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**DUBBING OF CHILDREN TV PROGRAM “VEO VEO” AS A
CONTRIBUTION TO THE STRENGTHENING OF ECUADORIAN
IDENTITY AMONG ELEMENTARY STUDENTS OF SIR
THOMAS MORE BILINGUAL SCHOOL**

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We certify that this research project was presented by **Miriam Nathaly Herrera Guerra** as a partial fulfillment for the requirements for the **Bachelor of Arts Degree in English Language with a Minor in Translation**.

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Nathaly Herrera

DEDICATION

To my mother Mili, who has been a great support in all these years at university, I can image her face seeing I will finally get my degree. I love you mom. You are the best.

Nathaly Herrera

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2. Abstract

This paper is an attempt to translate the audiovisual Ecuadorian program "VEO VEO" which is targeted to local elementary students from 6 to 10 years old. This work aims to serve as a didactic resource for Sir Thomas More Bilingual School, but it can also serve as an educational reference for any Ecuadorian bilingual school where English is taught as a second language. MIES - Ministry of Social and Economic Inclusion of Ecuador - promotes culture preservation through agreements with Ecuador TV channel for the development of this kind of programs which aim to highlight the identity and culture of Ecuadorian children. The present project develops three main considerations. First, to analyze "VEO VEO" Kid's program under the extralinguistic and linguistic level to present the kinds of problems that arise when attempting to translate Ecuadorian audiovisual material. An example of common problems would be: Traditional dishes, touristic places, and proper Names which are part of Ecuadorian culture. This work aims to provide techniques on how to deal with this type of translation problems. Second, to help in the expansion of Ecuadorian identity. Third, to help students who are in the process of bilingual education to acquire cultural roots of the country through the Communicative Approach method using visuals in this case via "VEO VEO" TV program.

Key words: *Ecuadorian culture, kids tv program, linguistic analysis, bilingual education, ICT tools, AVT, Communicative Approach.*

3. Introduction

3.1. Topic and Justification

Although in Ecuador there is a lack of dubbed programs, there are good quality videos used for teaching purposes in the market such as “VEO VEO” national TV program, Educa TV, Aprendamos etc. There is a need of a quality dubbed program for students which are in the process of acquiring a necessary language in this case English.

Students need to have the opportunity to learn English through videos produced in their own country. Their own culture could be shown through dubbed material, preserving cultural terms, in order to make the process of learning more familiar for them. The combination of authentic situations, pictures, local terminology, and the correct use of L2, matches the effective educational Communicative Approach method.

Once students are exposed to authentic input in the target language, in this case via “Vevo Vevo” dubbed program, they will be more confident with the language they are learning in the classroom and they will feel more motivated to expose themselves to the language outside. The more they are acquainted with the target language in a meaningful and engaging manner, the better they will deduce how the language is used naturally and appropriately. The use of cultural information displayed during the video, images, gestures, names of Ecuadorian places, proper names, facial expressions, make it much easier for students to identify themselves with the characters. They will be acquiring cultural inputs, and English skills.

This work aims to become a pedagogical resource for local English teachers. Technology is the result of today’s globalized world. It is impossible to think of communication without technology for almost every children, teenager, and even adult living this decade. That is how we get to understand that technology in education it entertains and motivates students; it helps to communicate ideas in different ways; internet it’s the place to visit when general information is needed. Vevo-Vevo program uses not only television

streaming, but it also has its website to present audiovisual products. The aim of this work is to bring inside classrooms both technology and knowledge to help modern students to have a more enjoyable and significant learning process.

Teachers will be able to count on Veo-Veo to teach vocabulary, and cultural traits all in one to EFL students (English as a Foreign Language).

Understanding that not all students will encounter English outside Ecuador, but also inside the country, these videos are only for teaching purposes in order to be used as a tool for students of SIR THOMAS MOORE Elementary School. Almost 200 hundred students from 6 to 10 years old will be benefit with this educational product.

It's important to highlight that the dubbing industry in Ecuador is at an initial stage, making of this a great opportunity for translators to gain access to train themselves for this field, acquire skills in AVT, and earn money doing what they known best translate.

4. Delimitation of the Problem

4.1. Statement of the Problem

Currently, in Ecuador there are plenty of educational programs which are being used for teaching purposes but none of them has been used as an ICT tool bilingual classrooms. There is a need for a program of this type to expand the national culture through educational videos to teach children a new language in this case English. There is a lack of dubbed educational programs in the market, some few works have been done one of the most remarkable was Max Dino Terra which is a Thai serie made by the company The Monk Studios. This serie was originally brought to Ecuador in 2014 in English later dubbed to spanish using Ecuadorian voices. On the other hand inside the country workshops have been promoting dubbing industry which were made by the Ciespal. Sadly Dubbing have not expand this field in our country. As a result we have a big industry for translators waiting to be explored.

5. Research Questions

In order to give this research a valid argument and coherence structure, it has been organized the following questions.

The questions are as follows:

- What kind of Extralinguistic and linguistic aspects arise when dealing with the source script of Veo Veo?
- Which are the best translations techniques to apply in order to solve linguistic and extralinguistic translation problems in this TV program?
- How this program can project the Ecuadorian culture?
- Why is it important to consider dubbing this TV program with national identity?

6. General and Specific Objectives

6.1. General Objectives

Realize the dubbing of the Ecuadorian program Veo Veo “Regiones del Ecuador”, analyzing techniques at the linguistic and extralinguistic level to help preserving cultural terms, being a contribution for the Ecuadorian country and also for STM school teachers so that they can help their students in their second language learning acquisition journey and also to preserve Ecuadorian identity.

6.2. Specific Objectives

- Analyze common translation problems in cultural programs, targeted to children.
- Render several strategies and methods on how to overcome script obstacles.

- Analyze how the dubbing process helps maintaining the local identity.

7. Theoretical Framework

7.1. Translation

“Translation is an operation performed on languages, a process of substituting a text in one language to for a text in another.” (Gruyter, 2004)

Translation is not just a transfer from one language to another but transfer between cultures. Knowing why translator makes some addition or reduction or how s/he uses the language and why in that way and not the other way clearly displays the environment enclosing the translation, that is, the culture to which translation belongs. (p. 55) (Translated by the author of this thesis)

7.2. Dubbing

“Dubbing, is the process of adding new dialogue or other sounds to the sound track of a motion picture that has already been shot” (agnihotri, s.f.), audiences are more familiar to dubbing as a means of translating foreign-language films into the audience’s language. At the moment of dubbing, the translation of the original dialogue is well matched to the lip movements of the characters of the original video. The dubbed soundtracks are rarely equal to the source material quality of the product in L2 sound tracks, as during the masterization process some of the original sounds get lost.

The process of dubbing is often carried out in L1 version of a sound track for technical reasons. Even though some difficulties may arise at the moment of the dub process, it’s possible to obtain a high-quality final product.

7.3. Dubbing process:

Dubbing is a long process made in several stages. As a brief process the translator receives the audiovisual material with the transcript in the L1, where he or she translates the material and sends it back. After that, the

translated transcript undergoes a number of changes. The script writer or the dubbing director are able to make changes, dubbing actors are also allowed to make some changes where necessary. It is compulsory that the script writer and the dubbing director manage a high level of the target language.

In this case the author of this thesis will present in every step during the dubbing process, except for the technical management of the video itself. That is the work of the video editor.

7.4. VEO VEO Ecuadorian TV Program

Mundo Veo Veo official web page, VEO VEO is an initiative of Ministerio de Inclusion Economica y Social, MIES and Ecuadorian TV institutions that since December 2012, accorded to develop audiovisual content to contribute to the integral development of Ecuadorian children, conceiving the experience of being a child as a proposal for this program.

VEOVEO TV project, raises the need to build a channel to conceive children as citizens; create the necessary conditions in which kids can recognize, learn, participate, and express themselves.

After positioning itself as the first pioneer on children TV programs maker, VEOVEO seeks to development new ideas, for example they build a new Web Portal, which, unlike the television, is visible without interruption 24 hours a day, providing important information for educators and parents it has a space to play, imagine and entertain.

Their aim is to produce a high quality space that promotes the educational development of children from an early stage. Under these goals, in December 2013 MIES and RTV Ecuador signed an interagency cooperation agreement for the production and transmission of this kind of children's program. In 2012 MIES and RTV Ecuador signed an agreement for the production, the launch of the program that this space aims to rescue diversity as a central axis, the recognition of the variety of regions, landscapes and realities that happened in the life of Ecuadorian infants.

”She also highlighted the role of children, ie, voice, emotions, interests, questions that arise and how they see the world. Ecuadorian television does not know enough about children, it has not reach to them. They consume a lot of cultural offerings and parents seek out foreign programming channels because we haven’t offer quality channels said the MIES minister during the presentation, the governmental authority also referred to the amount of programming that should be questioned in terms of cultural stereotypes, discrimination, gender marker, etc.” (Telelégrafo, s.f.)

7.4.1. Characters

Chami: A girl who comes from the Amazonian region and loves nature. She keeps the idea of natural conservation. She is the ecologist of the group, always recycling and reusing. She is dark-skinned, black hair, and she wears a ribbon and a yellow dress.



Picture 1.- Chami (Mundo VEOVEO, 2014)

Martín: A child from the Highlands. His personality is cultural and intellectual. He likes to research on culture and traditions. He is the most adventurous of the group. He loves history, is white skin, has black hair and is dressed mostly in red and blue.



Picture 2.- Martín. (Mundo VEOVEO, 2014)

Jacinto: A kid from the coast, his skin is black or Afro-Ecuadorian. He likes adventures and exploring. His hobby is to travel and he is the most active of the group. He wears a blue shirt and yellow shorts.



Picture 3.- Jacinto. (Mundo VEOVEO, 2014)

Tino: An iguana from the insular region. It is the leader of the quartet. It is responsible for performing the magical activities in the group.



Picture 4.- Tino. (Mundo VEOVEO, 2014)

ECU: This character does not have physical representation. The importance of this character is because ECU represents the voice of Ecuador. Who guides the group describing adventures and teaching them how wonderful this country is.



Picture 5.- The four friends. (Mundo VEOVEO, 2014)

Table of general information about “Vevo Vevo”

Target	Children
Learning Development	Social and Personal Development. Discover of cultural and natural environment. Performance and communication.
Program objectives	Recognize the different types of games, and toys. Recognize characteristics of animals. Learn about professional careers. Recognize aspects of Ecuadorian culture. Develop consciousness about personal hygiene and care.
Topics covered in the programs	My colorful country. The animal planet of Max Rodriguez “the Anaconda”. ¿Nuki Nuki, which is your favorite profession? Tyno and his friends, hygiene habits, and Ecuadorian culture.
Brief summary of the programs	“My colorful country” segment discovers the variety of toys that kids have fun with, through a song. In the animal world of Max Rodriguez, the explorer and chambimbe iguana meet in the Amazonian rainforest to film a movie called “Anaconda IV”, with them we discover that the anaconda is the heaviest semiaquatic snake in the world. Tyno Nuki Nuki presents different kind of professions. Tyno and his friends highlight the importance of hygiene, environment, and Ecuadorian culture preservation.

Table 1.- General information about “Vevo Vevo”.

7.4.2. AVT audio visual translation

“There are three fundamental issues in the AVT field, namely, the relationship between verbal output and pictures and soundtrack, between a

foreign language/culture and the target language/ culture, and finally between the spoken code and the written one.” (Gambier, 2003)

AVT can be defined as the translation of recorded audiovisual material.

Methods used mostly in AVT are dubbing and subtitling.

Dubbing involves replacing the original soundtrack containing the actors' dialogue with a target language (TL) recording that reproduces the original message, while at the same time ensuring that the TL sounds and the actors' lip movements are more or less synchronized.

Subtitling involves displaying written text, usually at the bottom of the screen, giving an account of the actors' dialogue and other linguistic information which form part of the visual image (letters, graffiti, and captions) or of the soundtrack (songs). (Anderman, 2003)

DIFFERENCE BETWEEN DUBBING AND SUBTITLING	
Dubbing	Subtitling
Costly	Average cost
The original dialogue is lost	Respects the integrity of the original dialogue
It takes longer	Reasonable time
Pretends to be a domestic product	Promotes the learning of foreign languages
Dubbing actors' voices can be repetitive	Quality of original actors' voices
Suits poor readers	Suits the hearing impaired / helps immigrants
Respects the image of the original	Pollutes the image
Conveys more original information	Requires more reduction of original information
Allows the overlapping of dialogue	Does not allow the overlapping of dialogue
Viewer can focus on images	Dispersion of attention: image + written text
Viewer can follow the sense even if distracted from watching	Viewer will lose the sense if distracted
Constrained by lip-sync	Constrained by space and time
Only one linguistic code	Two different linguistic codes simultaneously can be disorientating
Allows more cinematic illusion	Can detract from cinematic illusion

Table 2.- Difference between Dubbing and Subtitling

7.5. ICT Tools

ICT stands for Information and Communication Technologies and it can be defined as a set of Technological tools and resources used to transmit information using Technological devices that enables learning, problem solving, and making education more meaningful. ICT has been apply in underdevelop countries for enhancing their educational systems in order to raise the level of education of their people.

7.5.1. **Multimedia**

“Multimedia is the combination of various digital media types (e.g. images, sound, video, text) they compile an integrated multi-sensory interactive application to present the information to an audience.” multimedia means *“an individual or a small group using a computer to interact with information that is represented in several media, by repeatedly selecting what to see and hear next”*. (Agnew, Kellerman and Meyer, 1996)

Using multimedia in education results in the increasing productivity and retention rates, because people remember 20% of what they see, 40% of what they see and hear, but about 75% of what they see and hear and do simultaneously. It means, by using multimedia tools we can create a learning environment, where the communication of the information can be done in a more effective manner and it can be an effective instructional medium for 1 delivering information. This makes them active in developing their own learning process, instead of just being passive learners of the educational content (Neo and Neo, 2001). Multimedia purpose new insights into the process of learning, becomes a possibility to represent through Audio Visuals important information and knowledge in a new and innovative way. (Molnar)

7.6. **Communicative approach:**

The main goal of the communicative approach is that what is taught during classes must have some real-life communicative value. Recordings of real life things are included in this approach.

Communicative approach base on how people manage the language they are learning, and how they respond to what they hear.

Didactic Resource:

“Resources are any instruments that help us to achieve any goal; that is, auxiliary material with which the pupils develop the learning process therefore, the blackboard, computer and video are resources.” (Marchena, 1996)

In this sense, the vast importance of learning comes up from the constant contact with real life, These resources bring this reality closer, and are also an aid to solve the problems of lack of discipline and attention in class.

“This is the percentage of data we retain in the learning process:

10% of readings

20% of what we listen

30% of what we see

50% of what we see and discuss

90% of what we say and do.” (Marchena, 1996)

“As it implies an active working, it improves the assimilation of contents and create an autonomous learning –the pupils learn to learn by themselves; also, the combination of the visual, sound and movement provides a very attractive presentation.” (Marchena, 1996)

ESL students (English as a Second Language)

“The barriers of language cause significant struggles in academics. The students who encounter such language barriers are known as ESL learners, they native language is not English.” (Wilmore, 2014)

7.7. Techniques

“Technique is the method, procedure or way something is done.”

(AdaptedMind, 2015)

For this research paper all the translation technique considered on the AVT to overcome problems which may arise during the process, will be analyze on a table. The following Techniques will be base on the translation of cultural references in the Italian dubbing of television series (Ranzato, 2012)

7.7.1. **Loan**

“The word or phrase of the ST is left unaltered in the TT. Examples can relate to food, drinks, place names and historical events, such as yapingacho, Galapagos, encebollado and Chimborazo.” (Ranzato, 2012)

7.7.2. **Calque**

“It is a literal translation of a culture specific reference, generally when there is no exact equivalent in the TL. An example is the Spanish calque translation Parque Yasuni for Yasuni Park, Provincia de Bolivar for province of Bolivar.” (Ranzato, 2012)

7.7.3. **Substitution**

When a term substituted by another which can convey the meaning. This strategy is a variant of explicitation. A long term that can be translated literally may be substituted by a short one which does not occupy much space.

An example: Gran Bretaña to UK

7.7.4. **Transposition**

“In this case the cultural term replaced by another similar term in the target language, for example the ice cream company pingüino (Ecuador) might be replaced by Bresler in (Chile) or Tio Rico in (Venezuela) wall’s (United Kingdom).” (Ranzato, 2012)

7.7.5. **Compensation**

In compensation when there is a loss somewhere, compensated by adding some missing information somewhere else under the same translation.

Whenever there is a missing part of the information loss, it must be compensated as a way of getting back, the original information.

Four kinds of compensation have been found; they are the following:

Compensation in kind consider versatile. It happens when the translator tries to recover parts of the ST that have been lost in the TT.

To give an idea, a sentence that has been made implicit in the source text could be made explicit in the target text, because of the absence of cultural information of the ST.

Compensation in place happens when a part of the translation is lost, the translator compensates the loss in the following phrase, paragraph, or next page.

Compensation by merging happens in the source text when there have been applied several words to explain something, but the translator decides to use a shorter equivalent in this case made up of one word. This is more common when translating from Spanish to English as L1 is full of words, and L2 has a plain style.

Compensation by splitting, where TT rendered is longer than the Source text to express the same.

7.7.6. Addition:

Addition is made when there is need of explicitation because some references may cause comprehension problems, or confusion.

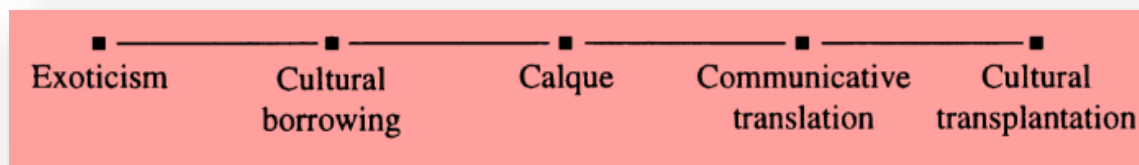
7.7.7. Loss

“As languages include also cultural background, they are not only different on the linguistic level, but also in shared knowledge, cultural assumptions, and learnt responses of monolingual TL speakers” (Hervey, 2005)

7.7.8. Cultural transposition

Hervey et al. (2005) defined cultural transposition as deviations from literal translation. There are four degrees of cultural transposition: exoticism, cultural borrowing, calque, communicative translation, and cultural

transposition. As it is presented in the chart. All of them imply decisions about cultural terms, and how to transfer them to the TL. The main goal is to render them as natural as possible.



Picture 6.- Title types of cultural transposition by (Hervey, 2005).

Picture 6 shows the degrees of cultural transportation which can be seen as stages along a scale that goes from exoticism to cultural transportation extreme.

Exoticism is a term defined as “the lowest degree of cultural transposition. Using this technique Cultura and linguistic features are taken without any changes to the TT, so the rendered text will have a foreing appeareance”. (Hervey, 2005)

Exoticism is a technique in which no just terms but also phrases or sentences can be carried over without any change or with some few adaptations.

In cultural borrowing, just single terms or lexemes are changed if the translator cannot find an equivalent in the TL.

There are some solutions to cultural borrowing for example adding a glossary at the end of the translation, explaining the term below the text, in some cases, cultural borrowing can become established expressions in the target language such as: hastag, selfie, youtuber, fashion, and so on. Specially technological terms.

7.7.9. Reordering

Reordering is a technique where the elements of the source text appears in the target text in a different order.

7.8. Terms

Terms to be defined, which are going to be used on the script of the final material:

Source Text (ST): Refers to the original text.

Target text (TT): The text that will translated.

Original language (L1): Means source language, original text in this case.

Target language (L2): Means target language, the language to which the text will be translated.

7.9. Linguistic features

7.9.1. Grammatical level

In the grammatical level words have been considered as meaningful linguistic units and analyses the way they have been arrange.

7.9.2. Sentential level

According to Higgins et al.:

“When, as here, the communicative purpose of a grammatical arrangement is studied, rather than the grammatical arrangement in its own right, the utterance is studied on the sentential level.”

The features that appears on the sentential level are intonation, sequential focus, and illocutionary particles.

Intonation can transmit what kind of sentence it is, or statement, a question or an exclamation. The sequential focus the sequence of words in a sentence and what meaning they carry. An example of this can be, "I am angry" is different from "Am I angry?". The first is a statement, the second is a question.

7.9.3. Discourse level

Discourse level analyses the relations between sentences, and big chunks, it can be paragraphs or stanzas, or big books. Cogency is about the level in which a text hangs together. Cohesion links sentences by means of connectors, conjunctions, and interrupters which can have the function of markers and might be present in the entire text. Coherence happens only if the theme exist or appears during the text.

Markers can change from one language to another. Some languages, like Spanish, tend to be very flourished and inflated, on the other hand others, such as English, use plain style.

7.10. Extralinguistic features

One of the main aspects of translating is called extralinguistic features which are present within a text. As is been mention above extralinguistic features are all the features out of the linguistic field. Extralinguistic deals with the ability to comprehend and produce communicative acts expressed through gestures.

Translators have to deal with linguistic and extralinguistic features in addition, they must have vast knowledge on the field, i.e., solving problems related to identification, decision making, and research skills.

"Extralinguistic aspects of speech are not coded but contain evidential information such as the identity of the speaker, habitual aspects of the speaker's voice quality, overall pitch range and loudness. Extralinguistic information is thus informative." (Sciences, 20010)

A language is more than grammar, the objective of language is to communicate and to be able to transmit information. This implies that not everybody will share the same language features

For example, a person from Quito speaks differently than from somebody from Guayaquil. People are influenced not only socially, but culturally, economically, religiously. So here comes a big task for the translator: to convey accurately not only linguistic features but also extralinguistic features. If the translator fails on the translation this will be heard alien.

“Maria Tymoczko explains that there are shifts that have a cultural basis; the translator must decide how to handle features of the source culture (e.g. objects, customs, historical and literary allusions) that are unfamiliar to the receiving audience, adapting and modifying the source text in the process, if only through the process of explanation.” (Tymoczko, 2002)

Culture-bound differences between the ST and the TT trigger many issues when translating. The translator might apply on some strategies or techniques to face possible problems. Thinking of a solution the translator might use adaptation, or borrowing, or give an explanation by glossing.

7.11. Methodological Focus

The analysis of the script was made under linguistic and extra linguistic features, comparing both Spanish and English script, in order to find out problems that may arise during Audio visual translation and for the decision making during the text translation of the text.

Translation methods and techniques were used in order to find solutions during the process of analysis.

7.12. Research instruments

In order to develop this project extra linguistic and linguistic analysis was carried out, to display each mismatch or problems that arose during the

translation a sheet has been created, identify all the problems. On the other hand for the dubbing process an equipped studio was needed, voices of actors which were also translators, some of them certified by Catholic University of Santiago de Guayaquil.

LINGUISTIC FEATURES	ST	TT	LINGUISTIC ANALISYS
WORD LEVEL			
SENTENCIAL LEVEL			
DISCOURSE LEVEL			
EXTRALINGUISTIC FEATURES	ST	TT	EXTRALINGUISTIC ANALYSIS
NAMES			
DIMINUTIVES			
PLACES			
INSTITUTIONS			
EXPRESSIONS SLANG			
ADDRESS			
FOOD			

Table 3.- Linguistic and extralinguistic features.

8. FINDINGS

- In Ecuador AVT has not been developed fully. There was a dubbed cartoon movie on 2015, where actors were Ecuadorians, but it did not reach much audience. There have been few workshops some organized by Ciespal. Dubbing market has not been establish yet in the Ecuadorian industry. There is a lack of well equipped studios for this kind of domain.
- Veo Veo has different videos so at the moment of translating the script is necessary to consider different approaches, to be aware that the purpose of this program is educational and also is directed to children, so is necessary for the translator to focus in this kind of background.

- Translators are not usually required to participate during the technical process of dubbing, mastering the product or recording voices, or handling instruments used in the studio, neither coping, pasting or adjusting the recorded voices. The job of the translator comprises the translation of the script and also changes in stylistic or grammatical errors. They can be part of the process only as supervisors, in that way they can have a general idea of the process and achieve quality of the product.
- Translators have to consider each piece of text. This is important because this data will affect the choice of the translator at the moment of rendering the script. The space available might show the translator the size of the rendering required.
- As in Ecuador the dubbing industry has not grown, it is difficult to find a Video Editor who handles both languages, while recording this project the AVT translator has been present during the recording of voices.
- Proper nouns like names of places, food, slang are part of Ecuadorian Culture without cultural borrowing it might be difficult for the translator to carry cultural features of the country. It is always possible to apply some other techniques but there will probably be a loss.
- Students have problems at the moment of talking about food or slangs. In English sometimes there is equivalent not even close to some terms, most of the students are unconscious of the importance of cultural terms.

- The type of dialogue used on the AVT is basic, full of slangs, cultural references, colloquial terms and Educational information.

8.1. Linguistic Analysis

From the translated script, some examples have been taken to present the linguistic problems that arise during the process.

The levels taken into account for this translation will be displayed, as the following: Phonic, grammatical, word level, sentential level.

8.1.1. At the Phonic level

In the original script, some words that represent sounds and emotions were displayed. The translator had to manage these kind of problems, and take decisions of how to render such sounds. It is not only a matter of phonology but also about the feelings that the author wants to convey through the use of sounds.

For example:

ST	TT	ANALYSIS
Mmm... este lugar me recuerda a los ricos maitos que prepara mi abuela.	Hmm this place reminds me of the delicious maitos that my Granma prepares	"Hmmm" this sound represents that she is thinking about the dish and how delicious its for her.
Mmm, a mí tampoco.	Hmmm... I don't know either.	On the other hand" Hmmm" here represents uncertain or guessing this sound represent that he isn't sure either about what to draw
Mmm... me recuerda el rico locro de papa que prepara mi tío	Hmmm... and it reminds me of the delicious locro that my uncle prepares	"mmm" in this case represent that he is thinking about this delicious dish
Mmm... me recuerda las cangrejadas familiares que prepara mi papá.	Hmmm... it reminds me of the cangrejadas. That my father prepares for the family.	"Hmmm" Represents that he is remining how delicious the cangrejadas are.
Jajaja, que divertido	Hahaha, that's so funny!	"jajaja" represents explicit laughing.Even though in the script the sound jajaja was translated as hahaha, it does not make any difference as the sound is the same in spanish and will be recorded.
Jajaja, que chévere	Hahaha, que chévere	"jajaja" represents explicit laughing
Mmm... me recuerda los ricos maitos que prepara mi abuela	Hmmm... it reminds me of the delicious maitos that my granma prepares.	Hmmm... represents that it reminds her how delicious are those maitos..

Table 4.- Examples of phonic level.

8.1.2. Grammatical level

There is a basic difference between English and Spanish which is very obvious, Spanish is full of embellishment, adjectives, verbs, etc on the other hand English is more precise. In English is possible to express something with only one word. While in Spanish it is more common to see long paragraphs.

Example:

ST	TT	ANALYSIS
Mmm... me recuerda las cangrejadas familiares que prepara mi papá.	Hmmm... it reminds me of the cangrejadas. That my father prepares for the family.	Technique used: compensation by splitting, as "cangrejadas familiares" can not be translated literal Familiar cangrejadas, is not communicative. Better match is to compensate reordering the sentence
Ahora estamos volando sobre la cordillera de los Andes.	Now we are flying around the Andes	In this case cordillera de los Andes was not translated literal, as the international term it's The Andes, this term is frozen. Technique use compensation by merging.

Table 5.- Example of gramatical level.

8.1.3. At the Word level

During the process of the Target script, words that differs in terms of meaning have been found, these are some problems that arise and the translator has to manage them the best as possible to find the right equivalent.

ST	TT	ANALYSIS
Ahora estamos volando sobre la cordillera de los Andes	Now we are flying around the Andes	It was not literal translation because is not communicative. Also using the term around is infered they are above the Andes.
Ahora volemos hacia otro lugar	Now, let's move to another place	A literal translation will be: Now, let's fly to another place, but the Word move sounds more communicative, besides is a general term, as the program is for children the word fly may confuse them if the will fly by their own, or if the machine its infact doing the action.
Linea del Ecuador esta es la pregunta de hoy!	Ecuador this is todays question	Línea del Ecuador its referring to: Linea ecuatorial, which has an international equivalent know as Equator.
Qué chevere!	Qué chevere!	The term "Que chevere" was left as it is because "Que" gives strength to the word chévere, which helps to the transmition of Ecuadorian identity.
Qué bacan!	Qué bacan!	The term was left unmodified as one of the purpose of this project is to highlight Ecuadorian culture, in this case Que bacan its a tipical word of Ecuador. "Que" was not translate either as "Que" in spanish is used in exclamative sentences. "Que" gives strength to the word chevere. Cultural borrowed
Qué divertido!	So funny!	The term divertido was render as funny as is the right equivalent in this case (pleasant enjoyable). But as the other terms were not render this one, was, because "divertido" its not consider as a Ecuadorian cultural word. Literal translation
Qué gara!	Qué gara!	The term was left unmodified as one of the purpose of this project is to highlight Ecuadorian culture, in this case Gara is a tipical word of Ecuador. "Qué" was not translated either as "Qué" in spanish is use in exclamative sentences. "Qué" gives strength to the word Gara. Cultural borrowed

Table 6.- Examples of word level.

8.1.4. At the Sentencial Level

This level has been considered as it is spoken language we are dealing with. In this process we have found some common features within this stage, like questions, commandings, and exclamations. We concluded intonation and illocutionary particles are the most used.

ST	TT	ANALYSIS
Esta tapa esta muy dura!	This cap doesn't come out!	In this case the term is illocutionary as it makes the audience feel that the cap is not coming out, the word come out, and the voice during the projection of the program audience the sensation that its a hard cap.
Hey, ese lugar es el parque Yasuni.	Hey, that place its Yasuni Park.	Illocutionary term as " hey, ese lugar es el parque yasuni" give the sensation of been excited because she discovers a place.
Y es tan verde como Tyno.	And it is as Green as Tyno. Illocutionary	"its as green as tyno" as green means its very Green.
Mmm este lugar me recuerda los ricos maitos que prepara mi abuela	Hmmm this place reminds me of the delicious maitos that my Granma prepares.	"Delicious maitos" the term delicious its itself illocutionary, even though the audience dont know what are exactly maitos.
Ahora estamos volando sobre la cordillera de los Andes.	Now we are flyng around the Andes	Illocutionary it describe exactly what are they doing

Table 7.- Example of sentencial level.

8.2. Extralinguistic Features

8.2.1. Names and Diminutives

Names have been added into the analysis as most of them have been culturally borrowed, because of the matter of cultural preservation, some names has remained unalterable.

In Ecuadorian Culture names are very important, for example some names are considered as heritage, some others just by the name infer where does the person comes from.

On the other hand there are in Ecuadorian culture, diminutives widely used as a way to shorten the names, even last names can be shorten. In English the usage of diminutives is not very common.

ST	TT	ANALYSIS
ECU	ECU	This term has been cultural borrows as ECU makes reference to Ecuador, use as a diminutive.
TYNO	TYNO	Cultural borrowing, tyno is a diminutive for VICTOR, used in Ecuadorian culture.
CHAMI	CHAMI	Cultural borrow even though this names do not appear in the AVT, have been included in the script.
MARTIN	MARTIN	Cultural borrowed. Even though this names does not appear in the AVT, have been included in the script. Martin exists as a name in the TL but in the process of dubbing note ven intonationhas been changed as a matter of culture preservation.
JACINTO	JACINTO	Cultural borrowed. Even though this names does not appear in the AVT, have been included in the script. Jacinto is a tipical name of the coast región it highlights the fact of some specificgeographic location.In this case the country side,as the use of this name is commom in that side of the country.

Table 8.- Examples of names.

8.2.2. Names of Places

In the source text names of places, and cities have been mentioned, is important to understand that one of the objectives of this project is to preserve the geography of the country.

ST	TT	ANALYSIS
PARQUE YASUNI	YASUNI PARK	"Parque Yasuni" was rendered as "Yasuni park" as its the equivalent even though its literal, it conveys well the meaning.
GUAYAQUIL	GUAYAQUIL	Guayaquil is a fixed term. Was render the same way.
ISLAS GALAPAGOS	GALAPAGOS ISLANDS	Galapagos also has equivalent in English.
VOLCAN CHIMBORAZO	CHIMBORAZO VOLCANO	Has equivalent in English.

Table 9.- Examples of places.

8.2.3. Slangs

Slangs are very common in Ecuadorian culture as they are in any other culture. In the source those terms were highlighted, by intonation, repetition, and in the context of the program. It was important for the translator to find an accurate equivalent. Without interfering with the goal of the program.

ST	TT	ANALYSIS
CHEVERE!	CHEVERE!	The decision made was to apply the technique of cultural borrowing as this words has specific cultural content.
BACAN!	BACAN!	The decision made was to apply the technique of cultural borrowing as this words has specific cultural content.
GARA!	GARA!	The decision made was to apply the technique of cultural borrowing as this words has specific cultural content.

Table 10.- Expressions slang.

8.2.4. Names of Food

To Talk about food is to talk about the culture of a country, in this case, Ecuador has a wide list of ingredients and dishes, and they have been included in the content of the source text. Has been highlighted the importance of these dishes.

ST	TT	ANALYSIS
MAITOS	MAITOS	Proper nouns have been borrowed, in this case the purpose of this project is to highlight our typical dishes.
LOCRO DE PAPA	LOCRO DE PAPA	Proper nouns have been borrowed, in this case the purpose of this project is to highlight our typical dishes.
CANGRAJADAS	CANGRAJADAS	Proper nouns have been borrowed, in this case the purpose of this project is to highlight our typical dishes.

Table 11.- Examples of Food.

Process of Translation / dubbing and cultural information.-

The following work has respected the transmission of cultural information, of the TV program “Veo Veo” by:

1. Non Translation of the vast majority of Colloquial words.
2. Selection of actors who could produce accurate utterances right of the L1 and L2
3. The use of the original characters and music of the Ecuadorian program.

9. Conclusion and Recommendations

In conclusion dubbing is not a simple task, as it implies not only translating the script but also dubbing voices, choosing actors which has to view both languages, acting, finding the proper studio for this kind of domain. While in the process of transcript the translator have to take in account many considerations, as for example if he or she wants to keep the cultural identity he will have to face problems which might arise while translating, it is important to have in account the proper techniques to apply which might solve word choosing at the moment of translating the script.

The Ecuadorian Culture has many colloquial and slang terms is important that the person who is going to manage the script or voices during dubbing, has some knowledge of Ecuadorian culture as translating this kind of content implies some words which might not be found in a simple dictionary, because only people who live in Ecuador or are part of the culture understand and interiorize extralinguistic features of the language. Otherwise the text will be felt alien.

As its known, the Ecuadorian dubbing industry has not flourished yet, however it is not imposible to start a dubbing Project as the main tools you need is your intelectual job as a translate, bilingual voices, and a proper studio. It is necessary to remember that the Video Editor might need original material in the L1 in order to improve the quality of the material and to manage adjusments. As an specific case this is only a sample of dubbing and it will not be publish or comercialized for benefit of anyone, it is only a sample and for the purpose of the presentation of this proyect.

The ideal situation would be that the video Editor manages both languages and handles the process on the studio. So the translator might only have to translate the text. But given Ecuadorian society we found that it is not common to find people who handle both advance knowledge of L1 and tecnical knowledge of video production. So it is good to have into account that lypsinc

might be a hard task. The movement of the mouth has to match the numbers of words said. It is important to work next to the Post production Video Editor so in the case of a matching problem the translator might come up with suitable rendering.

As a recommendation it is necessary to a proper voice for the recording, reminding that voices are not just going to repeat what it is said on the target script, they might have to have some ability on acting, as it depends on the mood, the of the voice, the exclamations and even the movement of their bodies the final result of the dubbing Project.

It is good to remind in Ecuador we have well trained traslators who might have some abilities for this kind of domain is good to take into account it is a good opporrtunity for them to grow in this field.

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11. Appendix

11.1. Source text

- (0:17 – 0:20) **Chami:** No se me ocurre que podemos dibujar!
- (0:20 – 0:21) **Jacinto:** Mmm, a mí tampoco.
- (0:21 – 0:28) **Tino:** Esta tapa está muy dura. – Cae salsa en su cara. –
Miren ahora soy de color verde.
- (0:28)(*Risas*)
- (0:29) **Jacinto:** ¡Que bacán!.
- (0:30) **Martín:** ¡Que gara!.
- (0:31 – 0:32) **Chami:** Jajaja.. ¡qué divertido!
- (0:32 – 0:35) **Tino:** Jajajajaja.. ¡Que chévere!
- (0:35) **Chami:** Bacán?
- (0:35) **Martín:** chévere?
- (0:37) **Tino:** Gara?
- (0:38 – 0:39) **Jacinto:** Bacán!... es como decir divertido!
- (0:40 – 0:42) **Chami:** Divertido se dice divertido.
- (0:43 – 0:45) **Tino:** Pero también, chévere.
- (0:45) **Martín:** O Gara.
- (0:46 – 0:50) **Chami:** Pero, por que usamos diferentes palabras si vivimos en el mismo país?.
- (0:50 – 0:55) **Tino:** Quizás ECU nos ayude a encontrar; la respuesta!
- (0:56 – 1:00) **All:** Línea del Ecuador, ésta es la pregunta de hoy.
- (1:00 - 1:04) **música de fondo: redoble de tambores**

- **(1:03 – 1:07) Chami:** Pero, por que utilizamos diferentes palabras si vivimos en el mismo país?
- **(1:07 – 1:08) ECU:** ¡Hola, amigos!
- **(1:08 – 1:09) Todos:** ¡Hola ECU!
- **(1:09 – 1:13) Chami:** Hey! Ese lugar es el Parque Yasuní.
- **(1:14 – 1:17) Chami:** Lo sé, porque yo soy de aquí.
- **(1:18 – 1:20) ECU:** Esta es la región del oriente.
- **(1:22 – 1:24) Martín:** Y es tan verde como Tino.
- **(1:25 – 1:27) ECU:** ¡Claro! Y es un bosque tropical.
- **(1:29 – 1:34) Chami:** Mmm... Este lugar me recuerda a los ricos maitos que prepara mi abuela.
- **(1:35 - 1:37) ECU:** Ahora volemós hacia otro lugar.
- **(1:40 - 1:42) Jacinto:** Miren esa súper montaña.
- **(1:43 - 1:47) Martín:** No es una montaña es el volcán Chimborazo.
- **(1:48 - 1:51) ECU:** Ahora estamos volando sobre la cordillera de los Andes.
- **(1:51 - 1:54) Martín:** Lo sé porque yo soy de aquí.
- **(1:57 - 1:59) ECU:** Y ésta es la región de la sierra.
- **(2:02 - 2:07) Martín:** Mmm... me recuerda el rico loco de papa que prepara mi tío
- **(2:09 - 2:10) ECU:** Y ahora sigamos el recorrido.
- **(2:13 - 2:14) Jacinto:** Es Guayaquil.
- **(2:16: - 2:20) ECU:** Exacto estamos volando sobre la ciudad de Guayaquil
- **(2:21 - 2:23) Jacinto:** Lo sé porque yo soy de aquí.
- **(2:24 - 2:27) ECU:** Esta es la llamada región de la costa.

- **(2:29 - 2:33) Jacinto:** Mmm... me recuerda las cangrejas familiares que prepara mi papá.
- **(2:34 - 2:39) ECU:** Y para terminar nos vamos a las Galápagos.
- **(2:40 - 2:44) Tino:** Estas son las famosas islas Galápagos.
- **(2:46 - 2:51) Tino:** Me di cuenta por las tortugas gigantes; son únicas.
- **(2:52 - 2:54) ECU:** Y a esta región se la llama insular.
- **(2:55 - 2:59) Tino:** Entonces si el Ecuador tiene cuatro regiones bien diferentes.
- **(3:01 - 3:06) Chami:** También cada región puede usar palabras diferentes para decir lo mismo.
- **(3:06) Jacinto:** ¡Que bacán!
- **(3:08) Martín:** ¡Que gara!
- **(3:09) Tino:** ¡Que chévere!
- **(3:10 – 3:11) Chami:** ¡Que divertido!
- **(3:12 – 3:15) Chami:** Exacto, como también diferentes comidas.
- **(3:19) Jacinto:** Danzas.
- **(2:22 - 2:24) Tino:** O color de piel.
- **(3:26 - 3:29) ECU:** Pero lo más importantes es que aunque usemos diferentes palabras.
- **(3:33 – 3:35) ECU:** O vivamos en diferentes regiones.
- **(3:37 – 3:38): ECU** todos somos.
- **(3:40 - 3:42) Todos:** Ecuador.

11.2. Target Text

- **(0:17 – 0:20) Chami:** I have no idea what we can draw!

- **(0:20 – 0:21) Jacinto:** Hmmmm... I don't know either.
- **(0:21 – 0:28) Tino:** This cap doesn't come out. (He got sauce all over his face by accident).
- Look, now I'm Green!
- **(0:28) (LAUGHS)**
- **(0:29) Jacinto:** Que bacán!.
- **(0:30) Martín:** Que gara!.
- **(0:31 – 0:32) Chami:** hahaha, that's so funny!
- **(0:32 – 0:35) Tino:** hahaha Que chévere!
- **(0:35) Chami:** Bacán?
- **(0:35) Martín:** chévere?
- **(0:37) Tino:** Gara?
- **(0:38 – 0:39) Jacinto:** Bacán!... means funny!
- **(0:40 – 0:42) Chami:** Funny is funny.
- **(0:43 – 0:45) Tino:** but also, chévere.
- **(0:45) Martín:** or Gara.
- **(0:46 – 0:50) Chami:** but why do we use different words, if we live in the same country?.
- **(0:50 – 0:55) Tino:** maybe, ECU can help us find the answer!
- **(0:56 – 1:00) All:** Equator, this is today's question...
- **(1:00 - 1:04) background music: drum roll**
- **(1:03 – 1:07) Chami:** so, why do we use different words if we live in the same country?
- **(1:07 – 1:08) ECU:** Hello, my friends!!!!.

- (1:08 – 1:09) **Todos:** Hello, ECU!
- (1:09 – 1:13) **Chami:** Hey, that place its Yasuni Park.
- (1:14 – 1:17) **Chami:** I know it, because I belong here.
- (1:18 – 1:20) **ECU:** This is Amazon region.
- (1:22 – 1:24) **Martín:** And it is as Green as Tino.
- (1:25 – 1:27) **ECU:** Of course! It's a tropical forest.
- (1:29 – 1:34) **Chami:** Hmmm this place reminds me of the delicious maitos that my Granma prepares.
- (1:35 - 1:37) **ECU:** Now, let's move to another place.
- (1:40 - 1:42) **Jacinto:** Look at that super mountain.
- (1:43 - 1:47) **Martín:** It's not a super mountain Its Chimborazo Volcano.
- (1:48 - 1:51) **ECU:** Now we are flying around the Andes
- (1:51 - 1:54) **Martín:** I know because I belong here.
- (1:57 - 1:59) **ECU:** And this is the highlands region.
- (2:02 - 2:07) **Martín:** Hmmm ... and it reminds me of the delicious locro that my uncle prepares.
- (2:08 - 2:11) **ECU:** Let's continue with our trip now.
- (2:13 - 2:14) **Jacinto:** Look, that one is Guayaquil.
- (2:16: - 2:20) **ECU:** Exactly, we are flying around Guayaquil
- (2:21 - 2:23) **Jacinto:** I know it, because I belong here.
- (2:24 - 2:27) **ECU:** This is the so called coast region.
- (2:29 - 2:33) **Jacinto:** Hmmm... it reminds me of the cangrejas that my father prepares for the family.
- (2:34 - 2:39) **ECU:** To finish our journey, we are going to Galapagos.

- **(2:40 - 2:44) Tino:** These are the famous Galapagos Islands.
- **(2:46 - 2:51) Tino:** I know this because of the giant tortoises, they are unique.
- **(2:52 - 2:54) ECU:** and we call this particular region the insular region.
- **(2:55 - 2:59) Tino:** so, if Ecuador has four regions and they are so different
- **(3:01 - 3:06) Chami:** every region can use different words to say the something
- **(3:06) Jacinto:** Que bacán.
- **(3:08) Martín:** Que gara.
- **(3:09) Tino:** Que chévere.
- **(3:10 – 3:11) Chami:** Que divertido.
- **(3:12 – 3:15) Cami:** Exactly, also different kinds of dishes
- **(3:19) Jacinto:** music
- **(2:22 - 2:24) Tino:** or skin color
- **(3:26 - 3:29) ECU:** but the most important, even if we use different words
- **(3:33 – 3:35) ECU:** or if we live in different regions
- **(3:37 – 3:38): ECU** we are all
- **(3:40 - 3:42) E C M J:** Ecuador.

11.3. Process of dubbing of Veo Veo

“Veo Veo - Tino y sus amigos - Regiones del Ecuador” at the dubbing studio:

First step was to handle the original material to the video editor, he checked the music and how possible was to dubb considering the nature of the video. He named some issues regarding post editing as we did not have the original music in separate pieces, it would have been easier for him to edit using the original musical effects. Instead we handle a compact video which was already edited and masterized.

Recording voices, for this step Students from Catholic University of Santiago de Guayaquil, who had been or were studing translation and and also people involved on the same field, where invited to be part of this project as the main voices of the dub video in English.

The first voice recorded was Daniela's Yela who performed Chami's character in the clip. She was chosen as her tone of voice is similar to the character. Pronunciation also count as the vocalization did not affect essence of the original video. The script was handle to Daniela few weeks after so she could practice her part. The script was also in fysical during the dub session. Daniela did a great job. Only twice she had to repeat the chunk. Words like maito were difficult for her as she was so involved with the character in English, and to switch immediately to Spanish was a littler challenge.

Here pictures of Daniela's performance.



Picture 7.- Daniela's performance.

Pedro Alchundia was performing Martin's voice, the script was handle two weeks before the session at the studio, Pedro record after Daniela's.

Pedro had problems pronouncing Locro, as he was so in the character that it was difficult for him to switch from English to Spanish. It took one hour to record Pedro's voice as the video Editor decided to record twice his voice in case there was a mispronunciation and in matter of the pitch of the voice, the best chunk of the recording was adapt to the video.

Here Pedro during the recording session. He did a great job



Picture 8.- Peter's performance.

Here a picture during the session with Pedro



Picture 9.- During Pedro's sesión.

Fabrizio Farias was part of the crew during this adventure. He was chosen as his voice was qualified to be from the coast of Ecuador, even though the video used neutral accent, in some parts we could feel some littler accent from the coast, for example during the term “cangrajadas” or “Guayaquil” so in order to keep the original goal of the video, fabrizio had to perform some accent from the coast. This is why he was perfect for the role. It took one hour twenty minutes to record his voice. The video editor asked fabrizio to repeat the same word three times, he followed the script order. So in this way the video editor tooked the most appropriated chunk.

Here Fabrizio during his performance at the studio. He did a great job.



Picture 10.- Fabrizio's performance.

Patricio Narvaez, even though he was not in the field of translation, he had a high level of English language, he is also a great performer as he can manage to come out with different voices, in this case he was performing tyno's character. Tyno requires a littler voice similar to cartoons, with a low pitch. It took thrity minutes in total to record his voice. Non stop was needed.

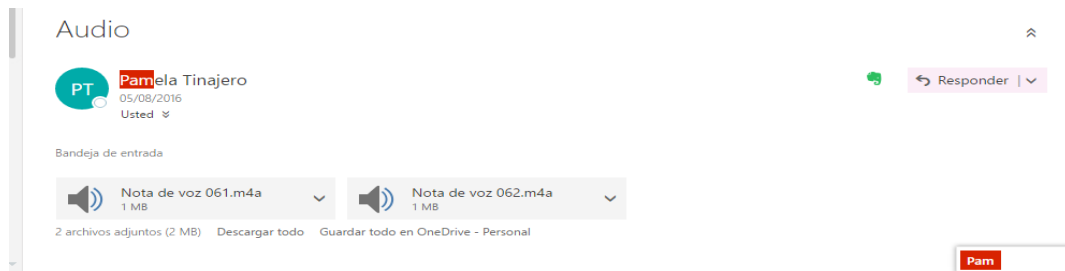
Here Patricio performing tyno's character. Excellent participation.



Picture 11.- Patricio's performance.

Pamela Tinajero has a degree in Languages and Education she was chosen because, Ecu's character required a Sweet and mature voice. Voices can trasnmit an idea of who is the guide as in this case. Pamela's process of recording was completely diffent because she could not make it to the studio. She had to record her voice in a single paused sample, three times. She sended the track through email and the video editor agree to do his best to manage with that kind of recording as he though it will come out in low quality as she was not using the required equipment. The main concern of the Editor was the noise. She had to send three more tracks but this time she had tried to record her voice as close as possible to quiet places. Finally the editor managed to use the track and adjusted to the video to the process of dubbing.

Here a photo of her email. Sending her tracks.



Picture 12.- Pamela's E-mail of her tracks.

After finishing all the recording sessions. Day # 1 the video editor and the translator work together on the editing of the video, as the video editor did not have any English Skills, the translator help choosing the best match tracks for each characters, and the video editor set them in order.



Picture 13.- During video edition

Day # 2 the video editor unify all the tracks, now in the right place. And started editing, the translator which was also the manager of the project had to be present during the edition. During this part the problem was to match the voice with the movement of the mouth, sometimes the editor apply some techniques to make it sound longer in order to match the movement of the mouth but it lose natural pronunciation, it sounds machine maked. So he managed to match all the voices and lipsync.



Picture 14.- Matching of the voices

Day#3 this was the last part of the video editing, the translator and manager of the project had to approve the edition, and to check for any error during the projection, in this case already dubbed. Some problems were found regarding lip sync, some others regarding, noise, mismatch of words and missing spaces. The problems were localize. The video editor put a reference in each problem so to deal with them on a last session.

Day#4 the last session, the video editor had already fixed the mismatch words and also problems regarding lypsinc. In the case of missing spaces the problem was tyno's voice skip one line that was missing so he had to record again. Finally the editor had everything in place so he masterize the product which means he had already check there was not un wanted noise, nor mismatched, and also the sound of the video was all in the same level. The product is delivered to the Manager and translator.

The video has exported in three kinds of formats:

- MOV.
- MP4.
- AVI.



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Yo, **Herrera Guerra, Miriam Nathaly**, con C.C: # **(0927183665)** autor/a del trabajo de titulación: DUBBING OF CHILDREN TV PROGRAM “VEO VEO” AS A CONTRIBUTION TO THE STRENGTHENING OF ECUADORIAN IDENTITY AMONG ELEMENTARY STUDENTS OF SIR THOMAS MORE BILINGUAL SCHOOL previo a la obtención del título de **Licenciada en Lengua Inglesa mención traducción** en la Universidad Católica de Santiago de Guayaquil.

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<p style="text-align: center;">RESUMEN/ABSTRACT (150-250 palabras): This paper is an attempt to translate the audiovisual Ecuadorian program "VEO VEO" which is targeted to local elementary students from 6 to 10 years old. This work aims to serve as a didactic resource for Sir Thomas More Bilingual School, but it can also serve as an educational reference for any Ecuadorian bilingual school where English is taught as a second language. MIES - Ministry of Social and Economic Inclusion of Ecuador - promotes culture preservation through agreements with Ecuador TV channel for the development of this kind of programs which aim to highlight the identity and culture of Ecuadorian people. The present project develops three main considerations. First, to analyze "VEO VEO" Kid's program under the extralinguistic and linguistic level to present the kinds of problems that arise when attempting to translate Ecuadorian audiovisual material. An example of common problems would be: Traditional dishes, touristic places, and proper Names which</p>			

are part of Ecuadorian culture. This work aims to provide techniques on how to deal with this type of translation problems. Second, to help in the expansion of Ecuadorian identity. Third, to help students who are in the process of bilingual education to acquire cultural roots of the country through the Communicative Approach method using visuals in this case via “VEO VEO” TV program.

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