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SANTIAGO DE GUAYAQUIL**  
FACULTY OF ARTS AND HUMANITIES  
SCHOOL OF ENGLISH LANGUAGE

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**CONTRIBUTION TO THE DEVELOPMENT OF ECUADOR'S  
AUDIOVISUAL TRANSLATION INDUSTRY THROUGH AN  
ANALYSIS OF SUBTITLING STANDARDS BASED ON THE  
TRANSLATION OF A MOVIE SCRIPT ABSTRACT OF "THE  
GREAT GATSBY"**

**AUTHOR:**  
RAMÍREZ GUZMÁN, CLAUDIA MILENA

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**PROJECT ADVISOR:**  
KOROBYTSINA, NATALIA, MSC.

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**2016**



**CATHOLIC UNIVERSITY OF SANTIAGO DE GUAYAQUIL**

**FACULTY OF ARTS AND HUMANITIES  
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## **CERTIFICATION**

We certify that this research project was presented by **Claudia Milena Ramírez Guzmán** as a partial fulfillment for the requirements for a **Bachelor of Arts Degree in English Language with a Minor in Translation**.

### **PROJECT ADVISOR**

---

**Natalia Korobytsina, MSc.**

### **DIRECTOR OF ACADEMIC PROGRAM**

---

**John Gonzáles Ubilla, MSc.**

**Guayaquil, in the 15<sup>th</sup> day of March of 2016**



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**STATEMENT OF RESPONSIBILITY**

**I, Claudia Milena Ramírez Guzmán,**

**HEREBY DECLARE THAT:**

The Senior Project: **Contribution to the development of Ecuador's Audiovisual Translation Industry through an analysis of Subtitling Standards based on the translation of a movie script abstract of "The Great Gatsby"**, prior to obtaining the **Bachelor of Arts Degree in English Language with a Minor in Translation**, has been developed based on thorough investigation, respecting the intellectual property rights of third parties regarding citations within the corresponding pages whose sources are included in the bibliography. Consequently, this work is of my full responsibility.

Under this statement, I am responsible for the content, truthfulness and scientific scope of the aforementioned paper.

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## **AUTHORIZATION**

**I, Claudia Milena Ramírez Guzmán,**

Authorize the Catholic University of Santiago de Guayaquil to publish this Senior Project: **Contribution to the development of Ecuador's Audiovisual Translation Industry through an analysis of Subtitling Standards based on the translation of a movie script abstract of "The Great Gatsby"** in the institution's library. The contents, ideas and criteria in this paper are of my full responsibility and authorship.

**Guayaquil, in the 15<sup>th</sup> day of March of 2016**

**AUTHOR**

---

**Claudia Milena Ramírez Guzmán**

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Firstly, I would like to express my profound gratitude and love to my family for their unconditional support throughout these years. I would also like to acknowledge my advisor Natalia Korobytsina, for her expertise, generous advice and encouragement during this process.

*Claudia Ramírez*

## DEDICATION

In loving memory of my grandfather, Adriano Ramírez.

To my grandmother, Elvia Galeano.

To my father, Adriano Ramírez.

To my mother, Laura Guzmán.

*Claudia Ramírez*



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**GRADE**

---

**Natalia Korobytsina, MSc.**

Project Advisor

<b>ABSTRACT</b> .....	xii
<b>1. INTRODUCTION</b> .....	1
<b>1.1. TOPIC AND JUSTIFICATION</b> .....	1
<b>2. PROBLEM</b> .....	2
<b>2.1. STATEMENT OF THE PROBLEM</b> .....	2
<b>2.2. RESEARCH QUESTIONS</b> .....	2
<b>2.3. GENERAL AND SPECIFIC OBJECTIVES</b> .....	3
<b>2.3.1. GENERAL OBJECTIVE</b> .....	3
<b>2.3.2. SPECIFIC OBJECTIVES</b> .....	3
<b>2.4. CONCEPTUAL FRAMEWORK</b> .....	3
<b>2.4.1. Audiovisual Translation (AVT)</b> .....	3
<b>2.4.2. History of subtitling</b> .....	4
<b>2.4.3. Subtitling</b> .....	4
<b>2.4.4. Classification of subtitles</b> .....	5
<b>2.4.4.1. Intralingual Subtitling</b> .....	5
<b>2.4.4.2. Interlingual Subtitling</b> .....	5
<b>2.4.4.3. Open Subtitles</b> .....	5
<b>2.4.4.4. Closed Subtitles</b> .....	5
<b>2.4.5. Translation Technique</b> .....	6
<b>2.5. INTERNATIONAL STANDARDS ON SUBTITLING</b> .....	6
<b>2.5.1. GUIDELINE</b> .....	6
<b>2.5.1.2. TRANSCRIPT OF THE DIALOGUE</b> .....	6
<b>2.5.1.3. TRANSLATION</b> .....	7
<b>2.5.1.4. NUMBER OF LINES - CHARACTERS PER LINE</b> .....	7
<b>2.5.1.5. LINGUISTIC UNITS – LINE BREAKING</b> .....	8
<b>2.5.1.6. READING SPEED</b> .....	9
<b>2.5.1.8. TIME ON SCREEN</b> .....	11
<b>2.5.1.9. SIMULATION</b> .....	11
<b>2.5.1.10. CORRECTION</b> .....	12



<b>2.6. LINGUISTIC DECISIONS</b> .....	12
<b>2.6.1. COMPENSATION BY SPLITTING</b> .....	12
<b>2.6.2. COMPENSATION IN KIND</b> .....	14
<b>2.6.3. COMPENSATION BY MERGING</b> .....	14
<b>2.6.4. MODULATION</b> .....	16
<b>2.6.5. ADAPTATION</b> .....	17
<b>2.6.6. PARTICULARIZATION</b> .....	18
<b>2.6.7. OMISSION</b> .....	18
<b>2.6.8. CALQUE</b> .....	19
<b>2.6.9. GENERALIZATION</b> .....	20
<b>2.6.10. EMPHATIZATION</b> .....	20
<b>2.7. METHODOLOGICAL FRAMEWORK</b> .....	21
<b>2.7.1. Communicative Approach</b> .....	21
<b>2.7.2. Localization</b> .....	22
<b>2.8. RESEARCH INSTRUMENTS</b> .....	22
<b>2.8.1. Software</b> .....	22
<b>2.8.2. Survey</b> .....	24
<b>2.9. DATA ANALYSIS AND RESULTS</b> .....	25
<b>2.10. CONCLUSION AND RECOMMENDATIONS</b> .....	33
<b>3. REFERENCES</b> .....	34
<b>4. APPENDIX</b> .....	36

## INDEX OF FIGURES

<b>Figure 1: Number of lines in subtitles .....</b>	<b>8</b>
<b>Figure 2: Line breaking of subtitles .....</b>	<b>9</b>
<b>Figure 3: Spotting box of software “Aegisub” .....</b>	<b>10</b>
<b>Figure 4: Time on screen of subtitles.....</b>	<b>11</b>
<b>Figure 5: Simulation of the final product on screen.....</b>	<b>12</b>
<b>Figure 6: Jubler – “The Great Gatsby” subtitles .....</b>	<b>23</b>
<b>Figure 7: Aegisub – “The Great Gatsby” subtitles.....</b>	<b>24</b>
<b>Figure 8: Survey based on subtitling.....</b>	<b>36</b>

## INDEX OF TABLES

<b>Table 1</b> .....	25
<b>Table 2</b> .....	26
<b>Table 3</b> .....	27
<b>Table 4</b> .....	28
<b>Table 5</b> .....	29
<b>Table 6</b> .....	30
<b>Table 7</b> .....	31
<b>Table 8</b> .....	32

## **ABSTRACT**

This research work aims to provide a number of standardized steps for subtitling to contribute as a reference to the existing subtitling industry that lacks this type of material. Among these steps are: transcript of the dialogue, translation, time on screen, simulation and correction. The first step is crucial when starting to subtitle audiovisual material, since the written part is needed in order to proceed with the second step, which is the translation itself. The latter encompasses the techniques the translator decides to apply to render the work. The last steps comprise the simulation and the correction, in which the final result is trialed so as to check if corrections are needed or demanded by the client. Furthermore this research confirmed the interest of the target group in learning professionally this process and their discontent with the current foreign subtitling.

**Keywords:** Audiovisual translation, subtitling, techniques, time on screen

# **1. INTRODUCTION**

## **1.1. TOPIC AND JUSTIFICATION**

With the arrival of the new digital era, audiovisual translation (AVT) has become even more demanded in the area of translation studies. However, numerous publications have been written which discuss various aspects of AVT: from the technical side of subtitling, dubbing and voice over, subtitling for people with ear defects or those who are hard-of-hearing to semiotics in AVT and many other non-technical issues relevant for the field. Subtitling, the focus of this work, is among the most discussed processes of AVT.

Moreover, subtitling is a field with an extensive background to work with. Translators in Ecuador could not only focus in a future on English language material, but they could also aim to work in the subtitling of TV series, videogames, films and audiovisual material of other foreign language. There is also demand for subtitled material rather than dubbed. People most of the times tend to prefer the original audio, so they can use it as an aid when learning English or just required cinephiles, which are fond of listening to the original voice of actors.

In the Ecuadorian society there is a lack of knowledge regarding subtitling and as well as of references in which they could base their work on. Most of the audiovisual material that comes to Ecuador is related to foreign subtitling, this is mainly based on other cultures. This is the main reason why the literature of this research is extracted from the baggage of expertise and knowledge of other countries.

This guideline aims to work as a reference for Ecuadorian translators, interested in this field, providing them with a general knowledge of the process and rules needed when subtitling, in order to standardize and speed up their work. The accessibility of works of this type may contribute to develop interest

from Ecuadorian translators, who can start agencies and help expand this industry.

## **2. PROBLEM**

### **2.1. STATEMENT OF THE PROBLEM**

The industry of subtitling in Ecuador is not fully developed and there is a lack of material that works as a reference for Ecuadorian translators willing to enter this industry. This guideline will help promote this field and to be used as well as a consultation resource for Ecuadorian translators.

Most of the subtitled audiovisual material we receive in Ecuador is imported from other countries such as Mexico and Spain, the same that is not localized to our culture. Hence, we have no other option than to watch TV series or films subtitled in a foreign country. There arises the problem that audiovisual material (i.e. films, TV series, videogames, etc.) are specifically targeted to some cultures rather than ours. For example, in Spain subtitles are specifically targeted to their culture with localized expressions. The same occurs with Mexican subtitling, despite that there is more acceptance for their adaptations rather than the adaptations of Spain.

Therefore, the guideline described in this research could serve as a reference for Ecuadorian translators given that they have the skills and knowledge of the translation techniques required to address a text and localize the language into the needs of the Ecuadorian audience.

### **2.2. RESEARCH QUESTIONS**

- What type of standardized process should be followed to subtitle audiovisual material?
- What type of tools could be used to subtitle efficiently?
- What techniques should be used for the translation of the ST?

- What is the perspective of translators towards subtitling processes in Ecuador?

## **2.3. GENERAL AND SPECIFIC OBJECTIVES**

### **2.3.1. GENERAL OBJECTIVE**

To perform an analysis of the process required when subtitling audiovisual material targeted to cultures where Spanish is the native language, thus in a near future people in Ecuador would take it as a reference for subtitling works.

### **2.3.2. SPECIFIC OBJECTIVES**

- To specify the process required when applying subtitles to audiovisual materials.
- To determine the need of an established process of subtitling in the Ecuadorian market by performing a survey.
- To perform an analysis of the translation techniques used in the translation of the script of the movie “The Great Gatsby”.

## **2.4. CONCEPTUAL FRAMEWORK**

In this part, key concepts will be defined such as: audiovisual translation, subtitling and its classification, as well as the definition of translation techniques. In addition, the background of subtitling is described as to give an insight into the beginnings of this process.

### **2.4.1. Audiovisual Translation (AVT)**

As Eleonora Fois (2012) states:

“Audiovisual translation entails an operation on linguistic features – lines and dialogues – of an audiovisual product, to facilitate its distribution in a wider market.”

## **2.4.2. History of subtitling**

The beginnings of subtitling started from a term called “intertitles”. As stated by Jan Ivarsson, intertitles are texts drawn or printed on paper, filmed and placed between the sequences of the film. During 1933, in Sweden as well as in Hungary, scientists R. Hruska and Oscar I. Ertnaes respectively, developed the chemical process for subtitling, leading the film industry from 1933 to the mid-1950s.

A turning point in the history of subtitling, was when foreign films were first broadcasted on TV. This was the case of *Der Student von Prag* by Arthur Robinson, the first film aired by the BBC in 1938. The issues that arose were, the format of subtitles made for cinema had a contrast range and reading-speed that were not appropriate for TV. This resulted in the development of new subtitling techniques.

One of these new techniques used caption generators, however these were expensive and their performance was limited to small quantities. As technology evolved, subtitle techniques also did. During the 1980's, this process involved videotape recorders connected to computers, the same that now could perform the complete subtitling process efficiently. (Ivarsson, 2009)

## **2.4.3. Subtitling**

According to Diaz Cintas and Remael (2014)

“Subtitling may be defined as a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image.” (p.5)



#### **2.4.4. Classification of subtitles**

According to Gottlieb (as cited in Orero, 2004a, p.53), subtitling is classified into two aspects: Linguistic and Technical.

The linguistic aspect is divided into two categories: Intralingual and Interlingual.

##### **2.4.4.1. Intralingual Subtitling**

According Gottlieb (as cited in Orero, 2004b, p.53) These types of subtitles are in the same language. They are useful for language learners, as well as people with hearing impairments.

##### **2.4.4.2. Interlingual Subtitling**

According to Gottlieb (as cited in Orero, 2004c, p.53) it refers to the subtitling from one language to another. Interlingual subtitling is required when foreign audiovisual material is acquired and the language is not known by the target audience.

On the other hand, the technical aspect is divided into: Open and Closed.

##### **2.4.4.3. Open Subtitles**

Gottlieb (as cited in Orero, 2004d, p.53) states that these subtitles are embedded to the video or film without the option to remove them. This is mainly because the viewer needs subtitles in order to understand what is being said in the source language. Examples of open subtitles include: films presented at theaters and foreign TV series.

##### **2.4.4.4. Closed Subtitles**

Gottlieb (as cited in Orero, 2004e, p.53) states this type of subtitles allows the viewer to remove them when needed. Additionally, these subtitles are designed for people with hearing disabilities and language learners. Examples of

closed subtitles include: internet videos and TV programs, which offer the viewer the option to display or remove them.

### **2.4.5. Translation Technique**

Molina and Hurtado Albir (2002a), define translation techniques as:

“Procedures to analyze and classify how translation equivalence works.”  
(p. 509)

## **2.5. INTERNATIONAL STANDARDS ON SUBTITLING**

### **2.5.1. GUIDELINE**

The aim of this guideline is to provide a reference for professional and pre-professional translators, who want to learn the process involved in subtitling; in order to contribute in the future with the Ecuadorian industry of audiovisual translation. This process requires some steps that need to be fulfilled according to standards in subtitling. Below is a list of the steps performed during the process:

#### **2.5.1.2. TRANSCRIPT OF THE DIALOGUE**

Subtitlers or translators should be provided with the original material and in some cases with the script. If the script is not available, it will be necessary to transcribe it. In this first step of subtitling there are rules that must be followed such as: the grammar of each line must have no mistake, despite what the speaker in the video is saying. Other rule is that subtitles must not start seconds before the next sentence. There are advantages of the transcription of audiovisual material; one of them is that it becomes available for deaf and hard of hearing people. Subsequently, if there is a transcription of a dialogue, it is easier to translate it into other languages. (TED OTP, 2014a). As an example

the transcription of an abstract of the movie “The Great Gatsby” used in this research work can be seen in the Appendix.

### **2.5.1.3. TRANSLATION**

In this part the translator addresses the requirements needed in the translation as for example: the techniques and methods that will be used to render an accurate product. The translator has to be aware of the rules for subtitling, such as constraints of characters per line. It is important to consider that subtitles focus on speech, thus the translation must avoid written language, since it is usually more complex than oral language and the reader needs a simpler structure, to be able to read subtitles in the time they are on screen. According to the target culture some adaptations to the target text have to be done, so as to comply with the needs of the audience. This will lead to a better understanding of the context of the material. For example:

- Senator, I'll catch you up later, perhaps at the **craps** table.

The ST uses the word “craps”, which is a gambling game at casinos. In other countries such as in Mexico, it is called the same way as in the source text, whereas to adequate the term into something that general audience in Ecuador would understand, “mesa de dados” was used. The reason for this is that only people with certain knowledge in games at casinos would be aware.

### **2.5.1.4. NUMBER OF LINES - CHARACTERS PER LINE**

According to the TED OTP (2013a), languages that are based in Latin should not contain more than 42 characters. In this case the lines should be separated into two, thus the subtitles are easier for the viewer to follow. Lines in a subtitle have to be separated in a way that the two lines are as close as possible. The aforementioned should be balanced, with the first line being longer than the second one or both lines should have the same size. As shown in the

example below the subtitles comply with the standard. The first line is longer than the second, showing a balance between both.



Figure 1: Number of lines in subtitles

### 2.5.1.5. LINGUISTIC UNITS – LINE BREAKING

“Linguistics units refer to any entity which constitutes the focus of an enquiry...The unit is the stretch of language that carries grammatical patterns, and within which grammatical choices are made.” (Crystal, 2008, p. 503)

As mentioned above, the correct way of breaking lines is only after a linguistic whole. These cannot be separated; otherwise the reader will find it harder to understand the context of the subtitle. In some cases, lines have to be rephrased in order not to break linguistic wholes or units. There is a maximum of two lines per subtitle. This limit cannot be exceeded or else it can affect the aesthetics of the subtitles. For example in the phrase:

- The **colossal significance** of that light...

As a linguistic whole, “colossal significance” could not be broken into separate lines. The reason for this is the adjective has to be next to the noun it modifies. An incorrect way of separating this line would be this:

- The **colossal significance** of that light...



Figure 2: Line breaking of subtitles

#### 2.5.1.6. READING SPEED

The reading speed has a maximum of 21 characters per second and it shows how long a subtitle can be. To fix the reading speed, the timing can be adjusted with certain softwares, but in other cases a useful tool can be compression. This means to shorten the subtitles, but expressing a similar idea, this way the reader will be able to read the complete line and understand the context. (TED OTP, 2013b)

As an example of compression we have the sentence:

- Here's a lot of clippings I've collected.
- Son recortes que he coleccionado.

In the subtitles of the TT it was compressed into a simple structure that reduces the time for reading it, allowing the viewers to understand the information in the time given.

### 2.5.1.7. SPOTTING

“A subtitle should appear on screen at the precise moment the person starts speaking and should leave the screen when the person stops speaking. This synchronization process is known in the profession as spotting, cueing, timing or originating and it may be carried out by the translators themselves or by technicians who are familiar with the subtitling program.” (Millán & Bartrina, 2013, p.275)

In this example we can see the time box of the software “Aegisub”. It shows that the subtitles appear at minute five with twenty-five seconds (0:05:25) and disappears of screen at minute five with twenty-eight seconds (0:05:28), having a duration of three seconds on screen.



Figure 3: Spotting box of software “Aegisub”

### 2.5.1.8. TIME ON SCREEN

In subtitling this refers to the amount of time a subtitle has on screen. This varies according to the time of a line from the speaker. A key rule is that subtitles should not appear less than one second or more than seven seconds. (TED OTP, 2014b)

In the example below it is shown that the subtitles comply with the rule that they cannot appear for more than seven seconds on screen, by showing duration of four seconds.



Figure 4: Time on screen of subtitles

### 2.5.1.9. SIMULATION

In subtitling simulation refers to checking the final product on screen. In this process the client is present to decide if the product meets all the requirements.



Figure 5: Simulation of the final product on screen

#### 2.5.1.10. CORRECTION

This last step is to correct errors in time (spotting), text or errors that the client demanded. Afterwards, the final product will be ready for release in the format it is required.

### 2.6. LINGUISTIC DECISIONS

#### 2.6.1. COMPENSATION BY SPLITTING

This kind of compensation occurs when there is no equivalent in the TT, such as a single word that represents the whole context as in the ST. (Hervey, Higgins and Haywood, 1995a)

**Examples:**

- ST: The colossal significance of that light had vanished **forever**.
- TT: El colosal significado de esa luz se había desvanecido **para siempre**.



In this example the word “forever” splits into two words in the target text. The first one “para”, which is a preposition in Spanish that indicates the purpose of a given action; and “siempre” an adverb of time that means something happens frequently, or at any time without interruption. When together, this two words form the equivalent in Spanish to “forever”.

- ST: **Chasing** this destiny, a 16 year old Gatz ran far, far away.
- TT: **En busca de** ese destino a los 16 años Gatz se fue lejos, muy lejos.

The TT spreads into three words: the preposition “en”, the verb “busca”, as well as the preposition “de”, unlike the compact form of the source text, which only uses the gerund “chasing”.

- ST: Five lost years **struggled** on Daisy's lips.
- TT: Cinco años perdidos **se debatían** en los labios de Daisy.

The ST uses the verb “struggled” in its past form, as for the case of Spanish this verb translates as “se debatían” which differs in the form that the ST presents; the TT uses a pronominal verb. As for the semantic meaning they are equivalents, because in both cases they represent an internal conflict the speaker faces.

- ST: We'll chat later, old sport. **Alright.**
- TT: Hablamos después, viejo amigo. **Está bien.**

This example used the word “alright” instead of “all right” in the ST, because it is an informal conversation, whereas in the TT the word splits into two, the verb “está” and the adverb “bien”. This latter would be one of the equivalents of “right”.

- ST: Delighted
- TT: Un placer

This example is between two speakers that are meeting for the first time and one of them as a respond used the word delighted in the ST. In Spanish there is a need of an indefinite article (*i.e. un*) to form this expression along with the noun “placer”. This way the expression splits into two words, unlike the ST that uses the adjective “delighted” to express the same.

### 2.6.2. COMPENSATION IN KIND

This technique compensates for a specific effect in the ST that cannot be conveyed in the TT. Therefore, this effect has to be replaced as a different kind in the TT. (Hervey, Higgins and Haywood, 1995b)

#### Examples:

- ST: His **count** of enchanted objects.
- TT: Su **lista** de objetos encantados.

To translate “count” to its equivalent in Spanish would deviate from the context of the ST. Therefore, the approach in the TT was to render “count” as “lista”, compensating the effect of the ST, in which the meaning refers to a number of objects.

### 2.6.3. COMPENSATION BY MERGING

This compensation condenses information in the TT when there is a word or phrase that can replace the effect intended in the ST. (Hervey, Higgins and Haywood, 1995c)

#### Examples:

- ST: I wanna show you something. **Have a seat.**
- TT: Quiero mostrarte algo. **Siéntate.**

The ST uses a fixed formal expression, whereas in the TT this merges into one word “siéntate”. In this case it may sound imperative, but it is also a casual way to invite someone to sit.

- ST: **He used to be** my best friend many years ago.
- TT: **Era** mi mejor amigo hace muchos años.

In the TT the approach was to translate the phrasal verb “used to be” as just one verb “era”, so as to occupy less space on screen and also conveying the same meaning as the ST.

- ST: **Listen to me!** I said small town.
- TT: **¡Escúchame!** Dije pequeña ciudad.

The phrasal verb of the ST is an imperative composed of three linguistic elements; a verb, a preposition and object pronoun. In the TT it was possible to convey this in one word, by the agglutination of the verb “escuchar” and the reflexive pronoun “me” to form an imperative.

- ST: I'll be right back.
- TT: Ya regreso.

In this example, one of the speakers told the others the aforementioned phrase to inform that he was leaving momentarily. The ST uses an informal expression to indicate that the speaker will return soon. The technique used in the TT condensed the original phrase into two words: the adverb “ya”, meaning it will happen in an immediate future; and the verb “regresar” which means to return to a certain place. This altogether forms an equivalent of the ST phrase.

- ST: Nice **little** dance.
- TT: Lindo bailecito

In this example the speaker is watching some dancers, to which he says the aforementioned phrase. The ST uses two adjectives, while the strategy in the TT was to eliminate “little” and translate it “lindo baile” since it is the relevant part of the phrase. This strategy helps to the space constraints of subtitling.

#### 2.6.4. MODULATION

According to Hatim and Munday (2004, p.150)

“Modulation is a variation of the form of the message, obtained by a change in the point of view. This change can be justified when, although a literal, or even transposed, translation results in a grammatically correct utterance, it is considered unsuitable, unidiomatic or awkward in the TL.”

##### Examples:

- ST: What the **hell** are you doing?
- TT: ¿Qué **diablos** haces?

This example is a type a modulation called: part-whole. In the case of the ST “hell” is, as referred in some cultures, a place where sinners go in the afterlife, whereas in the TT the translation is “diablos”, referring to entities that are part of hell. In both languages these are commonly-used informal expressions.

- ST: **All** she could manage was...- Why?
- TT: **Lo único** que pudo decir fue...- ¿Por qué?

This example is other type of modulation; negation of the opposite. The ST uses the word “all” which means everything, except that in this context is in a figurative sense, whereas the TT uses “lo único” meaning only one.

- ST: I don't think I'd recognize a **single person**.
- TT: No creo reconocer a **nadie**.

In the ST “single person” refers to one individual, while the TT addresses this as “nadie” an indefinite pronoun meaning no person.

### 2.6.5. ADAPTATION

According to Vinay and Darbelnet (1995, p.39)

“It is used in those cases where the type of situation being referred to by the SL message is unknown in the TL culture. In such cases translators have to create a new situation that can be considered as being equivalent.”

#### Examples:

- ST: What green light? The one that burns all night at the end of your dock **burns** all night at the end of your dock,
- TT: ¿Qué luz verde? Una que está encendida toda la noche al final de tu muelle **está encendida** toda la noche al final de tu muelle.

The literal translation of the SL phrase would result in a phrase that is not specific to the TL. Therefore, the translator rendered it as “está encendida”, meaning that it illuminates during the period mentioned.

- ST: I can't talk now, **old sport**.
- TT: No puedo hablar ahora, **viejo amigo**.

The phrase of the SL denotes the use of pompous words by the speaker, as he tries to sound from a high social class. In this case, the use of “old sport” is for a longtime friend. A literal translation of this phrase into Spanish would not have the same meaning as the ST. Thus, it was adapted to “viejo amigo”, which conveys the meaning of the ST phrase.

- ST: Gatsby **was cheated off** his inheritance by Cody's family.
- TT: A Gatsby le **fue arrebatada** la herencia por la familia de Cody.

In the SL “cheated off” is a verb phrase that denotes something has been deprived from someone by deceitful acts. This phrase cannot be translated

literally in the TL, therefore it requires of an adaptation. The verb of closest meaning to the ST was “arrebatar”, as it also means to deprive somebody of something in this context.

### 2.6.6. PARTICULARIZATION

In this technique, terms that are general in the ST translate to a specific one in the TT. (Molina and Hurtado Albir, 2002c)

#### Examples:

- ST: Who is **this**? Your father?
- TT: ¿Quién es **él**? ¿Tú padre?

In the ST “this” can be any person, while the TT rendered the example as “él”, specifically referring to a male person.

- ST: But he had a grand vision for his life and Daisy’s **part** in it.
- TT: Pero tenía una gran visión de su vida Y el **papel** de Daisy en ella.

The ST uses the word “part” which has a general use, whereas the TT rendered it as “papel” referring to the specific function of a person or thing.

### 2.6.7. OMISSION

Iacovoni (2009) states that omission means dropping a word or words from the SLT while translating. This procedure can be the outcome of the cultural clashes that exist between the SL and the TL.

#### Examples:

- ST: His parents were **dirt-poor** farmers from North Dakota.
- TT: Sus padres eran unos **granjeros pobres** de Dakota del Norte.

The ST uses a compound adjective, while the TT omits “dirt”. Nevertheless, it conveys the meaning of the original phrase, that the persons mentioned were not facing a favorable economic situation.

- ST: Perhaps you know that lady **right there**.
- TT: Quizás conozcan a esa mujer.

The TT omits the phrase “right there” to avoid redundancy in the TL, since by saying “a esa mujer” it conveys the message of the speaker.

- ST: That’s right! **And** you were with Nick, **here**.
- TT: ¡Es cierto! Estaba con Nick.

This conversation takes place between two speakers. One of the speakers was telling the other that he have seen him before at the barbershop. In this example, the TT eliminates the words “and” as well as “here”, translating it to “estaba con Nick” in a formal way, since it uses the second-person plural of the TL. The two omitted words are not necessary to convey the core idea of the ST.

- ST: His count of enchanted objects had diminished **by one**.
- TT: Su lista de objetos encantados se había reducido.

In this example the TT omits the phrase “by one”; the main reason for this is it would be redundant in the TL to say “se había reducido por uno”.

### 2.6.8. CALQUE

Molina and Hurtado Albir (2002b) refer to calque as a:

“Literal translation of a foreign word or phrase; it can be lexical or structural.” (p. 509)

**Example:**

- ST: One afternoon, off the coast of **Lake Superior**, he spotted a yacht in peril.
- TT: Una tarde en la costa del **Lago Superior** vio un yate en peligro.

The name of this lake comes from the French “Lac Supérieur”. Therefore, this phrase is a calque that uses a word-for-word structure of the original language, and the same process occurs in Spanish.

### 2.6.9. GENERALIZATION

This technique refers to translating a specific term of the source text into a more general one in the target text. (Molina and Hurtado Albir, 2002d)

#### Examples:

- ST: He **sailed** the yacht out of danger.
- TT: **Alejó** el yate del peligro.

The ST uses the specific term “sailed” meaning to travel using a ship or boat, while the target text rendered it as a general verb, “alejó” which means to retreat from a place without using a particular means of transport.

- ST: A lot of these newly rich people are just filthy **booze makers**.
- TT: Muchos de estos nuevos ricos son solo sucios **contrabandistas**.

In this example the ST refers to individuals, who are specifically involved in the illegal production or distribution of alcohol, whereas the TT rendered it as a general term (*i.e. contrabandistas*). This latter refers to people, who produce or distribute any type of forbidden goods.

### 2.6.10. EMPHATIZATION

This technique conveys the meaning of the source text with more emotional content in the target text, as to cause a stronger effect on the audience.

#### Example:



- ST: Gatsby hoped to inherit Cody's fortune.
- TT: Gatsby esperaba heredar la fortuna del **viejo** Cody.

In the TT the adjective “old” was added before the noun “Cody” giving emphasis. These types of adjectives have the name of “Adjetivos Explicativos” in Spanish. They go before the noun to add a literary effect and are inherent characteristics of it. Furthermore, these adjectives do not modify the meaning of the sentence itself, if they are removed.

## **2.7. METHODOLOGICAL FRAMEWORK**

The methodology used in this analysis was based on the communicative approach as well as localization of language, so as to render a translation that resembles the target language. These two theories are explained below.

### **2.7.1. Communicative Approach**

The aim of communicative translation is to cause the same effect to readers in the target language as they experienced in the source language. Different authors address the communicative approach, as in the case of Vadim Sdobnikov (2011) that mentions communicative translation occurs within a communication environment, in which the intention is that the target audience receives the information in the same way it was understood by the source text audience. Therefore, the translator plays an essential role in conveying the message from one culture to the other. Peter Newmark also defines communicative translation and states that:

“Communicative translation addresses itself solely to the second reader, who does not anticipate difficulties or obscurities, and would expect a generous transfer of foreign elements into his own culture as well as his language where necessary.” (Newmark, 1988, p.39).

## **2.7.2. Localization**

The localization of language plays an important role in audiovisual translation, especially because one of the purposes of this research work is to make the product available for the Ecuadorian market, since most of the products we receive are targeted to other Latin American countries. Therefore, this implies making a cultural adaptation to comply with the needs of the local culture.

As the European Telecommunications Standards Institute (2016) states:

“Localization, means making a product linguistically and culturally appropriate to where it will be used and sold (whether this means a country/region or a specific language).”

## **2.8. RESEARCH INSTRUMENTS**

### **2.8.1. Software**

To subtitle audiovisual material there are a variety of softwares. The importance of these softwares is that they serve as a tool to provide a professional product. For the subtitling of the film “The Great Gatsby” two software products were trialed. The first one being Jubler a free tool to create and modify subtitles according to the needs of the user. The second software was Aegisub, a free tool as well, to create subtitles. This latter was chosen in this research work due to its friendly-user features and the aesthetics it provides to the final product.

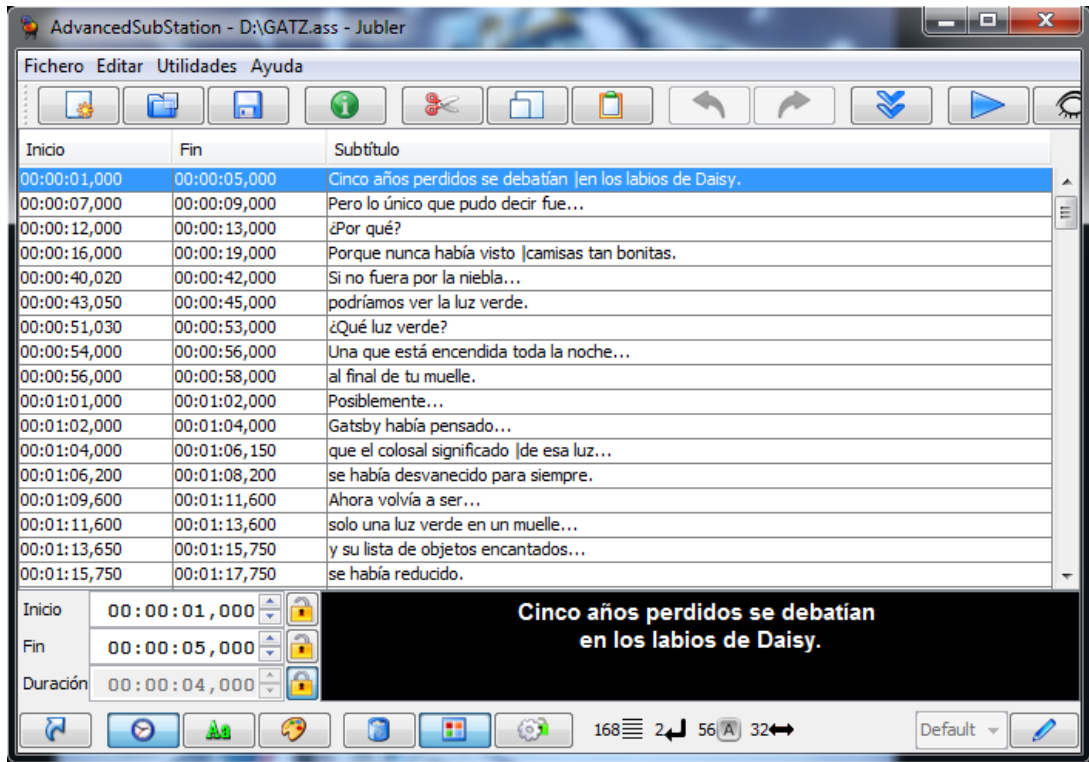


Figure 6: Jubler – “The Great Gatsby” subtitles

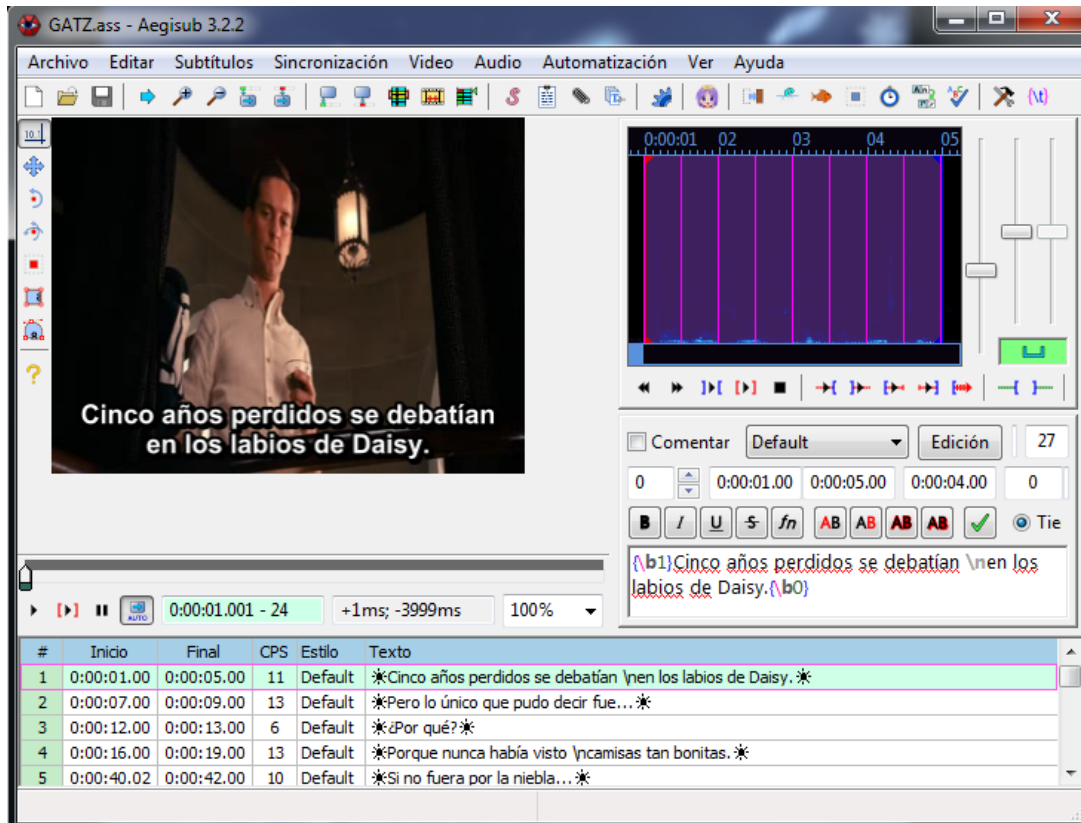


Figure 7: Aegisub – “The Great Gatsby” subtitles

## 2.8.2. Survey

Another research instrument used in this project was a survey conducted on thirty participants. Among these were professionals and undergraduate students in the field of translation studies. The purpose of the survey was to gather information and analyze if Ecuadorian translators were willing to learn the subtitling process based on a set of guidelines.

## 2.9. DATA ANALYSIS AND RESULTS

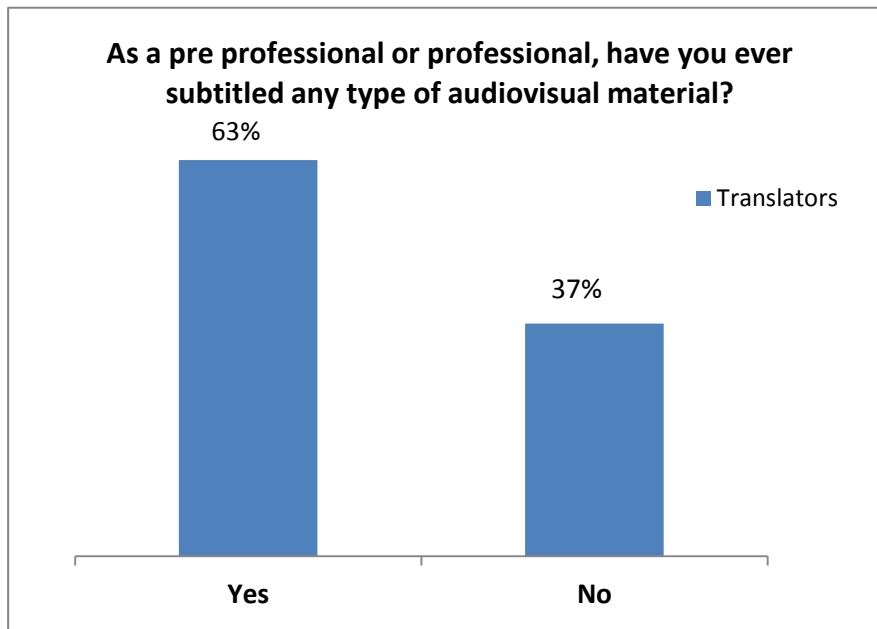
**Target group:** Professionals and pre-professionals in the field of translation studies.

**Sample:** Thirty translators

### Analysis and Results of the Subtitling Survey

**Table 1**

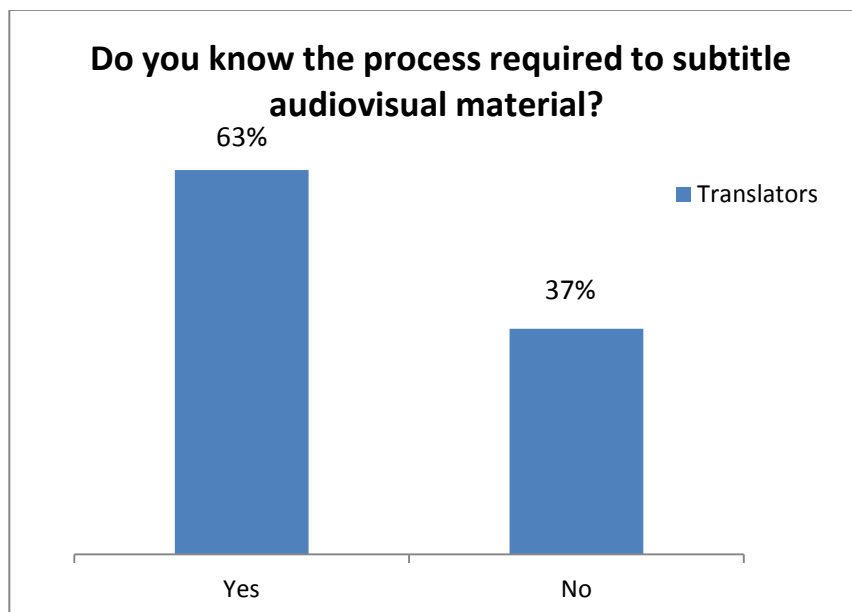
The results of table 1 show that 63% of the sample has subtitled audiovisual material; meanwhile the other 37% have not. This leads to the question of whether they had the opportunity to subtitle, whether it was for academic purposes or as a professional task and if they used the correct norms at the time of performing the process.



Prepared by Claudia Ramírez

**Table 2**

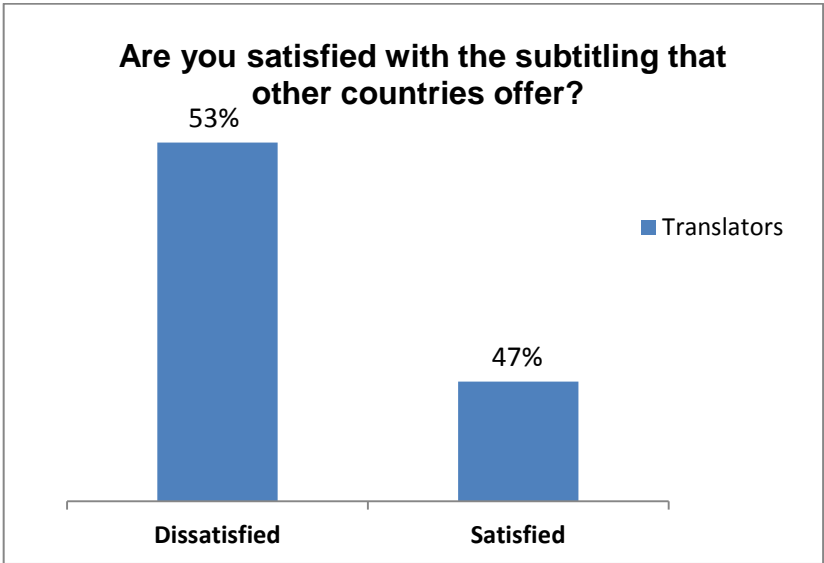
The results of table 2 show that 63% of the sample is aware of the process required to subtitle, however 37% is not. It is worth noting, this is also the same percentage of individuals that claimed to never have subtitled before. The percentage aware of the process of subtitling, leads us to question if their knowledge is empirical or if they learned it after their graduate studies.



**Prepared by Claudia Ramírez**

**Table 3**

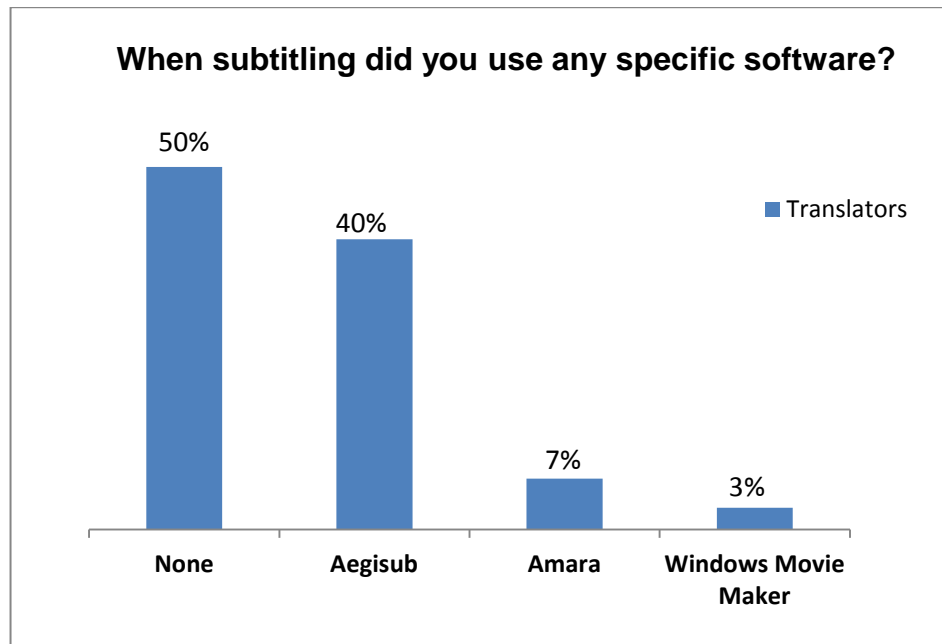
The results of table 3 show that 53% of the sample expressed dissatisfaction towards the subtitling offered by other countries; meanwhile 47% was satisfied. This can be seen as an opportunity to produce subtitling in Ecuador to comply with the needs of the audience.



Prepared by Claudia Ramírez

**Table 4**

The evidence of table 4 shows that 50% of the population did not use any specific software for subtitling. The 37% of the sampling is the same that have not subtitled before. On the other hand, 40% uses Aegisub, 7% uses Amara and the last 3% uses Windows Movie Maker. This confirms the preference of the audience towards the software Aegisub due to its user friendly format and being free of cost.

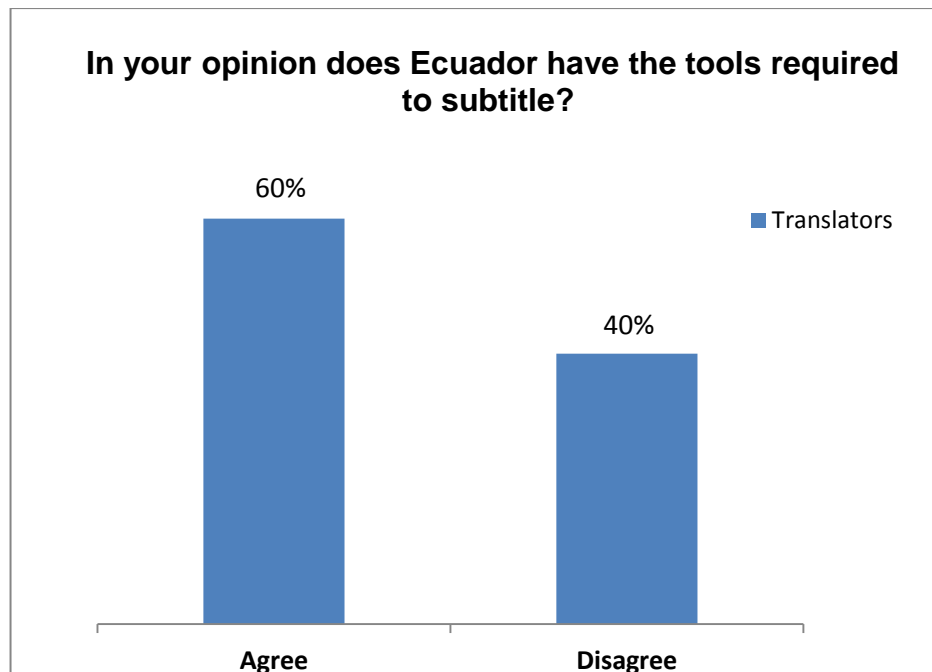


Prepared by Claudia Ramírez



**Table 5**

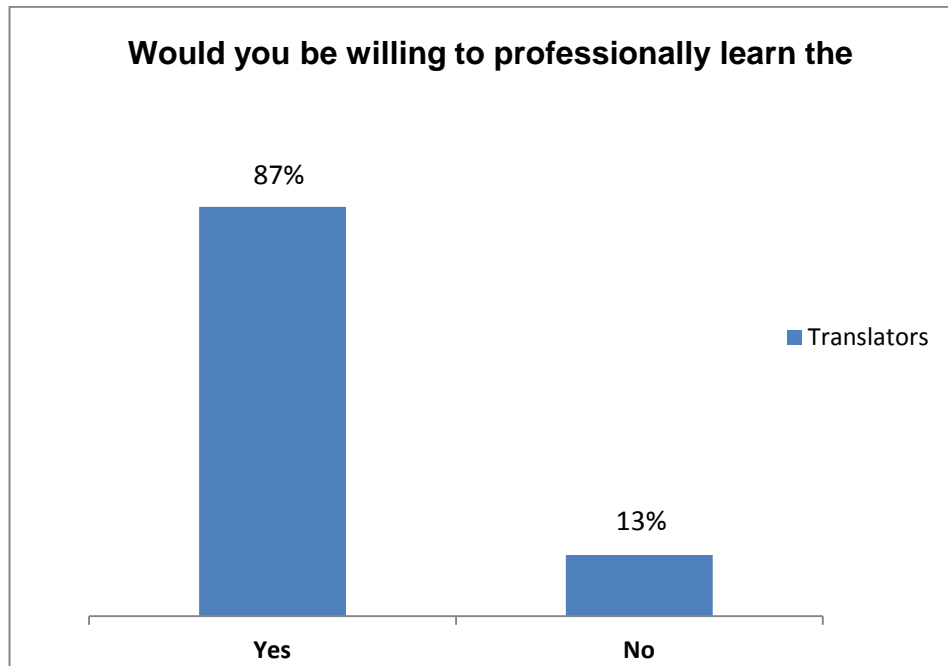
The results of table 5 show, 60% of the sampling agreed that Ecuador has the tools required to subtitle, meanwhile 40% disagree. This reflects that Ecuadorian translators believe they have the knowledge to start subtitling and the tools require for it. This lead us to infer that Ecuadorian translators are capable of starting their own agencies focused on subtitling and that way contributing to expand the industry



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**Table 6**

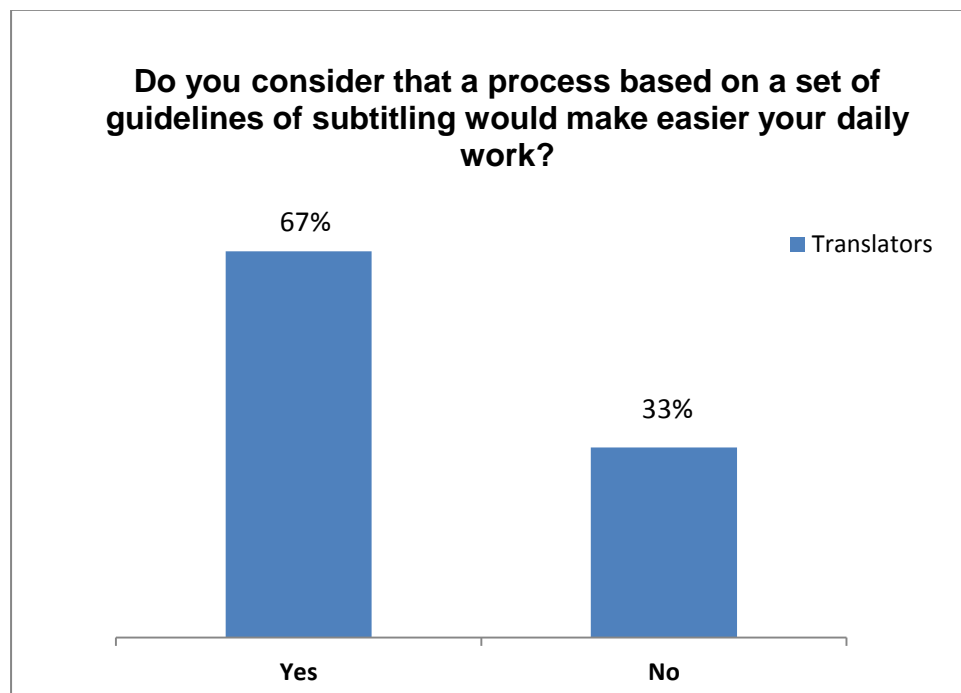
The results of table 6 show that 87% of the population is willing to learn the process of subtitling; meanwhile 13% is not. The aforementioned indicates that this type of guidelines would be well-received among Ecuadorian translators and help as a reference for their work.



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**Table 7**

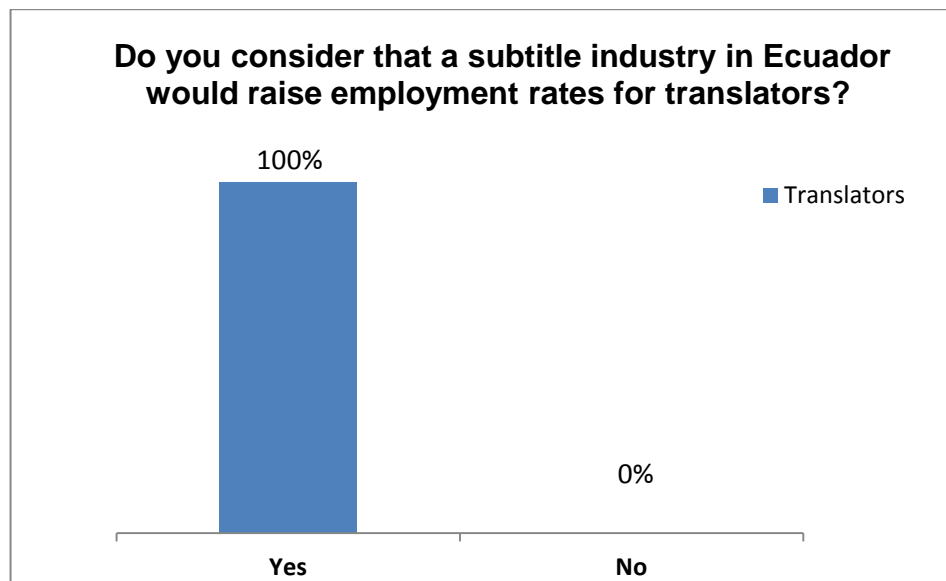
The evidence of table 7 shows that 67% of the sample thinks that type of guideline would make easier their work; meanwhile the other 33% thinks it would not. This demonstrates that this guideline would be useful for translator's work and will fulfill its objective as a consultation resource among Ecuadorian translators.



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**Table 8**

The results of table 8 show that 100% of the sample considers the development of a subtitle industry in Ecuador would increase employment rates. This indicates that people consider subtitling as a potential source of employment. This leads to infer they consider this process as an option to expand their job opportunities and might develop new agencies on this field expanding the industry in the country.



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### Findings

- a. The sample shows that not all translators have done subtitling work during their studies. Therefore, they are not aware of the process required.
- b. Most of the surveyed people are dissatisfied with the subtitling from other countries.
- c. The sampling reflects that translators are willing to learn the subtitling process professionally. As noted in the results having a set of guidelines would make their work easier.

## **2.10. CONCLUSION AND RECOMMENDATIONS**

As a conclusion, this project aims to contribute to the Ecuadorian subtitling industry, through a guideline that standardizes this process. For learning facilities it includes a set of examples taken from the translation of the movie script abstract of “The Great Gatsby” where the translation techniques used were of major importance in order to render an accurate translation of the script.

This guideline can be used as a reference for Ecuadorian translators initiating in this field, and will help to broaden their knowledge in the steps and rules required at the time of subtitling. The need of this type of guidelines was demonstrated through the analysis of the results of the applied survey, where people stated their willingness to learn the process of subtitling professionally and agreed that this guideline will help to facilitate their work.

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## 4. APPENDIX

### Survey based on subtitling

\*Obligatorio

1. As a pre professional or professional, have you ever subtitled any type of audiovisual material? \*

\*

- Yes
- No

2. Do you know the process required to subtitle audiovisual material? \*

- Yes
- No

3. Are you satisfied with the subtitling that other countries offer? \*

- Satisfied
- Dissatisfied

4. When subtitling did you use any specific software? \*

Which:

5. In your opinion does Ecuador have the tools required to subtitle? \*

- Agree
- Disagree

6. Would you be willing to professionally learn the process of subtitling?

- Yes
- No

7. Do you consider that a process based on a set of guidelines of subtitling would make easier your daily work? \*

- Yes
- No

8. Do you consider that a subtitle industry in Ecuador would raise employment rates for translators? \*

- Yes
- No

Figure 8: Survey based on subtitling



**Transcript and translation of the dialogue from the film “The Great Gatsby”**

Five lost years struggled on Daisy's lips.	0:00:01.00 - -> 0:00:05.00 Cinco años perdidos se debatían en los labios de Daisy.
But all she could manage was...	0:00:07.00 - -> 0:00:09.00 Pero lo único que pudo decir fue...
Why?	0:00:12.00 - -> 0:00:13.00 ¿Por qué?
Cause I've never seen such beautiful shirts before.	0:00:16.00 - -> 0:00:19.00 Porque nunca había visto camisas tan bonitas.
If it wasn't for the mist,	0:00:40.02 - -> 0:00:42.00 Si no fuera por la niebla...
we could see the green light.	0:00:43.05 - -> 0:00:45.00 podríamos ver la luz verde.
What green light?	0:00:51.03 - -> 0:00:53.00 ¿Qué luz verde?
The one that burns all night	0:00:54.00 - -> 0:00:56.00 Una que está encendida toda la noche...
at the end of your dock.	0:00:56.00 - -> 0:00:58.00 al final de tu muelle.
Possibly...	0:01:01.00 - -> 0:01:02.00 Posiblemente...
it had occurred to Gatsby that...	0:01:02.00 - -> 0:01:04.00 Gatsby había pensado...
the colossal significance of that light...	0:01:04.00 - -> 0:01:06.15 que el colosal significado de esa luz...
had vanished forever.	0,0:01:06.20 - -> 0:01:08.20 se había desvanecido para siempre.

Now it was once again...	0,0:01:09.60 - -> 0:01:11.60 Ahora volvía a ser...
just a green light on a dock...	0,0:01:11.60- -> 0:01:13.60 solo una luz verde en un muelle...
and his count of enchanted objects...	0,0:01:13.65 - -> 0:01:15.75 y su lista de objetos encantados...
had diminished by one.	0,0:01:15.75 - -> 0:01:17.75 se había reducido.
Who is this?	0,0:01:19.00 - -> 0:01:20.00 ¿Quién es él?
-Your father?	0,0:01:20.00 - -> 0:01:22.00 - ¿Tu padre?
-Oh No.	- No.
It's Mr. Dan Cody, old sport.	0,0:01:22.10 - -> 0:01:24.10 Es el Sr. Dan Cody, viejo amigo.
He's dead now.	0,0:01:25.00 - -> 0:01:26.00 Ya murió.
He used to be my best friend many years ago.	0,0:01:26.40 - -> 0:01:29.00 Era mi mejor amigo hace muchos años.
You never told me you had a pompadour	0,0:01:30.00 - -> 0:01:32.00 Nunca me dijiste que usabas copete.
or a yacht.	0,0:01:32.00 - -> 0:01:33.00 Ni de tu yate.
I wanna show you something.	0,0:01:33.20 - -> 0:01:35.00 Quiero mostrarte algo.
Have a seat.	0,0:01:37.10 - -> 0:01:38.50 Siéntate.
Here's a lot of clippings I've collected.	0,0:01:39.10 - -> 0:01:41.10 Son recortes que he coleccionado.
About you.	0,0:01:42.10 - -> 0:01:43.10 Sobre ti.

You saved my letters.	0,0:01:47.00 - -> 0:01:49.00 Guardaste mis cartas.
This was my first photo of you.	0,0:01:50.00 - -> 0:01:52.50 Esta fue mi primera foto tuya.
You remember this letter, do you?	0,0:01:55.00 - -> 0:01:56.70 ¿Recuerdas ésta carta?
"We can't lose each other and let...	0,0:01:56.70 - -> 0:01:58.70 "No podemos perdernos y dejar que...
all this glorious love...	0,0:01:58.70 - -> 0:01:59.70 este amor glorioso...
into nothing. Come home.	0,0:01:59.70 - -> 0:02:01.70 Termine en nada. Regresa a casa.
I'll be here waiting and hoping...	0,0:02:01.70 - -> 0:02:03.70 Estaré aquí esperando y deseando...
for every long dream of you to come true."	0,0:02:04.00 - -> 0:02:07.00 que cada sueño contigo se haga realidad."
Excuse me.	0,0:02:11.50 - -> 0:02:12.50 Disculpen.
- "Sir, Slagle is in Detroit." - "I can't talk now...	0,0:02:20.00 - -> 0:02:23.00 - "Señor, Slagle está en Detroit." - "No puedo hablar ahora...
old sport. "	0,0:02:23.00 - -> 0:02:25.00 viejo amigo."
He must know what a small town it is.	0,0:02:26.50 - -> 0:02:29.20 Él debe saber lo pequeña que es la ciudad.
Listen to me! Listen to me!	0,0:02:29.45 - -> 0:02:31.45 ¡Escúchame! ¡Escúchame!
I said small town.	0,0:02:35.45 - -> 0:02:37.45 Dije pequeña ciudad.
Listen to me. He is of no use to us...	0,0:02:44.00 - -> 0:02:46.10 Escúchame, no nos sirve si...

if Detroit is his idea of a small town.	0,0:02:46.20,0:02:48.00 Detroit es su idea de una ciudad pequeña
You understand?	0,0:02:48.20 - -> 0:02:50.20 ¿Entiendes?
We'll chat later, old sport.	0,0:02:55.55 - -> 0:02:57.20 Hablamos después, viejo amigo.
Alright.	0,0:02:58.50 - -> 0:02:59.50 Está bien.
Klipspringer.	0,0:03:03.70 - -> 0:03:04.70 Klipspringer.
He must be awake.	0,0:03:06.20 - -> 0:03:08.00 Debe estar despierto.
Shall we?	0,0:03:11.00 - -> 0:03:12.00 ¿Vamos?
I wish I had done everything on earth with you.	0,0:04:04.00 - -> 0:04:08.00 Quisiera haber hecho todas las cosas del mundo contigo...
All my life...	0,0:04:14.20 - -> 0:04:16.30 Toda mi vida...
I wish I could always be like this.	0,0:04:18.60 - -> 0:04:20.25 quisiera siempre estar así.
It will be.	0,0:04:28.50 - -> 0:04:29.50 Así será.
If only it had been enough for Gatsby...	0,0:04:34.20 - -> 0:04:36.40 Si tan solo hubiera sido suficiente para Gatsby...
just to hold Daisy.	0,0:04:37.10 - -> 0:04:38.50 abrazar a Daisy.
But he had a grand vision for his life...	0,0:04:39.50 - -> 0:04:42.10 Pero tenía una gran visión de su vida...

and Daisy's part in it.	0,0:04:42.11 - -> 0:04:44.00 y el papel de Daisy en ella.
It wasn't until the end of that summer,	0,0:04:46.00 - -> 0:04:48.20 No fue sino hasta el final de ese verano...
on the last night I saw Gatsby...	0,0:04:49.00 - -> 0:04:51.50 la última noche que vi a Gatsby...
that he told me of the life he had...	0,0:04:52.50 - -> 0:04:54.40 que me contó de la vida que...
dreamed for himself since he was a boy.	0,0:04:54.40 - -> 0:04:57.00 había soñado desde que era un niño.
You see, Doctor...	0,0:04:58.00 - -> 0:04:59.00 Verá, doctor...
Gatsby's real name was...	0,0:05:00.00 - -> 0:05:02.00 El verdadero nombre de Gatsby era...
James Gatz.	0,0:05:04.50 - -> 0:05:05.50 James Gatz.
His parents were dirt poor farmers	0,0:05:07.00 - -> 0:05:10.00 Sus padres eran unos granjeros pobres de...
from North Dakota.	0,0:05:10.00 - -> 0:05:12.00 Dakota del Norte.
He never accepted them as his parents at all.	0,0:05:12.15 - -> 0:05:14.50 Él nunca los aceptó como sus padres.
In his own imagination...	0,0:05:16.10 - -> 0:05:17.50 En su imaginación...
he was a son of God...	0,0:05:17.50 - -> 0:05:19.50 era un hijo de Dios...
destined for future glory.	0,0:05:21.50 - -> 0:05:23.50 destinado a una gloria futura.
Chasing this destiny,	0,0:05:25.00 - -> 0:05:28.00 En busca de ese destino a los 16 años...

a 16 year old Gatz ran far, far away.	0,0:05:28.00 - -> 0:05:30.00 Gatz se fue lejos, muy lejos.
One afternoon, off the coast of Lake Superior...	0,0:05:31.00 - -> 0:05:33.50 Una tarde en la costa del Lago Superior...
he spotted a yacht in peril.	0,0:05:33.50 - -> 0:05:35.20 vio un yate en peligro.
He rode out and rescued the vessel...	0,0:05:36.00 - -> 0:05:38.00 Remó hacia el y lo rescató...
and its captain, alcoholic millionaire Dan Cody.	0,0:05:38.00 - -> 0:05:41.40 junto con su capitán, el alcohólico millonario Dan Cody
Where's the boat?	0,0:05:42.00 - -> 0:05:43.00 ¿Dónde está el bote?
You're gonna hit the shore! Come on sir...	0,0:05:44.50 - -> 0:05:46.50 - ¡Se va a impactar contra la orilla, vamos señor...
we're gonna hit the shore!	0,0:05:46.60 - -> 0:05:47.60 nos impactaremos contra la orilla!
- What the hell are you doing...	0,0:05:47.60 - -> 0:05:48.60 - ¿Qué diablos haces...
- old sport?	0,0:05:50.00 - -> 0:05:52.00 - viejo amigo?
This was his opportunity and he seized it.	0,0:05:52.00 - -> 0:05:55.20 Esta era su oportunidad y la aprovechó.
Then I decided right then and there,	0,0:05:55.30 - -> 0:05:57.20 En ese momento decidí que...
to call myself Jay Gatsby.	0,0:05:57.20,0:05:59.20 me haría llamar Jay Gatsby.
He sailed the yacht out of danger and into his future.	0,0:05:59.20 - -> 0:06:02.40 Alejó el yate del peligro y lo llevó hacia su futuro.

Gatsby showed skill and ambition...	0,0:06:03.90 - -> 0:06:06.20 Gatsby demostró habilidad y ambición...
and for five years, they sailed the world.	0,0:06:07.00,0:06:09.20 y durante cinco años navegaron por el mundo.
He was alright, old Dane.	0,0:06:09.70 - -> 0:06:11.00 Era bueno, el viejo Dane.
He taught me everything.	0,0:06:11.50 - -> 0:06:12.50 Me enseñó todo.
How to dress, act and speak like a gentleman.	0,0:06:12.50 - -> 0:06:16.00 Como vestir, actuar y hablar como un caballero.
Jay Gatsby.	0,0:06:16.00 - -> 0:06:17.00 Jay Gatsby.
She looks well, don't she!	0,0:06:17.50 - -> 0:06:18.50 ¿Se ve bien, no?
Gatsby hoped to inherit Cody's fortune.	0,0:06:18.60 - -> 0:06:21.30 Gatsby esperaba heredar la fortuna del viejo Cody.
Old sport?	0,0:06:21.40 - -> 0:06:22.40 ¿Viejo amigo?
But when Cody died...	0,0:06:22.40 - -> 0:06:23.60 Pero cuando Cody murió...
Gatsby was cheated off his inheritance...	0,0:06:23.60 - -> 0:06:25.60 a Gatsby le fue arrebatada la herencia...
by Cody's family.	0,0:06:25.60 - -> 0:06:27.60 por la familia de Cody.
He'd been left with the ability...	0,0:06:27.60 - -> 0:06:29.00 Se había quedado con la habilidad...
to play the gentleman...	0,0:06:29.00 - -> 0:06:31.00 de actuar como caballero...

but he was once again dirt poor.	0,0:06:31.00 - -> 0:06:34.00 pero una vez más era pobre.
GATSBY'S STAGGERING WEALTH	0,0:06:35.00 - -> 0:06:37.00 LA ASOMBROSA RIQUEZA DE GATSBY
By mid-summer...	0,0:06:37.10 - -> 0:06:38.10 A mitad del verano...
Gatsby was front page news.	0,0:06:38.15 - -> 0:06:42.00 Gatsby era noticia de primera plana.
GATSBY INVESTS IN SKYSCRAPPERS!	0,0:06:42.00 - -> 0:06:44.00 ¡GATSBY INVIERTE EN RASCACIELOS!
JAY CASHES IN!	0,0:06:44.00 - -> 0:06:44.80 ¡JAY PAGA TODO!
WHERE'S THE MONEY FROM, GATSBY?	0,0:06:45.60 - -> 0:06:47.60 ¿DE DONDE VIENE EL DINERO, GATSBY?
MISTERY MILLIONS SPARK WILD RUMORS	0,0:06:47.60 0:06:49.60 MILLONES MISTERIOSOS ENCIENDEN RUMORES
Where did the money come from?	0,0:06:53.50 - -> 0:06:56.00 ¿De dónde provenía el dinero?
That's what the whole of New York...	0,0:07:09.50 - -> 0:07:11.00 Era lo que toda Nueva York...
wanted to know...	0,0:07:11.00 - -> 0:07:12.10 quería saber...
and that was the same question on Tom's mind...	0,0:07:12.10 - -> 0:07:15.00 y era la misma pregunta en la mente de Tom...
when he accompanied Daisy...	0,0:07:15.50 - -> 0:07:17.00 cuando acompañó a Daisy...
to one of Gatsby's glittering parties.	0,0:07:17.00 - -> 0:07:21.00 a una de las relucientes fiestas de Gatsby.



I'll be right back.	0,0:07:22.50 - -> 0:07:23.50 Ya regreso.
You know, a lot of these...	0,0:07:25.00 - -> 0:07:26.10 Sabes muchos de estos...
newly rich people are just filthy booze makers.	0,0:07:26.10 - -> 0:07:28.50 nuevos ricos son solo sucios contrabandistas.
Not Gatsby.	0,0:07:28.60 - -> 0:07:29.60 Gatsby no.
He's a businessman. He owned a lot of drugstores.	0,0:07:29.60 - -> 0:07:32.00 Es un empresario. Tenía muchas farmacias.
Businessman!	0,0:07:32.10 - -> 0:07:33.00 - ¡Empresario!
- May I introduce	0,0:07:33.00 - -> 0:07:34.00 - Permítanme presentarles...
- Senator Gulick.	0,0:07:34.00 - -> 0:07:35.00 - al senador Gulick.
- This is Mr. Carraway.	0,0:07:35.00 - -> 0:07:37.00 - Este es el Sr. Carraway.
- Senator.	0,0:07:37.00 - -> 0:07:38.00 - Senador.
- Mrs. Buchanan.	0,0:07:38.00 - -> 0:07:40.00 - La Sra. Buchanan.
- Charmed.	0,0:07:40.00 - -> 0:07:41.00 - Encantado.
- Delighted.	0,0:07:41.00 - -> 0:07:42.00 - Un placer.
- Oh and Mr. Buchanan,	0,0:07:42.50 - -> 0:07:43.50 - Y el Sr. Buchanan...
- the polo player.	0,0:07:43.50 - -> 0:07:45.50 - el jugador de polo.

- No, not me.	0,0:07:48.00 - -> 0:07:49.00 - No. No lo soy.
- Always a pleasure to meet, Buchanan.	0,0:07:49.00 - -> 0:07:51.10 - Siempre es un placer conocer a un Buchanan.
- Likewise.	0,0:07:51.10 - -> 0:07:52.10 - Lo mismo.
- Senator, I'll catch you up later...	0,0:07:52.10,0:07:53.40 - Senador lo alcanzo después...
- perhaps at the craps table.	0,0:07:53.40 - -> 0:07:54.50 - tal vez en la mesa de dados.
- I'd rather not be the polo player.	0,0:07:54.50 - -> 0:07:56.00 - Preferiría no ser el jugador de polo.
- Tom, you should be proud of your achievements.	0,0:07:56.00 - -> 0:07:58.60 - Tom, deberías estar orgulloso de tus logros.
May I show you around?	0,0:08:01.15 - -> 0:08:03.00 ¿Les muestro el lugar?
Sure.	0,0:08:03.50 - -> 0:08:04.50 Claro.
You must know the faces of...	0,0:08:06.90 - -> 0:08:07.90 - Deben conocer las caras...
many people you've heard of.	0,0:08:07.90 - -> 0:08:09.70 - de la gente que han oído hablar.
Absolutely.	0,0:08:09.70 - -> 0:08:10.35 - Por supuesto.
We don't go around very much.	0,0:08:10.35 - -> 0:08:12.00 No salimos mucho.
I don't think I'd recognize a single person.	0,0:08:12.00 - -> 0:08:14.00 No creo reconocer a nadie.
Is that so?	0,0:08:14.05 - -> 0:08:15.05 ¿De verdad?

Perhaps you know that lady right there.	0,0:08:15.50 - -> 0:08:17.50 Quizás conozcan a esa mujer.
It's Marlene Moon, I adore her pictures.	0,0:08:17.50 - -> 0:08:20.00 Es Marlene Moon, me encantan sus películas.
Would you like me to introduce you?	0,0:08:20.60 - -> 0:08:22.20 ¿Quieres que te la presente?
I'd really rather not be the Polo player.	0,0:08:24.50 - -> 0:08:26.70 De verdad preferiría no ser el jugador de polo.
All these things excite me so.	0,0:08:33.50 - -> 0:08:35.30 Estas cosas me emocionan.
Nice little dance.	0,0:08:37.00 - -> 0:08:38.20 Lindo baile.
I believe we've met before, Mr. Buchanan.	0,0:08:41.80 - -> 0:08:43.50 Ya nos conocíamos, Sr. Buchanan.
About a month ago.	0,0:08:44.00 - -> 0:08:45.00 Hace un mes.
That's right!	0,0:08:48.50 - -> 0:08:49.50 ¡Es cierto!
And you were with Nick, here.	0,0:08:50.70 - -> 0:08:51.70 Estaba con Nick.
The barber shop.	0,0:08:51.70 - -> 0:08:52.70 En la barbería.
That's right.	0,0:08:54.50 - -> 0:08:55.50 Cierto.
You see, I know your wife.	0,0:08:56.35 - -> 0:08:58.00 Verá, conozco a su esposa.
Is that so?	0,0:09:01.00 - -> 0:09:02.00 ¿Sí?
Yes.	0,0:09:02.50 - -> 0:09:03.50 Sí.

Mr. Gatsby, sir.	0,0:09:08.10 - -> 0:09:09.50 Sr. Gatsby.
Mr. Slagle is here.	0,0:09:10.60 - -> 0:09:11.65 El Sr. Slagle está aquí.
- No, not now! - and guitars with...	0,0:09:11.65 - -> 0:09:13.50 - ¡Ahora no! - y en las guitarras:
- the Foxtrot.	0,0:09:15.40 - -> 0:09:16.40 - El Foxtrot.
Mr. Buchanan.	0,0:09:31.40 - -> 0:09:32.40 Sr. Buchanan.
Would you mind?	0,0:09:34.00 - -> 0:09:36.00 ¿Le importaría?
Of course not.	0,0:09:38.90 - -> 0:09:39.90 Por supuesto que no.
I think I can keep myself amused.	0,0:09:44.00 - -> 0:09:46.40 Creo que puedo mantenerme entretenido.
In case you need to take down any addresses.	0,0:09:48.00 - -> 0:09:50.60 En caso de que necesites anotar alguna dirección.



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Nombre: Ramírez Guzmán Claudia Milena

C.C: 0704637255

## REPOSITORIO NACIONAL EN CIENCIA Y TECNOLOGÍA

### FICHA DE REGISTRO DE TESIS/TRABAJO DE TITULACIÓN

<b>TÍTULO Y SUBTÍTULO:</b>	Contribution to the development of Ecuador's Audiovisual Translation Industry through an analysis of Subtitling Standards based on the translation of a movie script abstract of "The Great Gatsby"		
<b>AUTOR(ES)</b> (apellidos/nombres):	Ramírez Guzmán, Claudia Milena		
<b>REVISOR(ES)/TUTOR(ES)</b> (apellidos/nombres):	Korobytsina, Natalia		
<b>INSTITUCIÓN:</b>	Universidad Católica de Santiago de Guayaquil		
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<b>RESUMEN/ABSTRACT (150-250 palabras):</b>			
<p>This research work aims to provide a number of standardized steps for subtitling to contribute as a reference to the existing subtitling industry that lacks this type of material. Among these steps are: transcript of the dialogue, translation, time on screen, simulation and correction. The first step is crucial when starting to subtitle audiovisual material, since the written part is needed in order to proceed with the second step, which is the translation itself. The latter encompasses the techniques the translator decides to apply to render the work. The last steps comprise the simulation and the correction, in which the final result is trialed so as to check if corrections are needed or demanded by the client. Furthermore this research confirmed the interest of the target group in learning professionally this process and their discontent with the current foreign subtitling.</p>			
<b>ADJUNTO PDF:</b>	<input type="checkbox"/> SI	<input type="checkbox"/> NO	
<b>CONTACTO CON AUTOR/ES:</b>	<b>Teléfono:</b> +593-072983687 / 0989632942	<b>E-mail:</b> <a href="mailto:claudia.ramirez01@cu.ucsg.edu.ec">claudia.ramirez01@cu.ucsg.edu.ec</a> / <a href="mailto:crg_3173@hotmail.com">crg_3173@hotmail.com</a>	
<b>CONTACTO CON LA INSTITUCIÓN:</b>	<b>Nombre:</b> Jarrín Hunter, Ximena Marita		
	<b>Teléfono:</b> +593-4-6043752 / 0999613680		
	<b>E-mail:</b> <a href="mailto:ximena.jarrin@cu.ucsg.edu.ec">ximena.jarrin@cu.ucsg.edu.ec</a> / <a href="mailto:xjarrin@yahoo.com">xjarrin@yahoo.com</a>		

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