se siente la fuerza del Río
619Chanchán que une los Andes y la
620Costa. Aquí está el Zig Zag de la
621legendaria Nariz del Diablo por el
622cual se convirtió en el Tren más
623difícil del Mundo.

624El Cóndor de Nizag

625Espectacular monumento de 10m
626de ancho por 4m de alto y 3m de
627largo ubicado en la cima del cerro
628 "Cóndor Puñuna" o Nido de
629Cóndores, el más grande del
630mundo que vigila el mirador
631natural donde sentimos el
632contacto con los Andes y nos
633adentramos en la Costa vibrando
634las entrañas del cerro a cada
635paso del Tren más difícil del
636Mundo sobre el Zig – Zag de la
637Nariz del Diablo.

638Nizag

639Asentada al pie del cerro Cóndor
640Puñuna o Nido de Cóndores,
641están los autodenominados
642guardianes del tesoro de
643Atahualpa, eran Mitimaes, es decir

626place for the natives of *Nizag*, who
627remember the flight of the Andean
628Condors. From this magical
629summit, you can feel the strength
630of the Chanchán River that ties the
631Andes and the Coast. Here you
632can find the legendary Zig Zag of
633Devil's Nose by which it became
634the most difficult Train in the
635World.

636Nizag's Condor

637This is an spectacular monument
638of 10 meters wide by 4 meters high
639and 3 meters long located on the
640top of the hill "*Condor Puñuna*" or
641Condor Nest, the largest in the
642world that guards over the natural
643viewpoint where you can feel the
644contact with The Andes and get
645into the vibrating Coast that
646entrails the hill at each step on the
647Zig - Zag of the most difficult train
648in the world of the Devil 's Nose.

649Nizag

650Located at the foot of Condor
651Puñuna Hill or Condors Net, you
652can find the self-appointed
653guardians of Atahualpa's treasure,
654the *locals from Colta*, in other
655words colonies of Indians who sent
656the Incas to the newly conquered

644colonias de indígenas que
645enviaban los Incas a las regiones
646recién conquistadas. Era un honor
647y su función a más de la
648consolidación de los territorios era
649 ir enseñando las costumbres de
650l os conquistadores. Sus hombres
651 y mujeres son muy leales y nadie
652 ha osado mezclar su sangre con
653 mestizos o blancos.

654Pero lo más importante aquí son
655sus mujeres, hábiles artesanas
656tejedoras de las famosas
657 “Shigras”, que son bolsos o
658carteras andinas utilizadas por las
659mujeres indígenas de la
660comunidad, realizadas en fibra de
661cabuya tinturada naturalmente,
662actualmente existe una diversidad
663y divinidad de diseños originales
664que representan su autenticidad,
665por eso se han convertido en un
666suvenir único y deseado por su
667singular belleza y valor cultural.

668Las Casas de las Artesanas

669En la mayoría de casas y lugares
670de la comunidad se puede
671preguntar y encontrar Shigras,
672porque las mujeres las realizan
673mientras descansan de sus
674actividades cotidianas diarias.

657regions. It was an honor and their
658task was to teach the conqueror’s
659customs. Its men and women were
660very loyal and no one has dared to
661mix his blood with mestizos or
662whites.

663But the most important element
664here are their women who are
665skilled artisans, called weavers of
666the “Shigras”. “Shigras”
667/Sheegras/ are bags or Andean
668wallets made by these artisans.
669The bags are used by the
670indigenous women of the
671community, made of naturally
672dyed cabuya fiber. Currently, there
673is a diversity and original designs
674that represent their authenticity,
675that's why they have become a
676unique and desirable place to visit.

677Artisans House

678In most houses and places of the
679community you can ask and find
680Shigras, because women make
681them while they are resting from
682their daily activities. Another
683opportunity to see them is at the
684meetings of the Association of

<p>675 Otra oportunidad de conseguirlas 676 es en las reuniones de la 677 Asociación de Mujeres Artesanas 678 de Nizag, que las realizan los días 679 viernes durante la mañana en el 680 coliseo.</p> <p>681 Los Trapiches</p> <p>682 Es indescrptible el mirar y vivir 683 como trabajan los trapiches 684 tradicionales que funcionan con la 685 fuerza que le trasmiten burros, 686 mulas, caballos o yuntas dirigidos 687 por los nipseños y probar el 688 delicioso guarapo reconocido 689 néctar de caña que concentra las 690 propiedades de una región que 691 se ubica en el límite de los Andes 692 y la Costa.</p> <p>693 ¿Qué Hacer?</p>	<p>685 Women Artisans of Nizag, which 686 are held on Friday during the 687 morning at the Coliseum.</p> <p>688 Trapiches</p> <p>689 Pronounced: /Trapeeches/ 690 Seeing and approaching the 691 trapiches at work being propelled 692 by donkeys, mules, horses or 693 yuntas and urged by the nizag 694 locals is a breathtaking 695 experience; so is trying the 696 delicious guarapo, a well-known 697 nectar that comes from sugar 698 cane, that concentrates the 699 properties of a region that is 700 located between the Andes and 701 the Coast.</p> <p>702 What to do</p>
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<p>703Sección: Turismo - Rutas 704Turísticas - Ruta de las 705Artesanías</p>	<p>712Section: Tourism - Tourist 713Routes - Handicraft Tour</p>
<p>706Ruta de las Artesanías</p> <p>707En la legendaria población de 708Nizag, ubicada a 13 Km de la 709ciudad de Alausí, asentada al pie 710del cerro Cóndor Puñuna o Nido 711de Cóndores, están los 712autodenominados guardianes 713del tesoro de Atahualpa, por eso, 714en sus estrechos senderos y 715montañas que rodean el poblado 716nadie deja que los exploradores 717excaven.</p> <p>718Sus hombres y mujeres son muy 719leales y celosos, nadie ha osado 720mezclar su sangre con mestizos 721o blancos, además como un 722medio de seguridad hablan en 723Kichwa ante ajenos. En la 724comunidad no existe 725delincuencia, porque todos 726hacen respetar el lema “Ama 727Llulla, Ama Shua y Ama Quilla o 728No robar, no mentir y no ser 729ocioso”.</p> <p>730Pero lo más importante aquí son 731sus mujeres, hábiles artesanas 732tejedoras de las famosas 733“Shigras”, que son bolsos o</p>	<p>714Handicraft Tour</p> <p>715In the legendary town of Nizag, 716located 13 km away from the 717city of Alausí, at the bottom of 718the Cóndor <i>Puñuna</i> Hill or 719Condors Nest. There, you can 720find the guardians of 721Atahualpa's treasure; therefore, 722it is prohibited to dig on its 723narrow paths and mountains 724that surround the town.</p> <p>725The citizens are very loyal and 726zealous with their origins; no one 727has dared to mix their blood with 728mestizos or whites. Also, they 729speak Kichwa before foreigners 730to remain on the safe side. In the 731community, everyone respects 732the motto "<i>Ama Llulla, Ama Shua</i> 733<i>and Ama Quilla</i>" that means “Do 734not steal, do not lie and do not be 735idle”.</p> <p>736But the most important thing here 737are their women, skilled artisans, 738weavers of the “Shigras”. They 739make bags or Andean wallets 740used by the indigenous women 741of the community, made of</p>

<p>734carteras andinas utilizadas por 735las mujeres indígenas de la 736comunidad, realizadas en fibra 737de cabuya tinturada 738naturalmente, actualmente 739existe una diversidad de 740modelos con diseños originales 741que representan su autenticidad, 742por eso se han convertido en un 743recuerdo único y deseado por su 744singular belleza y valor cultural.</p>	<p>742naturally dyed cabuya fiber. 743Currently, there is a diversity and 744original designs that represent 745their authenticity, that's why they 746have become a unique and 747desirable place to visit.</p>
<p>745¿Cómo llegar?</p>	<p>748How to get there</p>
<p>746¿Qué Visitar?</p>	<p>749What to visit</p>
<p>747Las Casas de las Artesanas</p>	<p>750Artisans House</p>
<p>748En la mayoría de casas y lugares 749de la comunidad se puede 750preguntar y encontrar Shigras, 751porque las mujeres las realizan 752mientras descansan de sus 753actividades cotidianas diarias. 754Otra oportunidad de 755conseguirlas es en las reuniones 756de la Asociación de Mujeres 757Artesanas de Nizag, que las 758realizan los días viernes durante 759la mañana en el coliseo o en la 760casa de la asociación.</p>	<p>751In most houses and places of the 752community, you can ask and find 753Shigras, because women make 754them while they are resting from 755their daily activities. Another 756opportunity to see them is at the 757meetings of the Association of 758Women Artisans of Nizag, which 759are held on Friday during the 760morning at the Coliseum.</p>
<p>761Los Trapiches</p>	<p>761Trapiches</p>

<p>762Es indescrptible el mirar y vivir 763como trabajan los trapiches 764tradicionales que funcionan con 765la fuerza que le trasmiten 766burros, mulas, caballos o 767yuntas, dirigidos por los 768nigseños y probar el delicioso 769guarapo reconocido néctar de 770caña cultivada por ellos que 771concentra las propiedades de 772una región que se ubica en el 773límite de la sierra y la costa.</p>	<p>762Seeing and approaching the 763trapiches at work being propelled 764by donkeys, mules, horses or 765yentas and urged by the nizag 766locals is a breathtaking 767experience; so is trying the 768delicious <i>guarapo</i>, a well-known 769nectar that comes from sugar 770cane, that concentrates the 771properties of a region that is 772located between the Andes and 773the Coast.</p>
<p>774¿Leyenda del Sector?</p>	<p>774Legend of the Area</p>
<p>775El Tesoro de Atahualpa</p>	<p>775Atahualpa's Treasure</p>
<p>776Se asegura que allí reposa el 777cadáver de Atahualpa, pues 778muerto el Inca, los servidores y 779familiares que le acompañaron 780en Cajamarca cuando salieron 781los españoles para el Cuzco, 782rescataron los reales restos para 783llevarlos al Reino de Quito y 784darle sepultura en el cementerio 785de sus antepasados, pero ya en 786camino dieron la noticia que 787venía Benalcázar y que 788Rumiñahui quien dirigía la 789resistencia había incendiado el 790Reino de Quito, resolviendo 791ocultar el cadáver en una de las 792cuevas del Cóndor Puñuna en</p>	<p>776It is said that the body of 777Atahualpa rests there. When the 778Inca died, the servants and 779relatives who accompanied him 780in Cajamarca when the 781Spaniards left Cuzco, rescued 782the regal remains to take them to 783Quito and buried him in the 784cemetery of their ancestors. But 785once on the way, they gave the 786news that Benalcázar (military 787chief) was coming and that 788Rumiñahui (Inca King) who was 789leading the resistance had set 790fire on Quito so they decided to 791hide the corpse in one of the 792caves of the <i>Condor Puñuna</i>,</p>

<p>793esta zona de los Andes, junto 794con algunos tesoros como la 795cadena de eslabones de oro 796puro de 10 metros de largo 797propios de la tradición funeraria 798del Inca, quedando un grupo de 799guardianes escondidos en 800custodia de ellos.</p> <p>801¿Qué Hacer?</p>	<p>793along with some treasures such 794as the chain of links of pure gold 795of 10 meters long belonging to 796the funeral tradition of the Inca, 797leaving a group of guardians 798hidden in their custody.</p> <p>799What to do</p>
<p>694Sección: Turismo - Rutas 695Turísticas - El Qhapaq Ñan</p>	<p>703Section: Tourism – Tourist 704Routes - Qhapaq Ñan</p>
<p>696El Qhapaq Ñan</p> <p>697El Qhapaq Ñan, conocido como 698“Sistema Vial Andino”, se tejió a 699lo largo de una tupida malla de 700camino; evidencia viva de la 701arquitectura e ingeniería pre Inca 702e Inca en la Cordillera Andina. 802Fue declarado Patrimonio 803Mundial de la Humanidad por la 804UNESCO en la categoría de 805Itinerario Cultural, el 21 de junio 806de 2014. Y en la parroquia 807Achupallas del cantón Alausí, 808empieza la aventura de 809conocerlo y vivirlo en el tramo 810mejor conservado hacia 811Ingapirca en un trayecto de 81238,48 Km.</p>	<p>705<i>Qhapaq Ñan</i></p> <p>706<i>Qhapaq Ñan</i> also known as 707“<i>Andean Road System</i>”, was 708woven along a dense mesh of 709roads; and is living evidence of 710the pre Inca and Inca 711architecture and engineering in 800the Andean Mountains. It was 801designated World Heritage by 802UNESCO in the category of 803Cultural Itinerary, on June 21, 8042014. In Achupallas, parish of the 805canton of Alausi, is where the 806adventure of knowing and living it 807begins; all of this, in one of the 808best preserved stretch towards 809Ingapirca on a journey of 38.48 810Km.</p>

<p>813 Se recorren comunidades y 814 pueblos cuyo pasado se 815 confunde con su presente, 816 donde el tiempo parece que se 817 ha detenido por momentos. En 818 un típico paisaje de páramo 819 andino con míticas lagunas y 820 montañas que en un pasado han 821 visto pasar a miles de incas.</p>	<p>811 It goes through communities and 812 towns whose past is mixed up 813 with their present, where time 814 seems to have stopped at times 815 in a typical Andean paramo 816 landscape with mythical lagoons 817 and mountains that have seen 818 thousands of Incas passing in the 819 past.</p>
<p>822 El Camino Inca, que supera las 823 asperezas de la difícil topografía 824 andina, se pierde por momentos, 825 pero es fácil el volverlo a 826 retomar. Las alturas siempre por 827 encima de los 3100 llegan hasta 828 los 4400 msnm., le permiten a 829 uno estar más cerca de los 830 dioses.</p>	<p>820 The Inca Trail, which overcomes 821 the asperities of the difficult 822 Andean topography, becomes 823 lost at times, but it is easy to take 824 it up on the trail again. The 825 heights are always above the 826 3100 reach up to 4400 meters 827 above sea level, allowing the 828 tourist to be closer to the Gods.</p>
<p>831 ¿Cómo llegar?</p>	<p>829 How to get there</p>
<p>832 ¿Qué Visitar?</p>	<p>830 What to see</p>
<p>833 Achupallas</p>	<p>831 Achupallas</p>
<p>834 Es un pueblo de origen colonial 835 con arquitectura representativa 836 de la época republicana, llena de 837 singulares callejuelas angostas y 838 empedradas en las que 839 sobresale la Iglesia, además se 840 conservan antiguos molinos 841 movidos por el flujo del agua 842 para moler granos andinos en 843 piedra, además están los</p>	<p>832 It is a town of colonial origin with 833 a representative architecture of 834 the Republican era, full of 835 unique narrow and cobbled 836 streets in which the church 837 stands out. There are also 838 preserved old mills moved by 839 the flow of water to grind 840 Andean grains in stone. In 841 addition, you can find the</p>

<p>844vestigios de los conocidos Baños 845Ceremoniales del Inca de 846Achupallas, ubicados junto al 847Coliseo Parroquial.</p> <p>848Parque Nacional Sangay</p> <p>849Laguna de Culebrillas</p> <p>850Siguiendo el Qhapaq Ñan en 851medio de pajonales, 852chuquiraguas, retamas y flores 853silvestres se llega a la laguna de 854Culebrillas, un sitio ceremonial 855que según los habitantes del 856lugar, en ella entró y se escondió 857la culebra mítica y cósmica de los 858Cañaris, dejando su huella 859serpenteada en el fondo de la 860laguna hasta perderse, una 861serpiente progenitora de aquella 862cultura, aquí la naturaleza nos 863invita disfrutar de la pesca 864deportiva.</p> <p>865Tambo Real, Tambo de 866Culebrillas o Paredones</p> <p>867Área arqueológica que fungía 868como espacio administrativo, de 869reposo, bodega, centro de relevo 870de chasquis y control del camino 871durante la época Inca y 872reutilizada en la época colonial.</p> <p>873Ingapirca</p>	<p>842vestiges of the well-known 843Ceremonial Baths of the Inca of 844Achupallas, located next to the 845Parish Coliseum.</p> <p>846Sangay National Park</p> <p>847Culebrillas Lagoon</p> <p>848Following the <i>Qhapaq Ñan</i> in 849the middle of marshland, 850chuquiraguas and wildflower you 851arrive at the Culebrillas lagoon. 852It is a ceremonial place 853according to the inhabitants of 854the place, The mythical and 855cosmic snake of the Cañaris 856came into it, leaving behind its 857mark at the bottom of the lagoon 858until it disappeared, a progenitor 859of that culture. Here nature also 860invites you to enjoy sport fishing.</p> <p>861Tambo Real, Tambo de 862Culebrillas or Paredones</p> <p>863This archaeological area was 864used as an administrative, and 865esting space, cellar, relay center 866of <i>chasquis</i> and an area of 867controlling of the road during the 868Inca era and it was reused in the 869colonial era.</p>
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<p>874Complejo ritual y arqueológico</p> <p>875inicialmente habitado por la</p> <p>876cultura Cañari y posteriormente</p> <p>877por los Incas, evidencia de la</p> <p>878finura y el detalle de la</p> <p>879arquitectura e ingeniería Inca y</p> <p>880pre-Inca en constante diálogo</p> <p>881con la creación.</p> <p>882¿Qué Hacer?</p>	<p>870Ingapirca</p> <p>871A ritual and archaeological</p> <p>872complex initially inhabited by the</p> <p>873<i>Cañari</i> culture and later by the</p> <p>874Incas, evidence of the fineness</p> <p>875and detail of Inca and pre-Inca</p> <p>876architecture and engineering in</p> <p>877constant dialogue with creation.</p> <p>878What to do</p>
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<p>883Sección: Turismo - Rutas</p> <p>884Turísticas - Ruta de las</p> <p>885Cascadas</p>	<p>879Section: Tourism – Tourist</p> <p>880routes – Waterfalls Route</p>
<p>886Ruta de las Cascadas</p> <p>887Alausí tiene deslumbrantes</p> <p>888cascadas que engalanan su</p> <p>889territorio con aguas cristalinas</p> <p>889acariciadas de un clima</p> <p>890primaveral que nos envuelven</p> <p>891con sus mágicos sonidos y</p> <p>892exuberante vegetación,</p> <p>893brindándonos la experiencia de</p> <p>894ser parte de nuestra</p> <p>895Pachamama.</p> <p>896¿Cómo llegar?</p> <p>897¿Qué Visitar?</p> <p>898Sibambe</p>	<p>881Waterfalls Route</p> <p>882Alausí has dazzling waterfalls</p> <p>883that adorn its land with</p> <p>884crystalline waters caressed by a</p> <p>885spring weather that surround</p> <p>886you with its magical sounds and</p> <p>887exuberant vegetation, giving you</p> <p>888the experience of being part of</p> <p>889our <i>Pachamama</i> (Mother Earth).</p> <p>890How to get there</p> <p>891What to see</p> <p>892Sibambe</p> <p>893Name derived from the</p> <p>894aborigines that inhabited this</p> <p>895region, the Sibambis. Their</p> <p>896patron is Saint Philip Santiago,</p>

<p>899Nombre derivado de los 900aborígenes que habitaron este 901pueblo, los Sibambis. Su patrono 902es el Apóstol San Felipe 903Santiago, considerado, 904milagroso y castigador. En su 905honor se realiza las fiestas y la 906marcha a caballo el 25 de Julio 907de cada año, declarada 908Patrimonio Inmaterial Local del 909cantón Alausí. A 12,4 Km de 910recorrer la carretera E-47, puede 911conocer la Gruta y es 912recomendado visitar la Iglesia 913del Patrón Santiago.</p>	<p>897the Apostle, considered 898miraculous and punishing. The 899festivities and the march on 900horseback are held every year 901on his honor on July 25. 902Sibamber was declared as the 903Local Intangible Heritage of the 904canton of Alausí. You can visit 905“La Gruta”, at 12.4 km from the 906E-47 road. It is highly 907recommended to visit the church 908of the patron Saint Philip.</p>
<p>914Huigra</p> <p>915A 35 Km de Alausí, es 916reconocida como la Eterna 917Primavera por su clima. Está 918atravesada por el Río Chanchán 919y el Tren de Alfaro, guardiana 920celosa de la historia del 921Ferrocarril, cuidada por la 922imagen de la Virgen de Lourdes 923de la Inmaculada Concepción y 924engalanada por singulares 925cascadas de inigualable belleza. 926Huigra invita a disfrutar de una 927hermosa caminata hacia la Gruta 928de la Virgen de la Inmaculada 929Concepción, recorrer su centro 930histórico, el monumento a Eloy</p>	<p>909Huigra</p> <p>910Located 35 km away from Alausi, 911it is recognized as the Eternal 912Spring for its climate. This is 913crossed by the Chanchán River 914and Alfaro’s train, jealous 915guardian of the history of the 916Railroad, cared for by the image 917of the Virgin Lourdes of the 918Immaculate Conception and 919adorned by unique waterfalls of 920unparalleled beauty. Huigra 921invites you to enjoy a beautiful 922walk to “La Gruta” of the Virgin, 923tour its historic center, the 924monument to Eloy Alfaro and 925visit the tomb of Mr. John</p>

<p>931Alfaro y conocer la tumba de Mr. 932John Harman, Ingeniero Civil, 933hermano de Archer Harman, 934Gerente de la Guayaquil y Quito 935Railway Company.</p>	<p>926Harman, Civil Engineer, brother 927of Archer Harman, Manager of 928the Guayaquil and Quito Railway 929Company.</p>
<p>936Cascada del Río Panamá</p> <p>937Esta imponente cascada 938enclavada en un bosque nativo 939es la más alta y espectacular del 940cantón, tiene 20 m de altura 941aproximadamente. Situada a 7 942km de Huigra, se llega con una 943pequeña caminata por el 944sendero de 200 m al margen 945derecho del río puede vivir una 946experiencia sensacional.</p>	<p>930Panama River Waterfalls</p> <p>931This imposing waterfall nestled in 932a native forest is the highest and 933most spectacular of the canton. It 934is approximately 20m high. 935Located 7 km from Huigra, it is 936reached by hiking along the 200 937meters path bordering the river. 938You can live a sensational 939experience.</p>
<p>947Cascada del Río Angas</p> <p>948A 15 Km de Huigra, está la 949cascada más sonora, 950encantadora y de mayor caudal 951del territorio, desde el mirador 952nos deslumbra con sus 15 m 953altura aproximadamente. Al 954acercarnos por un pequeño y 955empinado sendero podemos 956disfrutar de cerca la sensación 957de recibir millones de partículas 958de agua que se disparan al caer 959y chocar con las rocas.</p>	<p>940Angas Waterfalls</p> <p>941At 15 km from Huigra, the most 942beautiful, charming waterfall with 943the greatest volume of the land 944dazzles us with its 15m height 945approximately. As you approach 946the small, steep trail, you can 947enjoy the sensation of millions of 948water drops when they fall and 949clash with the rocks.</p>
<p>960¿Qué Hacer?</p>	<p>950What to do</p>

<p>961 Sección: Turismo - Rutas 962 Turísticas - Ruta de las 963 Lagunas</p>	<p>951 Section: Tourism – Tour 952 Routes – Lagoons Route</p>
<p>964 Ruta de las Lagunas</p> <p>965 En los Andes Orientales del 966 cantón Alausí, se destaca el 967 mítico Complejo Lacustre de 968 Ozogoché con 55 lagunas 969 enclavadas en el Parque 970 Nacional Sangay. Creado el 16 971 de junio de 1975 como Reserva 972 Ecológica. El 26 de Julio de 973 1979 fue categorizado como 974 Parque Nacional y 975 declarado Patrimonio Natural de 976 la Humanidad por parte de 977 la UNESCO en 1983.</p> <p>978 ¿Cómo llegar?</p> <p>979 ¿Qué Visitar?</p> <p>980 Tixán</p> <p>981 Su origen es el pueblo 982 Tiquizambi y su Jatun Apu fue 983 Zota Urco el valeroso guerrero 984 General del ejército de 985 Atahualpa. Hoy es imperdible 986 visitar a su Patrono San Juan 987 Bautista, conocer sus Minas de 988 Azufre en el sector de Shucos,</p>	<p>952 Lagoons Route</p> <p>953 In the Eastern Andes of the 954 canton Alausi, the legendary 955 Ozogoché Lake Complex stands 956 out with 55 lagoons located in the 957 Sangay National Park, 958 established as an Ecological 959 Reserve since June 16, 1975. On 960 July 26, 1979, it was categorized 961 as a National Park and 962 designated World Heritage by 963 UNESCO in 1983.</p> <p>964 How to get there</p> <p>965 What to see</p> <p>966 Tixan</p> <p>967 Its origin is the Tiquizambi people 968 and its “Jatun Apu” (lordship) 969 was Zota Urco, the courageous 970 warrior, General of Atahualpa’s 971 army. Nowadays, visiting its 972 patron Saint Juan Bautista, is a 973 must to stopover and observe: 974 the Sulfur mines in Shucos, the 975 Ruins of Tiquizambi, the Route of</p>

<p>989las Ruinas de Tiquizambi, la 990Ruta de Humboldt y Bonpland y 991sin duda la historia de la Bola de 992Oro.</p>	<p>976Humboldt and Bonpland and 977without a doubt the history of the 978Golden Ball.</p>
<p>993Lagunas de Ozogoche</p>	<p>979Ozogoche Lagoons</p>
<p>994Ubicadas en medio de los 995pajonales a 3800 msnm las más 996grandes son Magtayan de 2.2 997Km y Cubillin 5.3. Km. Su agua 998transparente avivada por el 999viento crea olas de singular 1000encanto ricas en truchas. Su 1001temperatura promedio es de 3 a 10029 °C. Rodeada de los cerros 1003Zoroche, Azul, Vayapungo, 1004Yanaurco, Pulpito, Sasquin, 1005Achipungo y Tintillay que 1006bordean los 4600m con cimas 1007de crestas afiladas y agudos 1008picachos donde habitan 1009conejos, osos de anteojos y 1010venados.</p>	<p>980The lagoons area located in the 981middle of the grasslands at 3800 982meters above sea level. 983Magtayan (2.2 km) and Cubillin 984(5.3. Km) are the largest ones 985and their transparent water 986fanned by the wind create waves 987of singular charm, rich in trout. Its 988average temperature goes from 98937 to 48 °F, and surrounded by 990the Zoroche, Azul, Vayapungo, 991Yanaurco, Pulpulito, Sasquin, 992Achipungo and Tintillay hills, 993bordering the 4600m with sharply 994crested ridges and sharp peaks 995where rabbits, spectacled bears 996and deer live.</p>
<p>1011Conchas petrificadas</p>	<p>997Petrified Shells</p>
<p>1012En la comunidad de Santa 1013Rosa de Chicho Alto, el 21 de 1014Abril del 2004 a 3995 m.s.n.m., 1015cuando se construía un camino 1016por el páramo andino de la 1017comunidad se hallaron las 1018únicas Conchas Petrificadas 1019Gigantes que algunas</p>	<p>998On April 21, 2004, in the 999community of Santa Rosa de 1000Chicho Alto (at 3995 meters 1001above sea level) when a road 1002was being built through the 1003Andean paramo, giant petrified 1004shells were found by Roberto 1005Santillan Rhor. Some of the 1006shells exceeded one meter in</p>

<p>1020sobrepasan un metro de 1021diámetro, consideradas las más 1022grandes encontradas en el 1023mundo, descubiertas por el Ing. 1024Roberto Santillán Rhor que 1025marcó el inicio del proyecto 1026Rescate de Fósiles Marinos de 1027los Andes.</p> <p>1028¿Leyenda del Sector?</p> <p>1029El Sacrificio de los Cuvivis en 1030las Lagunas Sagradas de 1031Ozogoche.</p> <p>1032Desde mediados de agosto 1033hasta inicios de octubre surcan 1034el cielo de Ozogoche bandadas 1035de aves migrantes originarias 1036de Perú y Chile llamadas 1037Cuvivis que exhaustas por el 1038mal clima que las envuelve con 1039tremendos vientos, lluvias 1040acompañadas de truenos y 1041relámpagos, concurrendo al 1042llamado de la naturaleza se 1043clavan en picada en la frías 1044aguas de las míticas lagunas y 1045ofrendan su vida en el 1046reconocido Tributo y Sacrificio 1047de los Cuvivis en las Lagunas 1048de Ozogoche.</p> <p>1049En la actualidad en septiembre 1050anualmente se celebra “El</p>	<p>1007diameter and are considered 1008the largest found in the world. 1009The discovery marked the 1010beginning of the project Rescue 1011of Marine Fossils in the Andes.</p> <p>1012Legends</p> <p>1013Sacrifice of the Cuvivis in the 1014Sacred Lagoons of 1015Ozogoche</p> <p>1016From mid-August to the 1017beginning of October, the 1018Ozogoche sky pours flocks of 1019migrant birds from Peru and 1020Chile called Cuvivis. The birds, 1021exhausted by the bad weather 1022that surrounds them with strong 1023winds, rains accompanied by 1024thunder and lightning, attend 1025the call of nature, diving into the 1026cold waters of the mythical 1027lagoons and offer their lives in 1028the “Tributo de las Aves” 1029 (Tribute of the Birds) in the 1030Ozogoche Lagoons (Lagunas 1031de Ozogoche).</p>
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<p> 1051Festival de los Cuvivis” y las 1052comunidades de los 1053alrededores junto a los 1054visitantes, se reúnen para 1055realizar su tributo con danzas y 1056cánticos en agradecimiento por 1057este regalo de la naturaleza. 1058Siendo Feliciano Bejarano el 1059último recogedor de Cuvivis 1060que año tras año las recoge en 1061la orilla de la laguna 1062Verdecocha. 1063¿Qué Hacer? </p>	<p> 1032Each year in September, the 1033"Festival of the Cuvivis" is 1034celebrated by the surrounding 1035communities, together with 1036visitors, who gather to perform 1037their tribute with dances and 1038chants in gratitude for this gift of 1039nature. Feliciano Bejarano is 1040the last collector of Cuvivis that, 1041year after year, gathers the 1042birds in the shore of the 1043"Laguna Verdecocha" (Green 1044Lagoon). 1045What to do </p>
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DECLARACIÓN Y AUTORIZACIÓN

Yo, **Bucheli Benalcazar, Emely Denis**, con C.C: # 0930673686 autora del trabajo de titulación: **Annotated translation of the “Turismo Alausí” website as a contribution to the popularization of the canton of Alausí** previo a la obtención del título de **Licenciatura en Lengua Inglesa con mención en traducción** en la Universidad Católica de Santiago de Guayaquil.

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REPOSITORIO NACIONAL EN CIENCIA Y TECNOLOGÍA

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AUTOR(ES)	Emely Denis, Bucheli Benalcazar		
REVISOR(ES)/TUTOR(ES)	Sara Inés. Rivadeneira Enriquez		
INSTITUCIÓN:	Universidad Católica de Santiago de Guayaquil		
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PALABRAS CLAVES/ KEYWORDS:	Idiomatic translation, cultural equivalence, Alausi, Highlands, Ecuador, translation quality assessment.		
RESUMEN/ABSTRACT :	<p>This paper was prepared with a view to offering a positive impact to a particular webpage, Alausi's local government official tourism webpage section: "Turismo Alausi", which contains relevant information of a small, yet beautiful canton located between the mountains of the province of Chimborazo, in the Highlands region of the Republic of Ecuador. The tourism section offers information about roads, landmarks, activities, and adrenaline-fueled sports, which appeals to national and international audiences seeking adventure and cultural knowledge. Nevertheless, the spread of the information provided through the site mentioned is hindered by the language barriers. Therefore, in an attempt to over such barriers it was necessary to choose applicable techniques and strategies to undertake a translation process that could render quality contents relatable and attractive to the average anglophone tourist. This process was approved and authorized by Alausi's Major, who expects to use the outcome as the official translation of the city's webpage.</p>		
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CONTACTO CON AUTOR/ES:	Teléfono: +593-996081846	E-mail: emelybucheli94@gmail.com	
CONTACTO CON LA INSTITUCIÓN (COORDINADOR DEL PROCESO UTE)::	Nombre: Jarrín Hunter, Ximena Marita		
	Teléfono: +593-4-6043752/593-9-99614680		
	E-mail: xjarrin@yahoo.com; Ximena.jarrin@cu.ucsg.edu.ec		
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