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**DISERTACIÓN PREVIA A LA OBTENCIÓN DEL TÍTULO DE LICENCIADA EN
LINGÜÍSTICA APLICADA CON MENCIÓN EN TRADUCCIÓN**

**“ANALYSIS AND CORRECTION OF THE REVERSE TRANSLATION OF THE
SCRIPT OF THE ECUADORIAN FILM *QUIJOTES NEGROS*”**

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TABLE OF CONTENTS

Background and Justification	i
Introduction	iv
Objectives	vi
Methodology	vii
Chapter I	
Literature Review: Introduction	1
1 Linguistics: Basic Concepts	2
1.1 Morphosyntax	5
• Derivational Morphology	7
• Inflectional Morphology	8
• Syntax	10
1.2 Semantics and Pragmatics	12
2 Translation and its importance in the film industry	
2.1 Translation: Definition and Classification	19
2.1.1 Literary Translation	24
2.1.2 Audiovisual Translation	25
2.1.2.1 Evolution of translation in the film industry	28
2.1.2.2 Amateur translation in the film industry	30
2.2 Translation techniques	33
2.2.1 Direct translation	34
2.2.2 Oblique translation	35
• Transposition	35

• Modulation	36
• Equivalence	37
• Adaptation	37
• Compensation	38
2.3 Transference of culture through translation	41
Chapter II	
1 Introduction to the analysis: Description and information of the film	46
2 Analysis of the translation of the script of “ <i>Quijotes Negros</i> ”	
2.1 Introduction	48
2.2 Analysis	60
Conclusions	90
Recommendations	93
Works Cited List	95
Appendixes	

BACKGROUND AND JUSTIFICATION

The film industry in Spanish speaking countries in Latin America tends to be reduced to the productions coming from Argentina and Mexico because during the introduction of the new film technologies in Latin America these countries were the ones that could actually afford them. According to Nelson Carro the arrival of sound films was an important influence in the development of cinema in Latin America:

[...] el sonido tuvo consecuencias notables en la producción latinoamericana. [...] la palabra hablada acabó con la universalidad del cine, y los países latinoamericanos encontraron un espacio en el que podrían intentar competir con la producción estadounidense y europea. El fracaso del cine hispano y la instauración de los subtítulos como forma más viable y aceptada de traducción, creó un terreno propicio que aprovecharon los tres grandes del continente: Argentina, México y Brasil para desarrollar importantes industrias fílmicas que, en un nivel más modesto, intentaron adaptar a la realidad latinoamericana los sistemas hollywoodenses... (243).

Even though the film productions coming from these countries easily gain recognition in Europe and the United States, the industry in Ecuador grows every year more acknowledgement and respect at the international level.

Cinema in society is of great importance since it allows us to share and learn about new cultures and it keeps the world connected in an artistic way. Movies in Spanish have been translated into different languages; however, they have to be translated into English to be presented worldwide because English has become a sort of “Lingua Franca” for the industry. However, in Ecuador, it is very difficult to find professionals that perform this activity which, in a certain way, has held back the distribution of films to countries that do not speak Spanish. The people who have taken the lead on translation in general have a vague knowledge of the language and do not take into account certain external factors such as, pragmatics (context and meaning), cultural variation of language and the differences between languages.

In the past few years, some dissertations have been written regarding translation and the media. One of these works, a dissertation that belongs to a graduate student Ingrid Holm, analyzes the problems faced when translating literal transcriptions, that is, the written form of real interviews or conversations and, also, emphasizes the fact that orators tend to be unsystematic during speech due to the lack of time to properly arrange their discourse. Another former student of the School, Gabriela Unda García, wrote a dissertation that deals with the most frequent errors of subtitling of North American comedy series, pointing out different types of errors (morphological, orthographic, etc.). There is also a dissertation written by Verónica Salas that focuses on the translation of humor and it is based on the dubbing of an animated television series. Finally, we can find a work by Verónica Vela Valarezo concerning movie subtitling that studies the importance of applying translation techniques on subtitling. In the latter, we can find which translation techniques and strategies are used in a specific motion picture (*Crash 2004*).

As we can see, no work has been done concerning the linguistic and technical analysis and the correction of the existing translation of a movie script performed by an amateur translator. Moreover, all of the works dealing with movies and series analyze mainly subtitles whereas we will use the original script of a movie.

In addition, it is important to remember that Ecuadorian cinematography has gone through a big evolution and, little by little, it has made it through the industry in such a way that some works have been recognized internationally. We can set as examples movies such as “*Qué tan Lejos*” by Tania Hermida which was presented in the *Festival des Filmes du Monde* in Montreal, Canada; and “*Con mi Corazón en Yambo*” by Maria Fernanda Restrepo which participated in festivals in Belgium and in the Hotdocs Canada festival.

The importance of this dissertation is that it not only combines my interest for movies and translation but I have also been asked to help with the translation of the script of this film. The script of the movie “Quijotes Negros” has already been translated but the director has mentioned the fact that he does not trust the first translation to be correct. Moreover, the film maker is interested in presenting this movie in international festivals which is one of the main reasons to translate the script into English. So, this dissertation will reach the aim of analyzing and correcting the linguistic and technical problems of the existing translation and will also help look for recognition of Ecuadorian culture and films abroad.

INTRODUCTION

Throughout this dissertation, which is based on the movie “Quijotes Negros”, the importance of the application of linguistic knowledge in the process of script translation will be analyzed. The problems one encounters when translating the script of a film that includes an interesting use of language, that is, a mixture of dialectal characteristics and standard Spanish, go beyond the literal conveyance of the message and comprise a deeper knowledge of cultural features of both languages, in order to truly give tribute to the original script, a part of the translation process which amateur translators tend to overlook.

The dissertation will include theoretical and practical work. The study will comprise two chapters. The first one will be divided as follows: First, we will talk about linguistic theory including fields such as morphosyntax, semantics and pragmatics. Then, we will present the different points of view of various authors and translators regarding translation and its importance in the film industry. In order to be more specific and accurate, we will subdivide this section of the chapter in two parts. The first part will include the theory of translation on its own, discussing the different types of translation; translation in the film industry (including its evolution and the appearance of amateur translators along with the development of this industry), and translation techniques whereas the second part will include transference of culture through translation.

The second chapter will focus on the analysis of the script of the film. First, we will talk about the contents discussed in the movie and give a short explanation, provided by the film director, of some events in Ecuadorian history as they are discussed in the film. Then, we will describe the specific linguistic and technical topics related to the problems found in the

script; and finally, we will use all the theory previously discussed and apply it to present a new translation.

This way, we will include all the topics that will help us have a better understanding of the problems that translators have to face in the process of translation.

OBJECTIVES

GENERAL OBJECTIVE

- Analyze the linguistic problems found in the reverse translation (Spanish into English) of the movie “Quijotes Negros.”

SPECIFIC OBJECTIVES

- Analyze the type of linguistic errors found in the translation.
- Indicate how those linguistic errors affect the interpretation of the text, and show the possible strategies to follow in order to obtain a better translation.
- Determine the dialogs that present technical translation problems and point out the translation techniques that were mistakenly used or not used at all.
- Correct the translation of those lines of the script that were considered erroneous whether they present a linguistic or a technical difficulty.

METHODOLOGY

This dissertation began with a thorough bibliographic investigation of the different existing theories of linguistics related to translation which later on were applied and put in practice in the development of the new version of the translation of the film “Quijotes Negros”. After obtaining the necessary bibliographic data, we continued with the compilation and classification of the lines of the existing translation of the script that presented linguistic and technical problems that may have caused slips in the translation. We considered a synthesized corpus of the existing translation of the movie script because we only focused on those lines of the script that show mistakes.

Then, by means of tables of comparison, the various types of problems that have affected the successful accomplishment of the first translation of the movie in question were presented and corrected. For each type of problem, that is, morphological, semantic, etc. (in the case of linguistics) or with omissions, modulations, etc. (in the case of the techniques of translation), we had tables containing the enumerated phrase of the original script, the existing translation and the corrected and final version of the translation, in order to make it easier to see the differences and the problems present in this work in context. Then, we discussed the reasons why we consider the translations were incorrect and which were the specific problems in each case.

Finally, we present appendixes with the complete script, the edited version of the script (which was the one used for the translation), the first translation of the script and the new translation.

Chapter I

LITERATURE REVIEW

The study of linguistics applied to different fields of study has helped to investigate and combine disciplines related to language, and to find solutions to problems within such fields. The use of linguistics in translation has allowed us to see this activity in a different way because we do not see translation anymore as an utterance rewritten in another language but we take into account the implications of structure and a deeper knowledge of such language as important tools for the adequate conveyance of a message into another language.¹ For the objectives of this dissertation we are going to consider linguistic knowledge to be a characteristic of a translator; however, there are other qualities required to be actually called a translator. Marina Orellana considers eleven features that characterize a translator: “Amplia cultura general, buen conocimiento de la lengua materna, habilidad para redactar bien, inquietud y curiosidad intelectual, un rico y variado vocabulario, sentido crítico, mente analítica, sentido del ridículo, don de síntesis, buena memoria retentiva y disciplina mental” (33-44). The combination of all these skills and a good linguistic knowledge assure a quality translation.

For a better organization of the topics we are going to describe, linguistics and translation will be presented separately. This will help us define the topics individually that are relevant to the dissertation within each of these fields and will facilitate the analysis of the translation in question.

¹ It is important to mention that the introduction of linguistics in translation is a North American approach and the Europeans consider translation to be a technical activity that is studied as a discipline that is not connected to linguistics.

1. Linguistics: Basic concepts

Knowing linguistics means understanding the essence of a language, its components and how they combine to play the most important role for social interaction: communication. But what is linguistics? Well, to have a clearer view on what linguistics entails, we are going to consider the definitions given by different linguists and authors who have contributed to its study. To begin with, let's consider the most basic definition of linguistics provided by dictionaries, in this case, the Oxford English Dictionary, which tells us that linguistics is "the scientific study of language and its structure."² This definition is probably the one that most dictionaries present but it is too general and does not present what linguistics involves; therefore, it is important to base our concepts on those from linguistic scholars. Ferdinand de Saussure, known as the father of linguistics, who defines linguistics as the study of:

All manifestations of human speech [...] in each period the linguist must consider not only correct speech and flowery language, but all other forms of expression as well. And that is not all: since he is often unable to observe speech directly, he must consider written texts, for only through them can he reach idioms that are remote in time and space (6).

It is important to point out that Saussure's definition considers the development of language throughout the years and in all of its forms, so that one can study languages in general and specific terms. We believe that this view is very interesting since the differentiation of the study of language based on time permits us to establish whether we are dealing with a synchronic or a diachronic subject. "Everything that relates to the static side of our science is synchronic; everything that has to do with evolution is diachronic. Similarly, synchronic and diachronic designate respectively a language-state and an evolutionary phase" (Saussure 81). It is considered that the outcome of a synchronic consequence in language is

² <http://oxforddictionaries.com/definition/english/linguistics?q=linguistics>

not related to the changes resulting from diachronic events since synchronic studies focus on the systems within a language in a specific period of time, without taking into account the alterations that may have occurred during the evolution of language although such phenomena might have triggered the current state of its elements. We should mention that the linguistic analysis that will take place in this dissertation is focused on the synchronic level of language because “the synchronic viewpoint [...] is the true and only reality to the community of speakers” (Saussure 90); therefore, our interest is that of specific elements of language and not of the events that modified such elements.

Linguistic science has developed and expanded the study of language in relation to different aspects of its use. Crystal points out that the rapid and continuous growth of this science “reflects partly an increased popular and specialist interest in the study of language and communication in relation to human beliefs and behavior [...] and the realization of the need for a separate discipline to deal adequately with the range and complexity of linguistic phenomena...” (272). It is important to remember that, as linguists, we cannot see language only as the human means of communication, but as the manifestation of social and cultural development. We must take into account the fact that “all languages change and the rate varies at different times in the history of any language. We must be aware of such tendencies and, in describing a language, recognize the significance of fluctuating forms” (Nida 3). The focus on external factors, such as culture, that shape and influence the development of a language, has raised great interest among linguists and, therefore, implemented new studies regarding the relationship between such factors and language. The relationship between language and culture will be explained later on in the dissertation.

In addition to linguistics as the description of language, we will center our attention on applied linguistics, which according to The Concise Oxford Dictionary of Linguistics is: “Strictly any application of linguistics. But often in practice of a discipline which applies the findings of linguistics...” (Matthews 1997, 22). This definition is relevant to this dissertation because we will be applying our knowledge of linguistics to translation. “The tradition of applied linguistics established itself in part as a response to the narrowing of focus in linguistics [...] and has always maintained a socially accountable role, demonstrated by its central interest in language problems” (Alan Davies and Catherine Elder 1)³. Various studies have flourished or developed from the relation of linguistics to so many social and scientific fields, among others translation, and we will be considering this relationship for the analysis of the script.

Our interest in linguistics includes the various branches of study that help us see the different aspects of language. The branches of linguistics comprise morphology, syntax, phonology, semantics, pragmatics, among others. Each branch is in charge of a specific aspect of language and helps us understand the differences among languages in a more logical and technical way. Nevertheless, it is important to clarify that the different branches of linguistics are related to each other and it is difficult to separate them when describing them. An example of this is given by Jackendoff:

He proposes that syntax, phonology and semantics are three creative components, which are independent of each other, though connected by interface systems. Such an approach to grammar, known as the tripartite parallel architecture, is based on the fact that each component has its own units/primitives and principles of combination, neither of them being shared by the other components. Hence, the impossibility of phonological and semantic structures being read off syntactic structures (Padrosa 2).

³ http://en.wikipedia.org/wiki/Applied_linguistics#cite_note-1

Even though we know that the different branches of linguistics complement each other, due to the objectives of this dissertation, we are going to study and describe the linguistic branches that are connected to the analysis of the translation of the script in question one by one; such branches are: morphology, syntax, semantics and pragmatics.

1.1 Morphosyntax

As said above, each branch of linguistics studies a specific characteristic of language. We will describe morphosyntax because we have realized that this is the source of the most common problems in the translation of the script analyzed in this dissertation. The study of morphosyntax involves the study of word and phrase structures.

On the one hand, we have morphology which according to O'Grady is "the component of grammar that deals with the internal structure of words" (89). In any language, we can differentiate one word from another because of their distinctive features including their meanings in the different contexts in which they appear but "not only the words but also the construction and the 'forms of words' will vary from one individual sentence to another" (Matthews 1974, 1). Many languages possess these characteristics and require a particular form of a word in different sentences.

In addition to that, we have to take into account the distinction presented by O'Grady regarding general morphological theory and the morphology of a particular language. On the one hand, we have the general morphological theory, which is self-explanatory since it involves the "delimitation of the types of morphological rules that can be found in natural languages" (90); that is, in the varieties of language that are not standard. On the other hand, the morphology of a particular language "is a set of rules with a dual function. First, these rules are responsible for word formation; second, they represent the speakers' unconscious

knowledge of the internal structure of the already existing words of their language” (O’Grady 90).

We have said that morphology is the study of the internal structure of words; but “the formal description of the morphology should reflect as accurately as possible the structure of the language. By structure, we mean the morphemes and combinations of morphemes described according to their classes and in terms of their pertinent environments [...]” (Nida 222). As speakers of a language, we are able to create and form new words based on those we already know. The acquisition of this skill grows hand in hand with the process of language acquisition in which we follow the language patterns that we collect in our linguistic environment, in order to use and combine words to communicate with others. “The problem for the linguist, as well as for the child learning the language, is to determine from the data of performance the underlying system of rules that has been mastered by the speaker-hearer and that he puts to use in actual performance” (Chomsky 4). For a better understanding, it is relevant for us to briefly describe the dichotomy between competence and performance. First, competence is defined as the “speaker-hearer’s knowledge of his language” (Matthews 1997, 63); then, we have performance, the term is defined as “the actual use of language in concrete situations [...] used subsequently in wider senses, of the utterance as such that the speakers produce, of mental processes thought to be involved in the production and understanding of speech, and so on” (Matthews 1997, 272). It was necessary to present the description of these terms, in order to simplify their comprehension if they appear later in the text.

Nida says that “languages with extensive morphological structure frequently exhibit well-defined structural layers and the principal division is between derivational and inflectional formations” (98); for that reason, we are going to explain derivational and inflectional

morphology to describe morphology based on this competence and then we will point out how words are formed and modified.

- **Derivational Morphology**

We pointed out the fact that the combination of morphemes to form words belongs to the native speakers' competence. We shall begin by saying that "the creation of new lexemes is the province of derivational morphology" (Radford 166). This definition of derivation is the clearest description of what this morphological process involves. In addition, we can take into account Matthews' definition of derivational morphology; he tells us that derivational morphology refers to that "branch of morphology concerned with the derivation of one word in the lexicon from another" (1997, 93). But to understand this concept we need to know what derivation means and we can describe it as "any series of changes in which a form or structure is altered by successive processes" (Matthews 1997, 93). In these processes a word is created "by changing the category and/or the meaning of the base to which it applies" (O'Grady 99). Derivational morphemes are added to a word stem or root in order to form new words with new meanings. It is relevant to say that even though derivational morphemes are not words by themselves they "have clear semantic meaning" (Fromkin, Rodman and Hyams 86) and they add this meaning to the words they are attached to. This process includes the addition of prefixes, suffixes, infixes, etc. We need to mention that the process of derivation not always changes the category of a word but it modifies its meaning; for example, nouns (friend+ ship), verbs (re+ cover) or adjectives (un+ breakable). In addition to what we have said regarding derivation, it is important to mention that some authors like Nida consider the process of compounding as part of derivation (98). Unlike Nida, we consider that the process of compounding, "in which two already existing words are combined" (O'Grady 103) to form

new words with new meanings, should be treated as separate procedure because it is not about the modification of words but their combination. It is important to mention that we are not concerned with the thorough description of the process of compounding because there are no cases of compounding in the translation of the script in question; consequently, it does not seem necessary to discuss this subject.

- **Inflectional Morphology**

As opposed to derivational morphology, inflectional morphology is that branch of morphology that focuses on “any form or change of form which distinguishes different grammatical forms of the same lexical unit” (Matthews 1997, 178). The process of inflection differs to that of derivation because it does not create new words but adjusts the existent ones. According to Katamba, the standard intuition among linguists is that inflectional morphology is concerned with syntactically driven word-formation. It deals with syntactically determined affixation processes [...]” (205). In other words, inflection is a process that “modifies a word’s form in order to mark the grammatical sub-class to which it belongs” (O’Grady 107). According to Radford, one of the most important functions of inflectional morphology is that of agreement and so he states that “the purpose of this category is to signal a syntactic relationship, that of the verb to its subject” (167). In some languages we can find specific word categories that allow inflection but the type of inflection differs from language to language. It is important to emphasize that the role that syntax plays in relation to inflection is vital because the structures present in an utterance determine the inflection required specifically in such structure; “inflectional property of words are assigned by the syntax and depend on how a word interacts with other words in a phrase, clause or sentence” (Katamba 209). Thus, the syntactic factor is of great importance for inflection, the need of a certain

inflectional affix can also be determined by the specific characteristics of other words that are included in the sentence, such as number, that is, the singular or the plural inflection.

Once we have described what derivational and inflectional morphology individually involve, we think it is pertinent to establish what differentiates them according to various linguists and authors. We find the description that Bickel and Nichols present regarding inflectional morphology interesting; they define inflection “as those categories of morphology that are sensitive to the grammatical environment in which they are expressed. Inflection differs from derivation in that derivation is a lexical matter in which choices are independent of the grammatical environment” (1). The point they make regarding the grammatical context is very important when we talk about inflection because the use of inflectional morphemes in specific instances depends on the other elements of the utterance; for example, the case of agreement in English, where the inflection of the verb depends on whether the subject is in the third person singular or not. When we compare derivation and inflection, it is important to mention the three criteria presented by O’Grady that distinguish both: the preservation or change of grammatical category of words, the positioning of the affixes within the word and the relative freedom of combination of the affixes with the stems (108-109).

Moreover, Katamba discusses three criteria that differentiate both processes. First, we have *obligatoriness* which, as we have said before, is characteristic of inflection. Katamba mentions that “inflection occurs when, at different points in a sentence, syntax imposes obligatory choices from a menu of affixes. If the right choice is not made, an ungrammatical sentence results” (206), whereas in the case of derivation, the structure of a sentence does not determine the derivational affix that should be applied. The second criterion that Katamba considers as characteristic of inflection is *productivity*. He says that “it is claimed that

derivational processes tend to be sporadic while inflectional processes tend to apply automatically across the board to forms belonging to the appropriate paradigm” (207). As a common feature of every rule we have the exceptions to it. There are “very regular derivational processes [...] which are every bit as predictable as any inflectional process, and there are exception-ridden inflectional processes” (Katamba 207). Finally, the last point that differentiates derivation from inflection according to Katamba is the fact that inflection is *syntactically motivated* which is something that we have previously mentioned; however, it is relevant to stress that usually “affixes serving a syntactic function are inflectional while those which are used to create new lexical items are derivational” (Katamba 208).

So far, we have discussed the morphological topics relevant to the analysis of the script in question, now, we have to focus on the syntactic aspect of language. The term *syntax* comes from the “Ancient Greek *sýntaxis*, a verbal noun which literally means ‘arrangement’ or ‘setting out together’” (Matthews 1996, 1); thus, we could say that syntax is the arrangement of words within a phrase. Crystal states that syntax is “the study of the interrelationships between elements of sentence structure, and of the rules governing the arrangement of sentences in sequences” (451). In other words, syntax determines the rules of the way words are combined in order to form phrases, clauses and sentences.

Usually, when we talk about rules within a language, what immediately comes to our minds is *grammar*; and because grammar “is concerned with the analysis of the structures and regular patterns of sentences” (Robins 208) we can say that its main focus is morphology and syntax. Robins justifies this by saying that “in taking the word as a basic grammatical unit one may say that the heart of grammar is that part which deals with the patterned interrelations of words in the sentences of a language, and with the means of analyzing and stating them

systematically” (208). Speakers of any language can identify grammatical mistakes when a foreigner makes them but as linguists, we are conscious of the fact that there are rules established by each language that allow us to produce a sentence with the correct structure; the relationship among words is set by syntactic rules that permit it. An example of this is what we call *co-occurrence* which is a term used to describe that “words of different sets of classes may permit, or require, the occurrence of a word of another set or class to form a sentence or a particular part of a sentence” (Robins 209). As we can see, syntactic rules determine whether or not words can come together to form a sentence. According to Robins, there are two reasons for considering that syntax is the main focus of grammar. The first reason is that “where there is a conflict between syntactic and morphological classification, syntax is almost always accorded precedence” (Robins 211). With this statement Robins refers to the fact that the position of words in a sentence is established by syntactic relations. The second fact is that “among the invariable words of a language different word classes must often be set up or recognized, where their syntactic behavior shows regular differences” (Robins 211). This last aspect is concerned with the syntactic functions that the different elements have within the sentence and how they can be replaced by other elements that have the same function.

We have said that syntax focuses on the structures of sentences, but we must keep in mind that, in order to truly understand the aims of this study, one has to see sentences not just as a group of words with a meaning, but one should take into account that “they are structured into successive components, consisting of group of words, contiguous or discontinuous, and of single words” (Robins 215) which when unified have a sense, a process that constitutes the focal point of syntax.

To summarize the study of syntax, we will take the words of Fowler (based only on western languages) and say that it “distributes lexical items –and non-lexical formatives- in patterns, which are spread out ‘left-to-right’ in time or space. Syntax lays the basis for translating an abstract meaning-complex into a piece of sequential behavior. It does so by generating a linear string of words arranged in a regular pattern” (8). Even though the basis of syntax is universal, it is important to say that syntactic rules vary from language to language because of the characteristics of the language families to which they belong. Words are combined following specific syntactic paradigms (characteristic of each language) to form phrases, clauses, sentences, and eventually texts.

We have defined both morphology and syntax independently to properly differentiate them. According to Saussure, we can clearly see the difference in the fact that syntax “has as its object the functions attached to linguistic units while morphology considers only their form” (135); however, we have also said that the branches of linguistics are all connected. We have focused on the structural part of linguistics; the following section will center its attention on meaning.

1.2 Semantics and Pragmatics

Thus far, we have spoken about the morphological and syntactical aspects of languages; now, we are going to focus on the description of the branches of linguistics concerning meaning. The importance of including semantics and pragmatics in this dissertation lies on the fact that we have found semantic and pragmatic problems in the script. Nonetheless, it is not enough to say that the nature of these problems has a semantic or pragmatic source; we need to go further and try to explain and correct them. We will begin by defining semantics. The Oxford Dictionary describes semantics as “the branch of linguistics and logic concerned

with meaning;”⁴ this concept is probably too general and it requires to be more explanatory; consequently, to define semantics and its subdivisions we are going to use the concept presented by Fromkin, Rodman and Hyams:

The study of the linguistic meaning of morphemes, words, phrases and sentences is called *semantics*. Subfields of semantics are *lexical semantics*, which is concerned with the meanings of words, and the meaning relationships among words; and *phrasal or sentential semantics*, which is concerned with the meaning of syntactic units larger than the word (173).

This subdivision of semantics will help us understand a more specific perception of meaning.

-Lexical semantics: this part of semantics is concerned with the meaning of words. “Learning a language includes learning the agreed-upon meanings of certain strings of sounds and learning how to combine these meaningful units into larger units that also convey meaning” (Fromkin, Rodman and Hyams 174). When people learn a language, they tend to base the vocabulary that they acquire on the most common denotations of those words in their own language and they seem to forget that words can have more than one meaning. It is important to keep in mind that we could have difficulties trying to communicate with the speakers of other languages, if we do not take into consideration that most of the time it is “found that where a lexical item of one language overlaps with a lexical item of another language, one or the other of these items extends its range to that of another or other items in the other language” (Stockwell 274). Another important topic inside lexical semantics is concerned with false cognates. A *false cognate*, or a *false friend* as some authors call it, is “a word in one language which sounds like one in another and may be taken by mistake as having the same meaning” (Matthews 1997, 126). We could say that false cognates are a

⁴ <http://oxforddictionaries.com/definition/english/semantics?q=semantics>

process of lexical borrowing because, in the end, it is the result of two languages in contact. Juan Gómez Capuz says that most false cognates are to be found in computer science or technological terminology. In the electronic magazine of philological studies *Tonos*, Gómez mentions the following:

Es precisamente su carácter de falsos amigos el motivo de la génesis y la rápida difusión de este tipo de préstamo semántico en los traductores de teletipos de agencia, textos técnicos y seriales que, por desidia y comodidad, buscan siempre el equivalente formal español (to ignore – ignorar) sin pararse a pensar si los contornos semánticos de ambas palabras coinciden plenamente (1).

Even though it is said that mostly technical terminology involves this process across languages, semantic false friends are very common among people who have little, or even vast, knowledge of a second language. Chamizo classifies false friends into two groups: Chance false friends and semantic false friends. With the former group he refers to “those words that are similar or equivalent (graphically and/or phonetically) in two or more given languages, but without there being any semantic or etymological reason for this overlap” (1836). As an example of this, Chamizo mentions the “Spanish word *burro* (donkey) and the Italian *burro* (butter)” (1836). On the other hand, semantic false friends are:

Words that are graphically and/or phonetically similar in various languages, but their meanings have diverged. [...] they have the same etymological origin but different meanings in each language. These different meanings are, however, related to each other by various figurative links. For that reason they could be considered the equivalents, in two or more given languages, of polysemous words in a given single natural language (Chamizo 1836).

Furthermore, Chamizo divides semantic false friends into two sub-groups that are full false friends and partial false friends. Full false friends refer to words whose meanings in the diverse languages completely differ from each other; whereas partial false friends are “those words that have several senses, some of which coincide in both languages while others do

not” (Chamizo 1836). The latter group of semantic false friends is the one that we are most interested in because of the case of false friends found in the script.

In relation to word meaning, we also need to differentiate what connotation and denotation are. The connotative meaning has to do with “the evocative or affective meaning associated with a word” (Fromkin, Rodman and Hyams 578). Also, a paper from the CSUN says that “connotation represents the various social overtones, cultural implications, or emotional meanings associated with a sign⁵. On the other hand, the denotative meaning has to do with the “referential meaning of a word or expression” (Fromkin, Rodman and Hyams 579), that is, the meaning of a word out of particular contexts.

We have to remember that a single word can have several semantic entries, and the one that has to be applied often depends on the relationship that such word has with other words, and that “it is not sufficient simply to know many words and their general meanings. For each word, the nonnative speaker must master a network of syntactic and semantic features and co-occurrence restrictions in order to use the word appropriately” (Celce-Murcia and Larsen-Freeman 56). The following description of sentential semantics explains the relation between syntax and semantics when determining a specific meaning.

-Phrasal or Sentential Semantics: We have referred to the meaning of individual words but these words and their meanings are combined within a certain phrase or sentence to express an idea. “The study of how word meanings combine into phrase and sentence meanings, and the meaning relationships among these larger units, is called *phrasal or sentential semantics*” (Fromkin, Rodman and Hyams 188). The unification of words in a particular sentence and the position of the same words within the sentence reveal the actual meaning of the message. For

⁵ http://www.csun.edu/~bashforth/098_PDF/06Sep15Connotation_Denotation.pdf

that reason, it is important to take into account the Principle of Compositionality described by Fromkin, Rodman and Hyams, which “states that the meaning of a phrase or sentence depends both on the meaning of its words and how those words are combined structurally” (188). The structural combination of words can also present ambiguity and for that reason it is vital to be careful with structures to avoid such problems. As said in the description of syntax, there are rules that help us create or form phrases but these rules can also help us interpret how the meanings of each of the words give a specific meaning to the entire phrase. All these aspects have to be taken into account when analyzing semantics because the position of words within the sentence and the presence of other words complementing or modifying them can change their semantic characteristics.

However, the conception of semantics is not the same for the different authors and linguists; for that reason, it is important to see what differences can be found in the various definitions. In the Concise Oxford Dictionary of Linguistics, Matthews presents semantics as:

The study of meaning; [...] seen more narrowly, in a tradition lasting into the 1960s, as the study of meaning in the lexicon alone, including changes in word meaning. At the end of the 20th century semantics would include, in particular, both word meaning (‘lexical semantics’) and the meaning of utterances as studied in pragmatics (335).

As we can see, the view of semantics has evolved through the years and the study of meaning has broadened and different aspects of meaning have been taken into consideration. In addition to Matthews’ observations, it would be relevant to include what Ullmann says regarding the study of word-meaning:

Meaning is one of the most ambiguous and most controversial terms in the theory of language. [...] The ambiguity can be reduced, but by no means resolved, if one narrows one’s attention to word-meanings. Many linguistic elements other than words may be said to have ‘meaning’ of some kind: all morphemes are by definition significant, and so are the combinations into which they enter, and all these various meanings play their part in the total meaning of the utterance (54).

Taking into account that all the branches of linguistics described in this dissertation are closely related to the semantic aspect of language, we can say that it makes no sense to separate them or to say that they should be analyzed as independent features because they complement each other to give sense to the sentence.

We have spoken in general terms about what semantics encompasses but there is one more branch that is closely related to semantics that has not yet been mentioned, pragmatics. It is important to say that sentential semantics and pragmatics are different in the fact that the former gives emphasis to the position of words and the meaning they give to the phrase in such position whereas pragmatics focuses on the contextual factor. Once we have clarified the distinction, again we will refer to the definition of Fromkin and say that pragmatics refers to the analysis of meaning in a particular context, which can be a linguistic one (whose reference is found within the phrase) or a situational context (whose reference is the knowledge of the world of all the participants of a conversation).

As we can notice, the study of pragmatics goes beyond the simple meaning we obtain from separate words and it includes extra-linguistic knowledge.

Pragmatics involves plans and goals and the textual characteristics of intentionality, acceptability and situationality- the attitudes of the producer and receiver of the text and its relevance to its context of use- all matters that takes us beyond the code (syntax and semantics) and into the area of the use of the code for communication (Bell 209).

We have said that pragmatics refers to the study of meaning in a concrete context or situation but, sometimes, it can be difficult to recognize when we are dealing with a pragmatic problem instead of a semantic one. For a better understanding of the difference, we are going to take into account Leech's five criteria regarding the referential aspects of speech situation. The first criterion is *Addressers or Addressees* and it focuses on the existence of two or more

participants within a speech situation who “try to make sense of the content of a discourse according to whatever contextual evidence is available” (13-14). The second criterion is *the context of an utterance* which refers to “any background knowledge assumed to be shared by *s* and *h* [speaker/hearer] and which contributes to *h*’s interpretation of what *s* means by given utterance”. The third criterion is *the goal(s) of an utterance*; this feature has to do with the “preference of talking about its [the utterance’s] intended meaning or the speaker’s intention in uttering it”. The next criterion is *the utterance as a form of act or activity: a speech act*; this aspect makes reference to the relation that pragmatics has “with verbal acts or performances which take place in particular situations, in time. Therefore, pragmatics deals with language at a more concrete level than grammar”. In this sense, we say that an utterance “corresponds to ‘speech act’ or more precisely to Illocutionary act”. Finally, the last criterion that Leech presents is *the utterance as a product of a verbal act*. In this sense “utterances are the elements whose meaning we study in pragmatics [...] they are the linguistic product of that [speech] act”.

We have established the characteristics that differentiate semantics and pragmatics but the point of view of the different authors regarding this matter is considered relevant. We already know that the two fields are related to meaning but according to Geoffrey Leech what differentiates them is that:

[There] can be traced two different uses of the verb *to mean*: (1) what does X mean? And (2) what did you mean by X? Semantics traditionally deals with meaning as a dyadic relation, as in (1), while pragmatics deals with meaning as a triadic relation, as in (2). Thus meaning in pragmatics is defined relative to a speaker or user of the language, whereas meaning in semantics is defined purely as a property of expressions in a given language, in abstraction from particular situations, speakers or hearers (5-6).

We realize that the way and the perspective from which we see “meaning” in a phrase can alter the interpretation that we give to such phrase. The easiest way to identify a linguistic problem dealing with meaning without confusing general semantics and pragmatics is asking ourselves the questions presented by Leech when we are not sure. All the information given for each of the linguistic topics that have been described is going to help us have a general idea of the importance of linguistics within text analysis.

Now that we have described the relevant linguistic topics related to our work, we are going to proceed and discuss the other area of interest for us, translation.

2. Translation and its importance in the film industry

2.1 Translation: Definition and Classification

For many years, there has been a debate concerning what translation really is, an art or a science. On the one hand, we can begin by saying that many translators, such as Iverson, consider translation to be mainly an art and Iverson explains himself in an article as follows: “...if you accept that translation is an art and not a science, you will then understand the follow-ups: There will always be someone who does not like the translation that you have had done” (44). If we consider what he says, we could ask ourselves: what is there to like in a translation? Well, the aim of a translator is to faithfully convey a message from one language to another; but many people may wonder what this has to do with art, and to put it in simple words, it is in reaching that goal producing a phrase that sounds natural and that does not feel like a translation. On the other hand, there are translators and authors that consider translation a science; this concept of translation is basically connected to the incorporation of linguistics to the field. Eugene Nida says in the abstract of the paper “Science of Translation”:

Developments in linguistic theory have shed important light upon the theory and practice of translation, resulting in the recognition that translating is basically not a process of matching surface forms by rules of correspondence, but rather a more complex procedure involving analysis, transfer, and restructuring. Such linguistic procedures as transformation and componential analysis provide far more satisfactory bases for translation than have existed in the past (483).

As we can notice, each of these concepts of translation focuses on different aspects that characterize translation. Translation as an art emphasizes the stylistic side of translation procedure whereas translation as a science focuses on the analytical part of the process. Even though we can see that translation is seen differently from both points of view, we consider that translation is, in fact, a combination of the two, because a translator needs to be a creative and a fast thinker as well as to have the linguistic knowledge necessary to be analytical at the moment of translating a text.

Although we have established that, from our point of view, translation is both an art and a science, first we are going to present a definition that is based mostly on the linguistic point of view, in other words, on the scientific point of view. Bell gives the following definition: “Translation is the expression in another language (or target language” of what has been expressed in another, source language, preserving semantic and stylistic equivalences” (5). In order to preserve such equivalences, we need to consider certain technical components of translation as well as extra-linguistic aspects that have to be part of the knowledge of a translator during this process.

Regarding translation, Hurtado tells us: “[La traducción] una habilidad, un *saber hacer* que consiste en saber recorrer el proceso traductor, sabiendo resolver los problemas de traducción que se plantean en cada caso” (25). It is important for us to point out, even though we will not go further in the subject, that Hurtado differentiates translation from traductology

which is the scientific aspect of translation: “La traductología es un saber sobre la practica traductora [...] es una disciplina cientifica, que necesita, ademas, entablar relaciones con muchas otras disciplinas...” (Hurtado 25). In addition to the definition that this author gives, she considers other definitions of translation depending on the point of view. We have already talked about translation as an activity involving languages; furthermore, Hurtado describes the definition given by Seleskovitch with the focus of translation as a textual activity: “Traducir significa transmitir el sentido de los mensajes que contiene un texto y no convertir en otra lengua la lengua en la que éste está formulado” (38). Also, she mentions House’s definition of translation as a textual activity: “[La traducción] es la sustitución de un texto en lengua de partida por un texto semántica y pragmáticamente equivalente en la lengua meta” (Hurtado 38). We must take into account that each of these definitions involves the fact that we are talking about a process, the process of translation and, therefore, we must keep in mind the analytical part of translation that makes the substitution of the text into the other language possible. Finally, we think it is relevant to quote the characteristics of translation that Hurtado presents: “Tres son los rasgos que caracterizan la traducción: ser un acto de comunicación, una operación entre textos (y no entre lenguas) y un proceso mental” (40). It is important for us to see translation in this way so that we have a clear concept of what translation entails and what kind of process it is.

Now that we have seen what translation is about, we need to explain the way this process is seen in the different areas of our society. Different authors present a classification of translation according to different aspects and characteristics of the process itself; however, our classification of the types of translation is going to follow that of Hurtado, which considers the socio-professional field of the text as the most important feature to create a

typology for translation. According to Hurtado: “Los tipos de traducción tienen que ver con la traducción de textos [...] que pertenecen a determinados ámbitos socioprofesionales; cada tipo de traducción se efectúa con géneros textuales característicos” (58). By genre we mean the field of study to which the text belongs to, that is, medicine, finance, economics, etc.

The following table shows the classification of the types of translation that we are going to consider for the purposes of this dissertation:

Table N° 1: Types of Translation

<p>Ámbitos marcados por el campo: Traducción de géneros especializados Tipo de campo: técnico, científico, jurídico, económico, religioso, etc. → Traducción técnica, científica, jurídica, etc.</p> <p>Ámbitos no marcados por el campo: Traducción de géneros no especializados Traducción de géneros literarios, publicitarios, periodísticos, etc. → Traducción literaria, publicitaria, periodística, etc.</p>

Source: *Hurtado 59*

As shown in the table, we have two main categories of translation types; the first type, which makes reference to specialized texts, involves the kind of texts directed to a specific audience from a specialized scientific “community”. The language found in this type of texts is of common knowledge among experts; we could even say that in specialized texts the professional jargon is always present. A person who is engaged in the process of specialized translation must not only know the terminology of the field but he must also be a connoisseur of the subject so that he can be able to apply the right term in the correct context.

In her book, Hurtado describes the kind of language used for this type of translation as stated by Cabré, and says: “Los lenguajes de especialidad son subconjuntos del lenguaje

general caracterizados pragmáticamente por tres variables: la temática, los usuarios y las situaciones de comunicación” (60). In addition to the content of the text, it is important to remember: “Aunque la terminología se ha considerado tradicionalmente la característica principal de de la traducción especializada, se coloca en un segundo plano, ya que lo más importante es el concepto que encierra el término y no el término en sí...” (Hurtado 61). People performing this type of translation have to take into account that their knowledge of the subject has to be deep, so that in the process of translation their knowledge can help them find the exact term in the target language. ⁶

On the other hand, we have the translation of not-specialized texts which are basically texts that do not belong to any specific field of study. As part of this category we can find literary translation, audiovisual translation, advertising translation, etc. The person who translates this kind of texts also needs to have certain abilities that help to convey not only the message but also the essence and form of the text. Each form of translation that is part of this category has specific features: “Cada ámbito tiene sus características propias, relacionadas con el funcionamiento peculiar de esos textos: preferencias léxicas y sintácticas, rasgos

⁶ It is important to mention the concepts inside the “Teoría General de la Terminología” developed in (TGT) and María Teresa Cabré’s “Teoría Comunicativa de la Terminología” (TCT). On the one hand, the TGT considers the following: “En Primer lugar, el trabajo terminológico se basa en los conceptos, con el objetivo de poder establecer delimitaciones claras entre ellos. La priorización de los conceptos lleva a considerar el trabajo terminológico desde un punto de vista esencialmente sincrónico. Por otro lado, para los terminólogos no tiene importancia ni la morfología flexiva ni la sintaxis, ya que sus reglas se desprenden de la lengua general. En cuanto al desarrollo de la lengua, esta teoría se caracteriza por fijar su atención en la normalización y la internacionalización de la terminología. Se considera que la evolución libre de la lengua conlleva una confusión intolerable. Por eso se propone que los terminólogos se encarguen de unificar los conceptos y los términos que los denominan. Además, se considera que esta labor de normalización debe trascender un ámbito supralingüístico mediante la colaboración entre los distintos países” (Bajo 11,12). On the other hand, Mónica Born Briones explains Cabré’s theory as follows: “Cabré pasa de la practica a la reflexión de la teoría terminológica, entendiéndola como un campo de conocimiento al que se puede tener acceso mediante el método científico. [...] La autora considera los términos como unidades lingüísticas de conocimiento específico y de comunicación especializada, diferencia la unidad de significación especializada de la unidad terminológica y establece con claridad los distintos tipos de normalización” (339).

intratextuales (coherencia y cohesión) y géneros y subgéneros propios” (Hurtado 62). The translation of not-specialized texts requires the translator to be very creative because they usually contain figures of speech and unlike technical texts, it is very difficult to find the exact equivalents in the target language.

Because of the objectives of this work, we are going to briefly discuss literary and audiovisual translation since we will be working on the translation of a script of a movie and both types of translation have connection to the text being analyzed in those aspects.

2.1.1 Literary Translation

First, we are going to cover the translation of literary texts in general terms. We are going to discuss literary translation because we will be analyzing the translation of a script which is a written literary text used for television or cinema that portrays the creativity and ideas of a writer. The main feature that characterizes a literary text is its form; for example, in poems we may find rhyme and in novels we may find metaphoric language. Hurtado makes reference to her own words in a previous text concerning literary texts and we consider those words to be the easiest way to summarize the description of literary translation:

Las actitudes del traductor general y del literario son diferentes ante los textos que han de traducir, y ello porque los textos literarios se caracterizan por una sobrecarga estética. De hecho, el lenguaje literario podría definirse como todo lenguaje marcado con recursos literarios, es decir, con recursos cuyo objetivo es complacerse en el uso estético de la lengua y en transmitir emociones al lector. Son características propias del lenguaje literario, entre otras: una integración entre forma y contenido mayor de la habitual, y una especial vocación de originalidad. Además, los textos literarios crean mundos de ficción que no siempre coinciden con la realidad (Hurtado 63).

Moreover, it would be prudent to say that the weight of creativity for literary translation is so important that, in most cases, the translated version ends up being a completely new text because, when it comes to literary works, each person can interpret the

work in different ways and it is impossible (unless the author works alongside with the translator) to capture what the author wanted to express through his/her work. Literary translators tend to forget about the general use of language and use variations of language to portray the characteristic style of literary texts. According to Hurtado:

... los textos literarios se caracterizan porque pueden tener diversidad de tipos textuales, de campos, de tonos, de modos y de estilos. Así, pues, pueden combinar diversos tipos textuales (narrativos, descriptivos, conceptuales, etc.), integrar diversos campos temáticos [...], reflejar diferentes relaciones interpersonales, dando lugar a muchos tonos textuales, alternar modos diferentes [...], y aparecer diferentes dialectos (sociales, geográficos, temporales e idiolectos (63).

The translator of a literary text has to take into account various external aspects, such as, the audience and the aim of the text. Also, an important aspect that characterizes literary texts is the presence of cultural features in the use of language or even in the description of the story but the relation between culture and language in the translation field will be explained later on in this dissertation.

2.1.2 Audiovisual Translation: Translation in the film industry

The next type of translation that we are going to describe is audiovisual translation. Even though the objective of this dissertation is to perform a translation of a script and not one of the processes of audiovisual translation, we consider it important to describe this type of translation in general terms because we will be correcting the translation of the script of the movie and not that of the subtitles. By audiovisual translation we refer to the translation of all kinds of texts for cinema, television, etc. The aim of audiovisual translation varies depending on the requirements; the translation can be performed for activities such as voice-over, dubbing, subtitles, and simultaneous interpretation. The voice-over process can be explained

as follows: “[La voz superpuesta] se utiliza especialmente en documentales y consiste en superponer la traducción oral al texto oral original: el texto oral original se emite a un volumen inferior a la traducción, que se emite unos tres segundos después, pero suele finalizar al mismo tiempo; se trata de una modalidad cercana al doblaje, pero solo se efectúa una sincronía visual” (Hurtado 78). Many authors consider voice-over to be some type of dubbing; however, it is considered that this process provides the most precise translation. This view on voice-over, however, “... has not helped towards further understanding of the technique and bears little resemblance to the real process of translation. A possible reason for this reputed easiness and faithfulness of voice-over is its alleged disregard for synchronization between source and target texts...” (Orero in Díaz Cintas 132). The next process of audiovisual translation is dubbing, and this process, alongside with subtitling, is the most common in the industry. Hurtado says the following regarding dubbing: “En el doblaje, el texto visual permanece inalterado y se sustituye el texto oral original por otro texto oral en otra lengua; su característica fundamental es la fase de ajuste” (78). A very specific and important feature that must be taken into account is synchronization; the dubbed voice and the gesticulation of the actor in the screen must have harmony. The third process is subtitling, and it consists on the presence of the translated text alongside the audiovisual elements.

According to Hurtado:

En la subtitulación permanece inalterado todo el texto audiovisual original y se añade un texto escrito que se emite simultáneamente a los enunciados correspondientes en la lengua original; sus características fundamentales son el *pautado* del texto original y la sincronización de los subtítulos (78).

The last process of audiovisual translation is simultaneous interpretation and it is described as follows: “La interpretación simultánea de películas, de escasa utilización (por

ejemplo, en festivales de cine) consiste en la traducción oral de los diálogos de forma simultánea a la proyección de la versión original” (Hurtado 78). As we can see, even though dubbing and subtitling tend to be the options preferred by different audiences, we cannot forget the two other processes of audiovisual translation because they contribute to translation situations in which dubbing and subtitling are not an option.

In addition to the audiovisual translation processes, it is relevant for us to describe what audiovisual translation is about and what characterizes it: “An audiovisual text offers a cultural representation of the world, both through language and the image. It is commonly accepted that translators mediate between two linguistic and cultural systems and need not only a bilingual ability but also a bi-cultural vision” (Pettit in Díaz Cintas 44). Pettit also says that in the translation of a movie the “signs of culture are signs that contain culture-specific information, verbal or nonverbal, transmitted aurally or visually” (in Díaz Cintas 44), which means that they can be identified in a character’s line or even in the way a certain line is played on screen. As we can see, a person who performs this kind of translation, as well as literary translation, requires certain characteristics that allow him to deliver the final work, adequately providing familiarity of situations for the people to whom the translation is directed. “En la traducción audiovisual, el código visual permanece invariable, siendo el código lingüístico el traducido. [...] la traducción de los textos audiovisuales, aunque su objeto sea la traducción del código lingüístico, participa de los otros códigos y está condicionada por ellos...” (Hurtado 77). For the process of translation of audiovisual texts there are additional aspects that have to be taken into account, such as the visual information, situational facts and other extra-linguistic aspects.

In both processes, of literary and audiovisual translation, it is important to understand the context; in this case, we are not only referring to the textual context but also to the global cultural context. *See Appendix 1.*

The overall understanding of a text is of major importance because it will be the fundamental basis for the translator during the process of translation since it will help him to make the best decisions where changes are required.

2.1.2.1 Evolution of translation in the film industry

With the following information we intend to describe and analyze the evolution of translation in the movie field and how translators and other people have been involved in this process. In this case, we will be describing the aspects regarding the translation of a movie script based on the theories and studies made by different authors and researchers.

The practice of translation has been “on the view” for a long time now but its association with the film industry has not been recognized at a similar level. In fact, the practice of translation in this industry “can be traced back to the very origins of cinema” (Diaz Cintas 1); therefore, we can even say that it began with the translation of intertitles in silent films. Silent films did not contain synchronized sound recording, and for this reason, they were characterized by the presence of intertitles, texts appearing in between scenes of a silent movie, in order to describe situations that needed additional explanations so that the audience could understand the action of the film.

Once the new era of cinematography began, that is, the era of Sound Film, better known as the talkies, the film industry faced a new problem concerning content transference, in order to send the productions to their international audiences. At the very beginning, dubbing and

subtitling were the first options but after trying this with a few films “it was even claimed that translating a film ruined it. So, to solve the problem a third option was tried out in the form of multiple versions, which meant that the films were shot in several languages instead of one” (Tveit in Díaz Cintas 85), that is, with different actors playing the parts and with linguistic variations of the dialogs. As time went by, various linguistic communities chose different means to bring the film productions to their countries. Regarding this situation, Tveit clarifies that the discrepancy of decision originated due to the existence of dissatisfied audiences: in countries like France, Spain, Germany and Italy, dubbing gained considerable territory because of the bad quality of subtitles presented to them, whereas the Scandinavian countries and the Netherlands opted for subtitling (in Díaz Cintas 85).

Nowadays, it is complicated to choose which translation alternative is the best. The type of audience plays a very important role in the decision between the dubbing and the subtitling of a film; for instance, if the film is for all audiences, it tends to be dubbed so children have access to it, whereas movies for teenage or adult audiences tend to be subtitled. It is important to take into account the advantages and the disadvantages that each of the processes mentioned above presents. Concerning the disadvantages of subtitles, Tveit says: “the subtitling process is the filtering of potential loss of information: for the purpose of expressing nuances the written word cannot possibly compete with speech” (in Díaz Cintas 86). On the other hand, with dubbing the audience does not really know if the translation is faithful or if what was originally said was completely changed in the process of translation. Author Troy Hasbrouck reaffirms what has been said with the following statement: “the subtitled version always offers the more accurate translation. The dubbed version isn’t really a translation at all. Most of the story is lost while the dubbers try to work within the timing of the actors’

dialogue. I've seen entire subplots completely eliminated for the sake of lining up voices [...] all because we like sound to match lip movements" (in Bannon 17). Whichever the process of audiovisual translation is, the different aspects that characterize each of them must be the main focus of the translator in order to deliver a good, faithful and fluent translation.

2.1.2.2 Amateur translation in the film industry

In this section, we are going to present some information regarding the participation of non-professionals in the industry. We can begin by saying that for a long time now, translators in general have had to deal with the intrusion of people who claim to be able to translate documents because of their knowledge of a second language. With the improvement of technology, the film industry went through major changes. Let us remember that communication also changed with the use of the internet, which not only brought benefits to people around the world in terms of global contact, but also made the field of translation more competitive.

Initially, the practice of what we call "amateur translation" was not intended to be the translators' competence but only "to make a contribution in an area of particular interest and to popularize it in other countries, making it accessible to a broader range of viewers/readers, who belong to different linguistic communities" (Bogucki in Diaz Cintas 49), such as the case of the translation of anime productions that are originally in Japanese that fans try to "translate" into other languages for other people around the world to have access to them. It is important to say that the quality of their work depends not only on how well they understand the other language and the dialogs being said but also on how well they express the message in the other language (in the case of the translation of a television series, for example).

For many years now, people have wondered and analyzed what it takes to become a translator and many researchers and authors agree on the obligatory development of certain skills. The skills and knowledge that a translator should have are most of the time underrated by people who ignore the true essence of translation. Everyone who speaks a language is able to process information in order to communicate with others, that is, receive a message, understand it and give a feedback when necessary. “The translator must, as a communicator, possess the knowledge and skills that are common to all communicators but [...] in two languages (at least)” (Bell 36). Both amateur and professional translators possess the communicative skill, but, what is the difference between the two of them? If they are both communicators, why should we worry about amateur translation? Well, according to Bell, a translator:

Must know how propositions are structured (semantic knowledge), how clauses can be synthesized to carry propositional content and analyzed to retrieve the content embedded in them (syntactic knowledge), and how the clause can be realized as information-bearing text and the text decomposed into the clause (pragmatic knowledge) (37).

All translators must be able to handle these linguistic components, otherwise, the translation cannot be performed.

As said above, the translator needs a general understanding of the text and as in any communication process the information in a message has to be comprehended in order to successfully be transmitted into another language. “Comprehension is essential in every kind of translation, yet understanding the original for amateur translation purposes differs from the kind of source text analysis performed in “paper” translation” (Bogucki in Diaz Cintas 49).

However, having the script in their hands is not an endorsement that the translation will be correct, at least not in Ecuador where low prices are more important than quality. In fact, most

people that perform translations in our country lack the linguistic and the technical knowledge required to perform a good translation.

Regarding the translation of the script of a film, which is what we are going to do and analyze in this dissertation in Chapter II, D. Bannon gives a very clear explanation of what it takes to perform this activity. In order to clarify the characteristics of a true translator, the author mentions the introductory lines in the script of Quentin Tarantino's movie *Inglorious Bastards* where the whole plan of the main character Lt Aldo Raine, which is to kill as many Nazis as possible, is explained to his allies by means of a speech with meaningful rhetoric content that cannot be interpreted superficially and claims that the translator "must understand the nature of good dialog in the source language and the target language. Raine's highly entertaining speech is much more than it appears on the surface. He must study the character's phrasing in the source material [...]" (67). Sometimes, when the release of a production is simultaneous in different parts of the world, the translator receives only the script of the film, so, all the information of the characters and situations taking place are obtained by means of the descriptions accompanying the dialogs, while the viewers obtain it by means of the scenes and the set design. The work of the translator is not only to put words into another language but to successfully convey a message in the other language.

Amateur translation has become an activity that is performed on a daily basis and people keep ignoring the different aspects that influence the translation process. Sergio Patou-Patucchi's translation on what Peter Newman notes regarding the role of a translator when translating a text from one language to another says the following:

Only seldom, and above all if the original text is translated by a poet, may the work maintain the colour and taste it has from the beginning. However, it is important that the translator should have a thorough knowledge of the foreign language from which he

translates, in order to be able to determine at which point the text departs from the linguistic norm usually adopted for a given argument in that situation. He must determine the degree of grammatical and semantic originality of the text. These must be maintained in the case of well written, “expressive” texts, but it is possible to decide to normalize in a badly written “informative” text. He needs, besides, a wide creative vision going from fantasy to common sense. The translator must acquire the technique of moving easily among the fundamental processes: comprehension –which may require an interpretation- and formulation –which may require a recreation (in Fong 143).

The process in the development of a film script translation can be a complicated one when we lack the knowledge and when we do not understand the role we are playing in it. Whether we consider the concepts of American scholars or European scholars, translation is a craft that needs to be developed by means of the acquisition of certain technical knowledge and skills that are not acquired just by learning a new language.

2.2 Translation techniques

Translation is a process that has existed for a long time to help people from different places communicate with each other; however, the technical aspects of translation is a topic of recent concern. As part of the new generation of translators, we are aware of the existence of the different techniques that are used in the process of translation, however, with time and practice this knowledge becomes mechanical and we no longer take into account what type of technique we are using at the moment of translating a text; we use them intuitively. Translation techniques are “technical devices used to transfer the meaning of a text from one language to another [...] The transfer between two expressions can be expressed grammatically, by lexical means or by direct reference to the extra-linguistic situation, or by any combination of these” (Pinchuck 188). There are two main groups that can be identified

as “translation processes”: direct translation and oblique translation. Below, we are going to describe both types of translation and present the subdivision relevant to this dissertation.

2.2.1 Direct translation

When we talk about direct translation we mean the kind of translation that does not alter any component of the phrase at the moment of putting it in the target language. This type of translation is also known as literal translation. It is important to clarify that we mention this technique because we have found a few problems concerning the technique; nevertheless, we should point out that literal translation is more common in the translation of technical texts or in cases in which the SL and the TL belong to the same language family (for example, Spanish/Italian). The text we are going to analyze is a not technical text and, for that reason, we are only going to explain in general terms about this topic. Many people think this is the most common way to translate a text but it is because that is the technique used by people who do not have the technical knowledge of translation. Literal translation is “one-to-one structural and conceptual correspondence. It can include borrowing and word-for-word translation. Word-for-word translation takes the word as the unit of translation, on the assumption that there is a corresponding word in the TL [Target Language] for each SL [Source Language] word” (Pinchuck 189-190). Concerning literal translation, López considers Vinay and Darbelnet’s definition of literal translation which states: “La traducción literal o palabra por palabra designa el paso de la lengua de partida a la lengua de llegada que da lugar a un texto que es al mismo tiempo correcto e idiomático, sin que el traductor haya tenido que preocuparse más que de las servidumbres idiomáticas” (255).

For the objectives of this dissertation, we will not use the term “word-for-word translation” literally since we consider that in a literal translation there can be certain changes,

like changes in adjective-noun position (a loving mother = una madre amorosa), for example, where the change would be, in this sense, obligatory. In the first translation of the script to be analyzed we have found phrases that have been translated correctly using this technique. For example, the Spanish phrase (11) “Si entendí, pero pueden leer los labios no?” was translated “Yes... I got it! But they can read our lips, can't they?” which is a literal translation that respects the syntactic patterns of the English language.

2.2.2 Oblique translation

We talk about oblique translation when “the structural or conceptual elements of SL cannot be directly translated, without altering meaning or modifying the grammatical and stylistic elements of the text in TL” (Bosco 1). Oblique translation is divided into various techniques; however, this division can vary depending on the author. Some authors consider two main groups: Transposition and modulation, the latter being subdivided into equivalence, adaptation and compensation (expansion and omission); whereas other authors, such as Bell, consider equivalence, adaptation and compensation as separate techniques. In this work we are going to consider transposition and modulation with their respective divisions and subdivisions.

Transposition

This technique is one of the most commonly used procedures during the process of translation. According to Pichuck, transposition “involves replacing grammatical structure in the SL with one of a different type in the TL in order to achieve the same effect” (190). This technique basically comprises grammatical changes. There are two types of transposition: the optional transposition and the obligatory transposition. Paraphrasing, (according to the Oxford Dictionary: the expression of something written or spoken using different words, especially to

achieve better clarity)⁷, for example, is an optional type of transposition. In addition, López states: “[La transposición opcional] es el resultado de una elección estilística por parte del traductor” (261). On the other hand, obligatory transposition includes transpositions “that entail the replacement of one grammatical form by another; and transpositions that entail replacement of a grammatical form by a lexical one, or vice versa” (Pichuck 192). To set an example from the script we have chosen the phrase “Se ha fijado en dos millones de dólares la recompensa para quien dé información que permita la captura de estos delincuentes.” In which the underlined element was changed as follows “The reward has been raised to two million dollars for anyone giving information, helping to catch these criminals!” the change has been from a noun phrase to a verb phrase, a change that maintains the fluency of the language.

Modulation

This technique focuses mainly on the semantic field of a language. It “entails a change in lexical elements, a shift in the point of view. It is largely concerned with the dictionary meaning of a word” (Pichuck 196). Through this technique the translator modifies the point of view of the SL without altering the original meaning and providing a natural fluency to the TL. In addition, López mentions the following regarding modulation:

También se ha definido como una transposición en el plano del mensaje, en la medida en que opera con categorías de pensamiento en lugar de hacerlo con categorías gramaticales [...] aquí se suman a ellas [diferencias gramaticales] unas dificultades de carácter más amplio, derivadas de las características específicas de tipo lingüístico y cultural (266).

As we said before, we are going to consider the modulation technique as a general process that divides into three other techniques: Equivalence, adaptations and compensation.

⁷ <http://oxforddictionaries.com/definition/english/paraphrase?q=paraphrasing>

-Equivalence: this technique involves finding a word or phrase in the TL whose meaning corresponds to that in the SL. López uses the definition by Vinay and Darbelnet to explain equivalence: “La equivalencia intenta transmitir una misma situación por medio de recursos estilísticos y estructurales completamente diferentes” (271). Moreover, in his thesis of translation, Amin Kariminia says the following regarding equivalence:

If a specific linguistic unit in one language carries the same intended meaning/message encoded in a specific linguistic medium in another, the these two units are considered to be equivalents. The domain of equivalents covers linguistic units such as morphemes, words, phrases, clauses, idioms and proverbs (1).

The analysis of this translator only takes into account the equivalence between two languages but other authors not only consider it important between SL and TL but also present a broader classification of equivalence. Jakobson, for example, provides a classification that involves “intralingual equivalence (within the same language, i.e. rewording or paraphrasing); interlingual equivalence (between two languages); and inter-semiotic equivalence (between sign systems)” (Khojasteband 1). However, for the purposes of this dissertation we are going to focus only on the interlingual equivalence due to the fact that we are dealing with translation. In the English version of the script we found a phrase that has been translated using equivalence correctly: (16) “Lo juro por mi madre.” was translated as “I swear on my Mother’s grave!” which is a more common phrase for the English-speaking community.

-Adaptation: The process of adaptation is used in particular cases to adjust a certain condition of SL to TL. This technique is closely related to equivalence but their difference is the specification one can see in the adaptation process.

La adaptación busca una correspondencia entre dos situaciones diferentes [...] Supone la naturalización completa a la cultura receptora ante la existencia de un vacío cultural.

Definida de este modo, correspondería a lo que otros autores llaman equivalencia cultural, dinámica o funcional (López 277).

Pinchuck considers two types of adaptation. “The first one involves rendering the situation depicted in the SL, but with different lexical units” (201). Examples of this kind of adaptation could be proverbs or sayings, which are usually associated to a specific culture. The second type of adaptation is one that “entails the creation of a situation in the TL analogous to the one in the SL, because an identical situation does not exist in both languages” (201).

-Compensation: Sometimes, certain things get lost during the translation process due to the difficulty of finding a correspondence in the other language. “It is when faced with apparently inevitable, yet unacceptable, compromises that translators may feel the need to resort to techniques [...] of making up for the loss of important SL features through replicating SL effects approximately in the TL by means other than those used in the SL” (Hervey 28). According to López:

La compensación permite el juego entre la expansión y la omisión. Dada la especificidad de las diferentes lenguas, es inevitable que en el proceso de transferencia de una a otra se produzcan pérdidas o ganancias. La compensación intenta recuperar en algún lugar el lastre que ha tenido que soltarse en otro (López 293).

Since we have said that the use of expansion and omission is part of the process of compensation we must define and explain both processes. Expansion tends to be a common process in the translation from English into Spanish but not vice versa. These two processes help the translator to maintain the style and fill the cultural gaps that may be present. When we talk about expansion we refer to the process that has to adapt certain structures that might be different in the characteristics of two languages by adding information that is necessary in the other language to give sense to a certain phrase. For example, in the sentence “Hand me

the bag *on my desk*.” we would have to translate using expansion and say “Pásame el bolso *que esta sobre la mesa*.” On the other hand we have omission or reduction which is the opposite process to expansion. This process is more used when we translate from Spanish to English since English is a more concise language than Spanish. However, we can find examples in which the Spanish version is shorter than English: “‘They were all colours, from *shiny boot-polish black* to deathly white...’ with its translation into Spanish ‘Eran de todos los colores, desde *negro charol* hasta blanco cadavérico...’” (López 292). As we can see the compensation process is of great importance in the translation of texts because it keeps the natural course of the language into which a certain phrase is being translated.

When a literary work is translated, it becomes a new text containing the perception of the translator. We shall consider the following statement:

Al recibir el texto traducido, el proceso de aprehensión de éste no es consciente en la medida en que viene a nosotros en nuestra lengua, y no en la original. El lenguaje puro, aquel más allá de Babel, subyace, sin embargo, no pensamos el texto en su lengua, sino que lo hacemos nuestro, leyéndolo, penetrándolo y dejándonos penetrar, en la lengua que lo guarece (Burneo 34).

Although in the statement it is said that the product of the translation becomes a new addition to the literature of the target language, the new text must convey the same message that the original author wanted with the audience of the source language. Possibly, the problems that the translator encounters during the process of translation are too complicated to find a solution by means of a technique, and his creativity has to play a more important role.

Even though we have pointed out that the techniques of translation are good tools for a translator to find the perfect way to convey a message into another language, there are texts,

mainly literary texts, which present greater difficulties for the translator not only in terms of content but also in terms of their form. “El traductor debe analizar los varios componentes que hacen el mensaje. En algunos textos la forma se subordina al contexto, mientras que en otros la forma tiene un papel más importante, como es el caso de la poesía...” (Mafla 28). The additional elements that a literary text presents are not mere coincidence; the writer used them for a reason. Texts like the ones we are describing can have a social or a cultural intentionality and the translator has to be aware that the same intentionality has to be present in their translation. Mafla refers to Schogt and says: “[Schogt] argumenta que el valor denotativo de los signos a menudo se subordina a los elementos no-denotativos y que estos rasgos están estrechamente ligados al lenguaje o a la cultura y que por lo tanto son difíciles de traducir” (29). The translator must be able to identify if the writer tries to give a cultural message or not in order to establish the types of techniques he or she is going to use to translate. When the source text contains terminology or expressions that are specific to a culture or a group and an equivalent in the target language does not exist, some translators tend to choose word-loaning; however, this technique has its pros and cons. On the one hand it gives the translator an easy solution to the translation problem, and on the other hand, the excessive use of this technique may make it harder for the readers to understand the text. Mafla states:

Creo que si el estilo tiene un significado social y si el estilo que el autor escoge para sus personajes tiene un significado en la novela, entonces el traductor debe tratar de demostrar un estilo particular en su traducción. [...] los préstamos excesivos pueden afectar la lectura del texto traducido, y este aspecto es obviamente esencial. [...] una traducción no debe imponer dificultad en el receptor. El mensaje no debe ser más difícil de comprender de lo que fue para los receptores de la lengua original (30,31).

The style portrayed in a text can be the main representation of the author’s intended message; therefore, the translator has to be creative to maintain such style without building

barriers between the readers of the translation and those of the original. The job of a translator includes making important decisions in the process of translation; “el traductor tiene que hacer selecciones y ajustes de acuerdo con la L2, las funciones del texto y el público lector previsto” (Mafla 33). It is important to remember that in extreme cases of cultural-sharing through a literary text, such as the book *Huasipungo*, which is the one analyzed by Mafla in her text, the translator has to be careful not to choose adaptation because the use of that technique would mean the creation of a totally different work with completely different content.

Untranslatable sentences or elements in literary texts are very problematic for the translator because there are no equivalents for such elements in the target language; for that reason, the extra-linguistic elements of a text must be seen with the same level of importance as the linguistic elements. As translators, we need to develop some type of intuition that helps us consider when the form or the content requires more attention and find a balance between them and the linguistic aspect of translation.

2.3 Transference of culture through translation

Language is the means by which the members of the different linguistic groups communicate, and it is by this means that these communities have passed their culture to other generations. “The words people utter refer to common experience. They express facts, ideas or events that are communicable because they refer to stock of knowledge about the world that other people share” (Kramsch 3). The exchange of ideas between individuals has as its reference the information gotten from situations lived by the same individuals or previously shared with them; “through all its verbal and non-verbal aspects, language embodies cultural reality” (Kramsch 3). In this sense, we can say that “... culture may be described as socially

acquired knowledge: i.e. as the knowledge that someone has by virtue of his being a member of a particular society” (Lyons 302). Language is every person’s “identification card,” that is how we recognize each other as part of a social group and through language is how we develop our identity. When people say to belong to a social group, they “acquire common ways of viewing the world through their interactions with other members of the same group” (Kramsch 6). This interaction helps shape a common thought and develops specific criteria towards their own beliefs as well as those of others. Language and culture go and have always gone hand by hand; the evolution of language determines the evolution of culture and the change of a culture determines the change in language. Robert Lado identifies three units of patterned behavior which are interconnected and exist as complements to each other:

The *forms* of these patterns of culture are identified functionally on inspection by the members of that culture, although the same individuals may not be able accurately to define the very forms that they can identify. [...] *Meanings*, represent an analysis of the universe as grasped in a culture. All meaningful units of form are distributed in patterned ways. Their *distribution* patterns are complexes involving various time cycles, space locations, and positions in relation to other units (113-114).

Therefore, when a member of a particular group “observes a significant patterned form in a patterned distribution spot, it will have a complex of culturally patterned meanings for him” (Lado 114). The transference of learned cultural visions can be very difficult; however, with the objective of taking different information on advances in various fields to different countries around the world, translators have had to find a way to convey such visions to people with different cultural and language backgrounds. Sapir said: “Culture may be defined as *what* a society does and thinks. Language is a particular *how* of thought” (in Landar 216). This statement relates language and culture perfectly well because an act (culture) cannot

exist without a previous thought (language), and that thought could not have been shaped without someone's action on it.

In the process of translation, cultural knowledge, of both the source and the target language, is as important as the correct use of the language. In literary text, we can see that the author unconsciously tends to project in his writing part of his or her culture in order to give the audience a certain message. Conveying these meanings can be a big challenge for the translator if he does not understand both languages and both cultures well.

To understand a culture one has to be aware of how culture determines the visions of the people who are part of it. "All too often, the correlation of language and culture is made at a very general level, and with the tacit or explicit assumption that those who speak the same language must necessarily share the same culture" (Lyons 306), and therefore, the same perception of the world. Nonetheless, we know that cultural aspects vary from community to community even though they share a language, and the effect that culture has on a speaker's point of view is reflected in the way he uses such language. At this point, it seems relevant to mention the Sapir-Whorf Hypothesis which, "... as it is usually presented, combines linguistic determinism ("Language determines thought") with linguistic relativity ("There is no limit to the structural diversity of languages")" (Lyons 304). In other words, we could say that the hypothesis states that language, as well as its structure, "... influences the manner in which one thinks and behaves" (Kramsch 11). If we consider that the differences in perception of speakers of various languages depend on the need of its use, we will find out that "... many of the differences of grammatical and lexical structure found in languages are such that some things that can be said in one language cannot be said in another language" (Lyons 308). Nevertheless, the existence of linguistic resources in a language with similar functions to

those in another language can facilitate the conveyance of notions that are not shared in two different language communities.

The job of a translator is very difficult in situations in which perceptions of the world are different because he has to make people with different points of view on the same topic understand each other, so that the original message is successfully delivered. “Understanding across languages does not depend on structural equivalences but on common conceptual systems, born from the larger context of our experience” (Kramsch 13). When there is a lack of understanding the translator has to be that link that clarifies the different perceptions by means of language taking into account the representative and cultural context of both the writer and the original language and the reader in the target language. In order to be that link, a translator has to make use of different linguistic resources, such as, borrowing or word-loaning, which we have talked about in previous sections, but we should consider what Lyons says:

... to extend the vocabulary of a language by means of borrowing and to modify the meaning of existing words and phrases by means of loan-translation involve changes in the lexical structure of the language-system. If this point is conceded, it is readily demonstrated, [...] that there are certain things that cannot be said at all in particular languages, simply because the vocabulary with which to say them does not exist (310).

We have stated that language and culture are of great importance in the process of translation, and we have seen that it is not easy for a translator to convey the cultural features shown in a text into a language whose speakers have completely different views on the subject.

To conclude with this chapter, we can say that translation is not a simple or easy process; a translator needs the knowledge and the skills required to perform it successfully. Translators’ ability is the result of technical and linguistic (from the American Scholars’ point

of view) studies, and it is reflected in the final product of a fluent, natural writing of the text in the target language. People tend to overlook all the steps and difficulties that a translator faces, including the cultural and linguistic differences among languages. As translators, we need to take into account the social reality of the speakers of both the source and the target language, so that the translated text accomplishes the objectives that the author of the original text intended for the audience (transmit ideas, a part of his culture, opinions, etc.), but this is only possible by making use of the different translation techniques that permit us to adapt or recreate the message of the original text according to the reality of the target audience. In the section that follows, we are going to apply the information given in this chapter in order to linguistically and technically analyze the translation of the script of the movie “Quijotes Negros” and, at the same time, we will use the same information to correct or improve this translation.

Chapter II

1. Introduction to the analysis: Description and Information of the film

In this first part of the second chapter, we intend to briefly introduce the content of the film to our readers. Below we are going to present our own translation of some information regarding the film as explained with the words of the director, Sandino Burbano, which will give us a general idea of the story:

Don Quixote and Sancho Panza, two characters of universal literature, are metaphorically contextualized in the Ecuadorian setting. This new Sancho Panza is an Andean man who used to work as a slaughterer in a small town of the Andean region near the capital of Ecuador, Quito. Sancho kidnaps the Queen of Spain and her daughter, the Princess of Spain, during their visit to the country. The man takes the women to a lonesome beach and struggles to win their love. From the sky, a black Don Quixote arrives at the beach hanging by a bouquet of colorful balloons; he meets the women and falls in love with them as well. Before travelling around the world in search of an illusion, he had been a beggar in the streets of Esmeraldas. So, Don Quixote and Sancho Panza compete for the Queen and Princess in a playful but, at the same time, horrid way. Possession of their love would mean access to a sphere that, so far, had been unattainable to them due to their ethnic and social conditions.

A dwarf, accomplice to their actions, decides to ask the King of Spain for a ransom for the two women, but he insists that the ransom should consist of the refund of 185 thousand kilos of gold and 16 million kilos of silver that the Spanish people took from American territories during the conquest, a historic event that is registered in the General Archive of the Indies. In addition to that, he asks the King to pay the interest for the past 500 years

claiming that he is acting in a reciprocal way towards the attitude of the European community, since they charged us 30% or 40% interest every time they lend us money.

The situation becomes a big scandal in the international community.

(For the synopsis of the film in the original language see Appendix 2)

As mentioned in the first chapter, for a translator, the film alone does not represent all the information needed to perform the translation; for this reason, we have considered it relevant to include our translation of some extra information provided by the director that can help us understand certain facts behind the dialogs of the film:

This movie, among other things, sets the request made to the European Economic Community for public debate, as the most representative organization for the case in question, in order to return a small part of the fortune that the Europeans took from Latin American during the conquest; an event which is registered in the General Archive of the Indies and consists of 185 thousand kilos of gold and 16 million kilos of silver.

During his speech, which was considered a case study for International Judicial Law, cacique Guaicaipuro Cuatemoc asked the European Economic Community, represented by its Head of State, for the refund of such a fortune with corresponding interests for the five centuries that had passed, because he considered it fair, taking into account the way European entities act when lending money to Latin American countries.

The forceful and complete statement can be found in the edition of Diario El Universo dated Friday, July 5th, 2002.

Furthermore, I consider it pertinent, as an aesthetic proposal, that it is precisely these two universal characters of Spanish literature, Don Quixote and Sancho Panza, contextualized in

the Ecuadorian setting, the ones that initiate these events with their pure and innocent nature.

Sandino Burbano

(For the original statement see Appendix 3)

2. Analysis of the translation of the script of “Quijotes Negros”

2.1 Introduction

In this section of the chapter, we will present the problems found in the translation of the script, whether they are linguistic or translations problems, or even both as it happens in some cases, with tables that will contain the three versions of each sentence: the Spanish version, the first translation and the corrected version. Each sentence will have a number to help the reader find it in context in the Spanish edited version (*Appendix 4*), the translated (*Appendix 5*) and the corrected script (*Appendix 6*). We will present the explanation for each linguistic or translation point that is considered incorrect in the translation, and finally, we will present the correction of such translation.

Before we present the tables for the analysis, we are going to go deeper into the specific topics related to the problems found in the translation of the script. First, we will cover the morphological topics relevant to this work. In the previous chapter we talk about the theory of derivational and inflectional morphology in general, now, we want to be more specific and present some extra information regarding these topics in both English and Spanish to our readers. The derivational morphemes can be suffixes or prefixes in both languages (*Appendixes 7 and 8*); there are other types of affixation, such as, infix and circumfix, but they are rare. In the case of inflection we find only suffixes in both languages (*Appendixes 9 and 10*).

Since we have found problems regarding tenses in the translation of the script, it would be important for us to focus on the topic and say that in the case of verbs, inflection is used to differentiate “past and non-past subclasses” (O’Grady 107). English verbs are inflected to distinguish third person singular in the present tense, past tense, progressive and past participle; whereas in Spanish verbs inflection is used to distinguish mood, tense and person.

These characteristics of the morphology of both languages are going to be helpful in the analysis of the script because the grammatical inaccuracy found in certain translations tends to relate to word affixation. It is important to remember that the context in which a word is, gives us the hint of the obligatoriness of a particular affix. For example, the presence of the auxiliary verb BE before a verb can either require the passive form *-ed* or the progressive form *-ing* depending on the context; but the verb cannot appear in the infinitive form.

The next topics that we are going to cover correspond to the syntactic point of view. There are several structures that can be formed when we combine words; we have sentences, phrases, clauses, questions, etc. each of these structures have to follow a certain pattern in order to be considered grammatical, so, it is important for us to establish in what kind of order these words have to be placed in order to create grammatically correct statements. Both English and Spanish follow an SVO (Subject-Verb-Object) pattern in order to form sentences even though the first one tends to be more strict than the second one. The rigidity of English is a matter of changes that the language went through in history. In The Grammar Book there is an explanation to these changes:

One reason for this is that English has lost most of its original Germanic system of inflections. This was a system of (1) suffixes on nouns and adjectives that reflected the gender, number and case of every noun in a sentence and (2) suffixes on verbs that reflected the person and number of the subject noun. Without the recourse of this full range of inflections to mark subjects (and objects of various kinds) English came to

rely on a more fixed word order to distinguish subjects from objects. This rather fixed word order operates in conjunction with prepositions, which help to indicate the semantic function of various objects (Celce-Murcia and Larsen-Freeman 9).

Even though both languages share the SVO pattern, they come from different language families (English is Germanic and Spanish is a Romance language) and, therefore, there are certain features that one language accepts and the other does not. For example, a very obvious difference between English and Spanish is that the latter is a null subject language, so, it does not need a “subject noun in sentences with pronominal subjects” (Celce-Murcia and Larsen-Freeman 9), whereas English requires the obligatory appearance of a subject in all phrases or utterances.

The previous statement is just an example about the differences in sentence formation between English and Spanish but there are many other differences as well as similarities between the two languages, and the topics that we are going to describe include the structure of all kind of questions (No se ha preocupado por averiguarlo? → And *you didn't try* to find out?), and the position of the elements within a sentence (Oye madre, si haciendo esto les parecemos doblemente mas bellas? → Mother...*what about if* doing this? What if we appeared to be twice as beautiful?), etc.

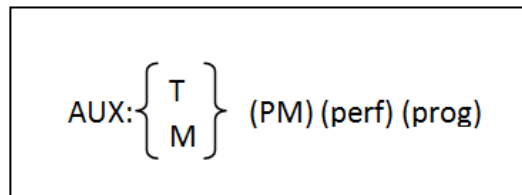
To begin with the syntactic topics, we are going to talk about the structure of questions in English. It is common to hear that people learning English have trouble forming questions correctly because of different factors that may include the influence of their first language; however, we are not dealing with ESL/EFL but with a translator.

In English and Spanish we can find two types of questions: Yes/No Questions and WH-Questions. Yes/No questions are questions that require a “yes” or a “no” in the answer. Their structure is basically set by the inversion of the auxiliary and the subject. So, we can take the

sentence: He has moved to Canada, whose question structure would be: ⁽¹⁾ Has he moved to Canada? It is important to say that within the term auxiliary we include also BE and modal verbs. For instance, ⁽¹⁾ Are they your friends? or ⁽¹⁾ Could you give me a hand? In addition, Celce-Murcia and Larsen-Freeman say that “yes/no questions in English have only one auxiliary element to the left of the NP and the auxiliary that is moved to the sentence initial position is the one that occupies the first position in the sequence of auxiliaries in the base structure” (108). For example, *She has been taking acting classes.* → ⁽¹⁾ Has she been taking acting classes?

We can see the positioning of auxiliaries in the following formula:

Table N° 2: Position of auxiliaries



Source: Celce-Murcia and Larsen-Freeman 24

There are sentences that contain only a main verb and form the yes/no question using the tense carrier, that is, the auxiliary DO, and it “must be added by the DO-support transformation, which inserts DO following the tense marker when it is separated from an auxiliary verb or a main verb” (Celce-Murcia and Larsen-Freeman 109). We must remember that DO should also be placed in initial position to form the question. For example: John and Emily live in Los Angeles. → Do John and Emily live in Los Angeles? Spanish yes/no questions (interrogativas generales) do not require the presence of an auxiliary; the Esbozo of the Real Academia Española states the following concerning the formulation of these questions: “El verbo puede anteponerse o posponerse al sujeto y a los demás elementos [...]

con la misma libertad de construcción que en las enunciativas, de las cuales no se diferencian más que con la entonación” (359); for example: ¿John y Emily viven en Los Ángeles? or ¿Viven John y Emily en Los Ángeles?. We can also create negative yes/no questions; in English, these questions can be contracted and uncontracted: (1) Hasn't she been taking acting classes? / (1) Has she (2) not been taking acting classes? Whereas in Spanish, the negative precedes the verb (¿No vienes al cine con nosotros?).

The second type of questions in English is WH-Questions; these types of questions are used to obtain concrete information. Celce-Murcia and Larsen-Freeman say that “in some traditional grammars, yes/no questions are called ‘general’ questions because the whole proposition is being questioned. They refer to wh-questions as ‘specific’ questions since a specific constituent or constituents in the underlying sentence are being questioned” (147). The kind of information one requires has to be obtained by means of different types of wh-questions (interrogativas parciales, in Spanish). In The Grammar Book, Celce-Murcia and Larsen-Freeman present a summarized list that shows nine types of specific questions and we are going to present it in the following table:

Table N° 3: Types of Wh-Questions

Subject NP	<i>What happened?; Who fell?</i>
Object NP	<i>Who(m) did you see?; What did you say?</i>
Object of a preposition	<i>Who(m) did you talk to?/ To whom did you talk?</i>
Adverbials of time, place, manner, reason and means	<i>When did it happen?; Where did you go?; How did she dance?; Why is he laughing?; How did she get to the party?</i>
Demonstrative determiners	<i>What/which book do you want?</i>

Possessive determiners	<i>Whose</i> book is that?
Quantity determiners	<i>How many</i> books did you read? <i>How much</i> wine did you drink?
Intensifier	<i>How fast</i> can he run?
Adjective phrase (state, condition)	<i>How</i> are you?

Source: *The Grammar Book* 148

Spanish interrogative words are the following:

Table N° 4: Spanish interrogative words

Determinantes interrogativos ("adjetivos interrogativos")	Ejemplo
Qué Cuánto (-a, -os, -as)	¿Qué libros compraste? ¿Cuántos amigos tienes aquí?
Pronombres interrogativos	Ejemplo
Quién (-es) (personal) Qué (general, indefinido) Cuál (-es) (general, definido)	¿Quién te dijo eso? ¿Qué ha pasado aquí? ¿Cuál falta?
Proformas interrogativas	Ejemplo
Dónde (lugar) Cuándo (tiempo) Cómo (manera) Cuánto (-s) (cantidad)	¿Dónde vas? ¿Cuándo te vas? ¿Cómo te vas? ¿Cuánto es mucho?
Formas compuestas	Ejemplo
Preposición + interrogative	¿Con quién hablabas?, ¿Desde qué lugar?, ¿Hasta cuándo lo hará?

Source: *Wikipedia*⁸

As we can see, some of the questions are focused on the subject (Who fell?) whereas others focus on elements from the predicate (What did you say?). In English, those questions focused on the subject maintain the structure of the original statement, that is, the wh-marker is placed where the subject NP is supposed to be (₍₁₎Who fell? → ₍₁₎Somebody fell.). On the other hand, the questions that focus on the predicate involve a number of changes in the structure of the question. The Grammar Book gives us the steps that have been followed in

⁸ http://es.wikipedia.org/wiki/Palabra_interrogativa

order to form the question: First, the wh-word has replaced the element in question (What did you say? ← I said that I am happy(what).); then, the process of wh-fronting has taken place (⁽¹⁾What did you say? → I said ⁽²⁾that I am happy(what).); after that, we can see that subject/auxiliary inversion has occurred, just as it happens with yes/no questions (What ⁽¹⁾(past say) ⁽²⁾you ?→ ⁽¹⁾I ⁽²⁾said that I am happy.); finally, DO-support takes place (What did you say? I said that I am happy.) (Celce-Murcia and Larsen-Freeman 149). As well as in English, the Spanish interrogative word is in initial position and it is followed by the conjugated verb [¿Qué dijiste? → (yo) Dije que estoy feliz].

In English, negative wh-questions, as well as yes/no-questions, can be contracted and uncontracted. The difference between the two types of questions is that, in wh-questions, the wh-word always remains fronted and the changes occur with the position of the negative particle NOT. Let's take the sentence "She hasn't been taking acting classes" the questions for reason can be: ⁽¹⁾Why ⁽²⁾hasn't she been taking acting classes? or ⁽¹⁾Why ⁽²⁾has she ⁽³⁾not been taking acting classes? In the case of Spanish, the negative in both types of questions precedes the verb: ¿⁽¹⁾No ⁽²⁾ha tomado clases de actuación? / ¿⁽¹⁾Por qué ⁽²⁾no ⁽³⁾ha tomado clases de actuación?

In addition to these two types of questions, it is important to talk about tag questions because they are common at an informal level of language. These questions are used to corroborate a statement.

[Tag questions] have both an affirmative and a negative form depending on the speaker's expectation. If he expects a negative response, he will employ a negative statement with an affirmative question tag and if he expects an affirmative response, he will use an affirmative statement with a negative question tag (Celce-Murcia and Larsen-Freeman 160).

In Spanish, we add questions such as *¿no es cierto?*, *¿no es verdad?*, *¿verdad?* or simply *¿no?* to seek for confirmation to a statement. It is important that we mention that, for the use of these phrases, it is not necessary to have an affirmative or a negative statement before one of them like in the case of English tag questions. For example, “Tu madre ya no vive contigo ¿no es cierto?” or “Tu madre vive contigo ¿no es cierto?” which in English translate as “Your mother doesn’t live with you anymore, does she?” and “Your mother lives with you, doesn’t she?”

Returning to English question tags, The Grammar Book provides us with four steps to form tag questions in English:

1. Copy the subject, any tense marker, and the first auxiliary verb or BE copula after the main sentence. If there is no auxiliary or Be, DO must be added.
2. Make the tag negative if the sentence is affirmative, and make it affirmative if the sentence is negative.
3. Pronominalize the subject.
4. Invert the order of the subject and the auxiliary in the tag (Celce-Murcia and Larsen-Freeman 161,162).

Negative tag questions tend to be contracted (“Your mother lives with you, doesn’t she?”) because they are normally used in an informal context; however, in the formal version of the tag question we can find it uncontracted (“Your mother lives with you, does she not?”).

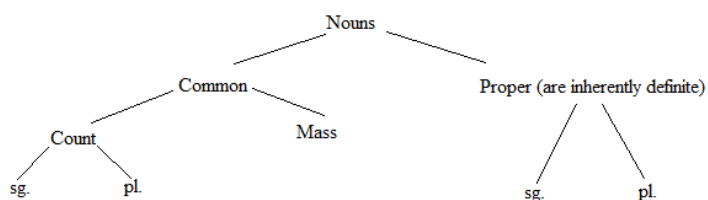
To this point, we have thoroughly spoken about certain parts of syntax that are relevant to this work; in addition to those topics, we find it pertinent to include some information regarding lexicon and its syntactic features. Matthews defines the lexicon as “that aspect of a language, or of a linguist’s account of a language, that is centered on individual words or similar units” (1997, 207). The different theories on lexicon view it in different ways; nevertheless, we will consider it as “an elaborate network of entries related by lexical rules and by features shared at various levels” (Matthews 1997, 208).The Grammar Book tells us that:

All lexical items belong to a part of speech. [...] The major part of speech (nouns, verbs, etc.) constitute open lexical categories, i.e. [...] they can readily add new lexical items or discard old ones. The other parts of speech (prepositions, determiners, etc.) constitute close lexical categories since they contain far fewer items than the open ones and they do not readily add new items or discard old ones (Celce-Murcia and Larsen-Freeman 49).

The syntactic level, the features and restrictions that affect the position of lexical items within a sentence are determined by the relations that lexical items have; so, there are Determiner-noun restrictions, verb-noun restrictions, adjective-PP restrictions, etc. In this case we are only going to focus on determiner-noun restrictions because of the wrong usage of determiners in the translation of the script; however, we will briefly describe what the rest of the restrictions entail.

The use of a specific article is determined by the noun it modifies. For this reason, “a few determiners co-occur only with uncountable nouns (much), other determiners only with singular countable nouns (a), and still other with plural countable nouns (these). [...] there are also determiners that may occur with all nouns irrespective of countability or number (the)” (Celce-Murcia and Larsen-Freeman 53). The use of articles tends to be the most difficult aspect among those who are learning the language, and it seems that the reason for it is that there can be great differences between mass nouns and countable nouns among languages and that can cause confusion. In terms of article usage in English, Celce-Murcia and Larsen-Freeman present the following table:

Table N° 5: Articles in English



DEFINITE	The	The	The	∅	The
INDEFINITE	a/an	some/∅	some/∅		

Source: Celce-Murcia and Larsen-Freeman 172

In addition to the determiner-noun restrictions, we have the verb-noun restrictions, which refer to the sub-categorization of verbs. “The phrase structure rules of our grammar do not distinguish between verbs that take objects (transitive verbs) and verbs that do not take objects (intransitive verbs). This information is specified in the lexical entries of verbs” (Celce-Murcia and Larsen-Freeman 53). Now, regarding Adjective-PP restrictions the same author says that “adjectives that follow the verb BE, like verbs, are either transitive or intransitive; however, when an adjective takes an object, this object noun must be preceded by a preposition” (54). Both adjectives and verbs can be transitive or intransitive. Finally, Celce-Murcia and Larsen-Freeman state that “frequently, a verb or a transitive adjective must be followed by a particular preposition [...] or a given noun phrase must be preceded by a particular preposition...” (54); so, we must take into account that there are co-occurrence restrictions involving prepositions.

So far we have described the topics related to morphology and syntax, now we are going to concentrate on semantics. We know how important semantics is when we translate a text, in this particular translation we have encountered a problem concerning false cognates and so,

we have considered pertinent to include this topic as part of lexical semantics in the first chapter.

As we saw in the previous chapter, syntax plays a very important role in semantics because of the effect that the position of the elements of a sentence can have on meaning. An example of this is the position of adjectives in Spanish. Both English and Spanish have limiting and descriptive adjectives; however, in Spanish one can see the difference of both because of their position.

In general, limiting adjectives:

Relate the noun to its environment, describe its order in a succession or state its relative amount or quantity. Limiting adjectives in Spanish include the articles (definite and indefinite), the possessive adjectives (the short unstressed forms), the demonstrative adjectives, numerical adjectives, adjectives of quantity, indefinites and so on (Hill and Bradford 113).

Limiting adjectives are placed before the noun phrase (⁽¹⁾Muchos ⁽²⁾alumnos asistieron a la conferencia.). On the other hand, we have descriptive adjectives which “say something about the nature of their nouns, that is, they differentiate them from other possible nouns (Hill and Bradford 113). In contrast to limiting adjectives, descriptive adjectives usually follow the NP (La ⁽¹⁾madre ⁽²⁾cariñosa). When a descriptive adjective is placed before the noun, “it enhances the noun or offers a personal estimation or value judgment concerning it” (Hill and Bradford 114); for example, “La ⁽¹⁾cariñosa ⁽²⁾madre”. The position of adjectives in English can also present difference in meaning. They can occur “in predicate position (i.e., after the copula BE) or in attributive position (i.e., preceding a noun) (Celce-Murcia and Larsen-Freeman 390). As we can see, the position of adjectives is similar in both languages; however, the way to see the change of meaning can differ from languages to language. Celce-Murcia and Larsen-Freeman mention the views of Bolinger regarding adjectives and say:

Bolinger also noted that there is something semantically more permanent or characteristic about the adjectives that directly precede nouns than the adjectives that directly follow nouns, which tend to reflect temporary states or specific events, e.g.: *The stolen jewels* (a characteristic of the jewels); and *The jewels stolen...* (identified by a specific act- maybe they were recovered later) [...] The BE+ adjective construction, according to Bolinger, is potentially ambiguous, since if we say: *The river is navigable*, we cannot tell whether the adjective is being used to describe something permanent and characteristic of the subject noun or something that is temporary or occasional (392).

As we can notice, the position of the adjective does determine the meaning and the features of the adjectives that describe a noun. We must be careful with the position we give to adjectives in both, English and Spanish, because they have a semantic influence in the sentence.

With this information we conclude with the contrastive section of the linguistic topics relevant to our work. We consider that it is not necessary to expand the information concerning pragmatics and the techniques of translation since they have already been covered in the first chapter. It is important to clarify that when we talk about problems with the techniques of translation, we refer to the incorrect use of such techniques even if the person who translated the text was or not aware of their use. The pages that follow will present the analysis of the problems found in the translation of the lines of the script. Each table contains the numbered sentence or sentences belonging to a certain linguistic or technical problem in order to facilitate de location of the sentences in the scripts.

2.2 Analysis

The first section of the analysis is concerned with linguistic problems. We will describe and explain the problems and give an appropriate solution to them.

Morphosyntax:

Original Script	First Translation	Correction
(6) Vamos el domingo a Quito, a la misa, y buscamos una mujer para usted. Las que van a misa son fieles y bonitas.	(6) Let's go to Quito on Sunday...to church, and we'll look for a woman for you! <u>The ones who go to Quito, they are faithful and pretty.</u>	(6) Let's go to Quito on Sunday... to mass, and we can try to find a woman for you! The ones who go to church are faithful and pretty.

In the translation of sentence number 6, the translator used two subjects that represent the same noun phrase *women* in a single utterance. Celce-Murcia and Larsen-Freeman say that subject forms of personal pronouns “are used to refer to noun phrases which have been previously mentioned or which can be inferred from the context. Subject pronouns, of course, function as subjects in sentences (122); however, in the utterance in question, the subject is stated twice: as an NP + relative clause “the ones who go to Quito” and as a pronoun: “they”. The unnecessary addition of the personal pronoun might have had the intention of emphasizing the subject but the result was an ungrammatical sentence. In addition, we should mention that there is also a typing error since the translator used *Quito* instead of *misa*.

Original Script	First Translation	Correction
(1) A mí también me gustaría cambiar ciertas cosas. No todo me gusta.	(1) And me, also, sometimes, <u>I like to change things too</u> ... I don't like <i>everything</i> !	(1) I also wish I could change certain things. I'm not happy with everything.
(44) Yo solo quise ayudarlas.	(44) <u>I only want</u> to help you!	(44) I only wanted to help both of you.
(36) Estaba calculando que si me paga en oro y plata, el peso sería mayor al de todita la Tierra... Así que, págume mejor en efectivo.	(36) <u>I calculate</u> , if you pay in gold or silver, the weight of this will exceed that of Planet Earth! Well then, Pay me in Cash!	(36) I was doing the math and if you paid me in gold and silver, the weight would exceed that of the Earth... so, you could pay me in cash.

The morphological problem we found in these sentences is concerned with tense. There are cases in which the use of one tense or another in a translation does not affect the semantics of a sentence; however, other utterances require a specific tense to convey the exact message of the original utterance. In the first case, the Spanish verb is in the conditional and the verb in the English translation is in the simple present tense, which changes the meaning of the entire sentence. As we can see, the original sentence expresses an unfulfilled desire whereas the translation is a statement that indicates that the person likes to change things on a regular basis and does so for entertainment. To correct this, it is necessary to use the modal *could* to express a counterfactual conditional meaning⁹. The Spanish version expresses a desire that is not possible to achieve. If we take into account the events in the movie, we can see that what the character is trying to change is the course of nature, which is impossible. So, the sentence changes to “I also wish I could change certain things.”

The translation of sentence 44 uses the simple present tense, instead of the simple past. In Spanish “Yo solo quise ayudarlas.” expresses an intention on the part of the speaker, concerning some past events, whereas the English translation in the present tense “I only want

⁹ “Counterfactual conditionals, on the other hand, express impossible events or states [...]” (Celce-Murcia and Larsen-Freeman 343).

to help you!” suggests a desire to help them now. Moreover, it is important to mention that there is lack of interaction among the tenses used in the translation. We cannot forget “the fact that certain tenses tend to occur together in discourse whereas others do not [...] Arbitrary changes in the tense sequence are not permissible, and if made, may produce an ungrammatical piece of discourse” (Celce-Murcia and Larsen-Freeman 66). If we turn to the script, the character refers to past events and the translation expresses a present event. This type of mistake should not occur because it could be confusing for those who will read the subtitles. Consequently, for the correction we have used the simple past to keep the sequence of tenses according to the series of the events in the story.

Sentence number 36 has been changed from the past progressive to the simple present. The version in Spanish shows “an action in progress at a specific point of time in the past” (Celce-Murcia and Larsen-Freeman 63) whereas the translation indicates a present action. In order to maintain the sequence of the events, as they are in Spanish, we have used the past progressive to correct the sentence in English. We consider that there is also a problem with the use of conditionals in the translation of this line, but we will explain this problem later in the analysis.

Original Script	First Translation	Correction
(42) Póngase en mi lugar. Usted también es hombre. <u>Alguna vez se ha de haber enamorado ¿no?</u>	(42) Put yourself in my place. You are also a man. <u>You fell in love once, didn't you?</u>	(42) Put yourself in my shoes. You are a man as well and you must have fallen in love, haven't you?
(9) ¡Cuidado se le cae! Sin el cloroformo no somos nadie.	(9) Be careful! It's falling down! Without chloroform we're nothing!	(9) Be careful not to drop it. We are lost without the chloroform.

In sentence number 42, the past tense is used instead of a perfect tense. In the original dialog the use of the past perfect indicates a supposition of the speaker that the other person has fallen in love in the past, whereas the translation suggests that it is a fact that the other person fell

in love before and only once in his life. According to The Grammar Book: "...not all the meanings attributed to simple modals have corresponding meanings with the same modals in the perfective aspect. Most uses of modals with the perfective aspect or the passive voice involve logical uses, not social ones [...]" (Celce-Murcia and Larsen-Freeman 88). In our translation, we have used the modal *must* accompanied by the perfective form in order to express a past inference. As a result, the utterance has been changed to: You are also a man and you must have fallen in love, haven't you?

Furthermore, utterance number 9 has been changed from the present indicative *cae* to the progressive form *falling*. It is relevant to mention the importance of punctuation in this case because the reason for the use of the progressive in the translation may have to do with the supposition of a pause in the middle of the expression. If the utterance has a pause: "¡Cuidado (comma/pause) se le cae!" the use of the present indicative in Spanish indicates that the action is occurring simultaneously with the speech act. In such case, the translation would be correct; nevertheless, we have asked the writer about this to avoid misinterpretations and he has explained that the utterance is just a warning because one of the characters has a bottle of chloroform in his back pocket and not because the bottle is about to fall. Having clarified that, we have corrected the utterance by using the imperative to portray the sense of warning. In addition, we have decided to replace the phrase *we are nothing without the chloroform* with *we are lost without the chloroform*, which according to the free dictionary by Farlex means to be "unable to function without someone or something."

Original Script	First Translation	Correction
(18)¿Acaso no eran <u>sordomudas</u> ?	(18) Weren't you supposed to be <u>a deaf and dumb</u> ?	(18) Weren't you supposed to be deaf and dumb?
(10) <u>Si solo vinimos de vacaciones</u> . Las trajimos a ustedes...	(10) <u>We just came for a vacation!</u> We brought you here because...	(10) We only came here on vacation. We brought you here because...

The problems that will be analyzed now are concerned with the incorrect usage of the indefinite article. In Spanish the verb SER can be followed by a “temporal adverb (TM) (a las doce, mañana); [a] locative adverb (LOC) (en Madrid...) [or a] PRED (Noun Phrase or Adjective)” (Stockwell et al 166). The latter would be the function of BE as a copula. The main problem we encounter in the Spanish version of question 18 is the presence of the copula BE and the part of speech to which *sordomudas* belongs: Is it a noun, a nominalization of an adjective or simply an adjective? Well, in Spanish the term can be seen as a noun or an adjective but, according to the Macmillan dictionary, the English term *deaf and dumb* is an adjective. There is an agreement problem as well, “deaf and dumb” stands for a plural NP: “the women”; thus, it cannot be modified by a singular article.

Sentence number 10 also presents an incorrect use of the indefinite article. We have mentioned before that there are certain sentences and phrases that are fixed. In some cases, verbs and nouns take an obligatory preposition that follows them; in the case of the noun *vacation*, we can see that it is preceded by the preposition *on* when used with verbs such as *go*, *come*, and *be*. In the translation of this sentence we can notice that the preposition *for* has been used with the verb *to come* and we should take into account that each preposition has a certain function and some of the functions of the preposition *for* include providing a reason, expressing a purpose or indicating a beneficiary¹⁰. Also, it is important to say that with the noun *vacation*, the indefinite article *a*, is normally used when preceded by the verb *to take*, otherwise *vacation* is considered an abstract noun and does not need the article.

¹⁰ <http://www.english-test.net/forum/ftopic22600.html>

Original Script	First Translation	Correction
(31) Oye madre, ¿te <u>hubiera gustado que mi padre</u> , cuando era joven, <u>hubiera hecho estas cosas por ti</u> ?	(31) Listen, Mother! <u>How would you have liked it if my Father</u> . When you were young... <u>Would have done such things</u> , for you?	(31) Mother, would you have liked it if my father had done those things for you when he was young?
(41) <u>Si le doy una la querría menos</u> .	(41) <u>If I give you one, would you love her any less?</u>	(41) If I gave you one, would you love her any less?
(36) <u>Estaba calculando que si me paga en oro y plata, el peso sería mayor al de todita la Tierra...</u> Así que, págume mejor en efectivo.	(36) I calculate, <u>if you pay in gold or silver, the weight of this will exceed that of Planet Earth!</u> Well then, Pay me in Cash!	(36) I was doing the math and if you paid me in gold and silver, the weight would exceed that of the Earth... so, you could pay me in cash.

Now, we are going to focus on errors that are related to the use of the conditional in the utterances.

In the first two utterances we can find irregularities with the use of the conditional in English. The mistakes found are related to agreement within the conditional. The question in number 31 *How would you have liked it if my Father, ... Would have done such things, for you?* uses the modal auxiliary *would* twice. When we talk about situations of the past that cannot be changed but we try to imagine them differently, we use conditional sentences in which the *if* clause presents the past perfect and the result clause shows the modal auxiliary *would* and the bare infinitive form of the main verb. This kind of imaginative conditional sentences are called counterfactual conditionals which "... express impossible events or states in the *if* clause" (Celce-Murcia and Larsen-Freeman 343). These authors also explain that in this type of conditional sentences "the *if* clause is strongly negated" (343), that is to say, the father is not young anymore and he does not need to do such things to conquer the Queen since they are already married.

Also, the question in statement 41 "If I give you one, would you love her any less?" presents a problem in the use of the conditional. This is also a case of imaginative conditional

sentences but it is a hypothetical conditional type of sentence. “Hypothetical conditionals express unlikely yet possible events or states in the *if* clause” (Celce-Murcia and Larsen-Freeman 343). Unlike counterfactual conditional, here “the *if* clause is not strongly negated” (Celce-Murcia and Larsen-Freeman 343). To construct this type of conditional, *if* has to be followed by the simple past and the result clause uses the modal auxiliary *would* followed by the simple present.

On the other hand, sentence number 36 “if you pay in gold or silver, the weight of this will exceed that of Planet Earth!” is correct in terms of agreement within the two parts of the conditional but the Spanish version shows a sense of supposition since it is in the conditional indicative whereas the English translation gives the sense of assertion by means of a future conditional sentence. We have also a case of a hypothetical conditional because we try to express “imaginative events in the subordinate clause” (Celce-Murcia and Larsen-Freeman 63). The speaker is explaining the result of the payment if it is done in actual gold and silver; therefore, to express the unreal consequence to this type of payment it is necessary to use the conditional in the past and use the same rule that the second questioned required.

Original Script	First Translation	Correction
(4) ¿No se ha preocupado por averiguarlo?	(4) And you <u>didn't try</u> to find out?	(4) Haven't you tried to find it out?
(19) Vengo de muy lejos.	(19) <u>I have come</u> ... a long... long... way!	(19) I come from afar.

The tenses of these two utterances have been unnecessarily changed. Question 4 “¿No se ha preocupado por averiguarlo?” was changed to the simple past. This change affects the translation because the use of the simple past implies “an event with duration that applied in the past with the implication that it no longer applies in the present” (Celce-Murcia and Larsen-Freeman 63). The version in Spanish, however, does not indicate that the situation has

finished; for that reason, we have used the present perfect which refers to “a situation that began in the past and that continues into the present” (Celce-Murcia and Larsen-Freeman 64) to maintain the sense of continuation in the present.

In the case of sentence 19 “Vengo de muy lejos” the translator, among other things, has changed the sentence that is in the simple present to the present perfect. The use of the simple present in the original sentence indicates a fact, “a general timeless truth” (Celce-Murcia and Larsen-Freeman 62) that is impossible to change, such as the place one comes from. As we have said before, that the use of the present perfect is basically limited to situation that began in the past but continues in the present, which is not the case. In addition to the problem with tenses, this utterance presents a semantic problem that will be explained later on.

Original Script	First Translation	Correction
(1)A mí también me gustaría cambiar ciertas cosas. No todo me gusta.	(1)And me, also, sometimes, I <u>like to change</u> things too...I don't like <i>everything</i> !	(1) I also wish I could change certain things. I'm not happy with everything.

These utterances show problems concerning the position of their elements. In the first case, the adverbial of frequency and the transition *also* are not placed properly and make the elements within the sentence lose connection and, therefore, the production is ineffective.

The utterance to be analyzed is sentence number 1. First, it is important to say that the adverb of frequency *sometimes* was unnecessary in the translation because it is not present in the original sentence. Now, we should mention that in sentences with indirect objects, the Spanish version usually has “a clitic pronoun and a prepositional phrase. The latter is called a redundant construction because of the duplication of grammatical constituents” (Stockwell 192). This redundancy is not grammatical in English. If we take into account that the translator presented the phrase *And me* at the beginning of the sentence, we could say that the position of the adverb *also* is incorrect. Regarding linking expressions or adverbs, Raimes mentions that they can also

vary their position within a sentence. They can be sentence initial, between two independent clauses after a semicolon and followed by a coma (...; also,), after a main verb or at the end of the sentence after a coma (297). Certainly, the context plays a very important role at the moment of deciding the position of the transition because the meaning can change. To set an example we can use the sentence of the first case: I would also like to change certain things. / Also, I would like to change certain things. In the first one the speaker is agreeing with the other person on the desire to change certain things, whereas in the second case, the speaker suggests that apart from other things he/she would like to change certain things. As we said before, the adverb of frequency is not necessary in the sentence but the transition has to be part of the English translation because it appears in the original sentence. So, taking into account the change of meaning that the position of the transition can cause and the fact that the adverb of interest does not exist in English, this sentence would be “I also wish I could change certain things” placing *also* after the subject and eliminating *and me* and the conjunction *too* because the sentence would be redundant and ungrammatical.

Original Script	First Translation	Correction
(4)¿No se ha preocupado por averiguarlo?	(4) And you didn't try to find out?	(4) And haven't you tried to find it out?
(32) Oye madre, ¿si haciendo esto les parecemos doblemente más bellas?	(32) Mother...what about if doing this? What if we appeared to be twice as beautiful?	(32) Mother, what if by doing this, we seem to them even more beautiful?
(14) Somos amigos, ¿no Sancho?	(14) We're friends, no Sancho?	(14) We are friends, aren't we Sancho?
(21) Bueno, pero que ande con un pájaro ya es algo. Además, quien sabe y quiere ayudarnos.	(21) Right, but even in a cage, it's something, no? Besides, he might want to help us! Who knows?	(21) Alright, but the fact he's carrying a bird is something, isn't it? Besides, who knows? Maybe he even wants to help us.

The analysis of question formation tends to be a problem in terms of what is used in oral and written language. In oral language many ungrammatical utterances are overlooked

and become acceptable since the objective is communication and the fact that people understand each other is more than enough. Nonetheless, we are analyzing the script of the movie and the changes of dialog structure that the actors may make at their performance are irrelevant at this point. We will begin with the first question, which is a negative yes-no question, that is syntactically awkward. The basic structure to form a yes / no question is by means of “subject/auxiliary inversion, which would advance the auxiliary verb to the first position in the question” (Celce-Murcia and Larsen-Freeman 108). In the case of question number 4, we have a negative yes/no question. In English there are times in which the inversion does not take place but it is only used to express specific things. “Uninverted yes/no questions may presuppose an affirmative answer or they may express counterexpectation (i.e. surprise, disbelief)...” (Celce-Murcia and Larsen-Freeman 116).

In the case of utterance number 32, the question was also unnecessarily separated into two questions but the first question of the translation presents problems in its structure since the translator has combined two kinds of questions into one. *What about* and *what if* are two different questions; the first one is used to ask for an opinion about something (what about going to the party?); *what if* is used to express an unreal situation (what if you were the last person on earth?). The use of these two interrogatives in the same question is not possible. Furthermore, the preposition *by* is needed to express a cause-effect relationship (Celce-Murcia and Larsen-Freeman 449).

On the other hand, utterances 14 and 21 show problems with tag questions. As we said before, this type of questions is used to ask for confirmation of a statement and Spanish uses different phrases that can be translated as tag questions in English. In these utterances, we find that the Spanish version has “¿no?” to verify the listener’s opinion but the translation in English is exactly the same. “Native speakers do occasionally use *no* -but never *yes*- as a tag

in limited, informal contexts. If *no* is the only tag or the most frequent tag a nonnative speaker uses, it probably means that he or she has not mastered the syntax of tag questions” (Celce-Murcia and Larsen-Freeman 161). In oral language the use of “no” would not be a problem because it is understandable but the written version has to follow the rules that tag questions need to follow for their formation. Both statements in English are positive, so, they require negative tag question (“aren’t and isn’t, respectively). We must not forget that, like any other type of question in English, there has to be subject/auxiliary inversion in the tag question.

Original Script	First Translation	Correction
(33)¿Pero quiénes diablos son ese gordo y ese enano?	(33) But, who are those Devils? The Fat guy and The Dwarf?	(33) But who the hell are the fat guy and the dwarf?
(34)¡Cambió el ave! ¿Por qué?	(34) The Bird has changed! Why?	(34) He changed the bird! Why?!!
(31) Oye madre, ¿te hubiera gustado que mi padre, cuando era joven, hubiera hecho estas cosas por ti?	(31) Listen, Mother! How would you have liked it if my Father, When you were young... Would have done such things, for you?	(31) Mother, would you have liked it if my father had done those things for you when he was young?

These utterances have been translated incorrectly because the subjects have not been properly identified. In utterance number 33, the translator has confused the expression *diablos* and translated it as the subject in the question. In this case, *diablos* is used to emphasize the anger of the person asking the question.

Previously, we talked about how Spanish has a more flexible structure than English, for example, the possibility of a null subject and flexible placement of the subject in the sentence. Changing the position of the subject emphasizes the action of the verb, for example, “Murió mi madre” and “Mi madre murió” both sentences convey the same message but the first one emphasizes the action. In utterance number 34, we can see that the translator thought that the NP in post-verbal position was actually the subject of the sentence. This is, by no

means, the case here because the NP *el ave* is the direct object and the subject (Sancho) is recoverable from context. This is a null subject utterance.

In the case of sentence number 31, the subject in the adverbial phrase creates ambiguity in the sentence. The Spanish version the verb, *era*, refers to the father whereas in the English version it is difficult to know if the pronoun *you* is in the plural form, that is, it refers to the King and the Queen, or if it is in the second person singular, in which case it would only be referring to the Queen. The plural form of the pronoun would not have any consequences in the conveyance of the original message because it includes both characters but the singular form would be changing the original meaning.

Semantics and Pragmatics:

Original Script	First Translation	Correction
(32) ¿Oye madre, si haciendo esto les parecemos doblemente más bellas?	(32) Mother...what about if doing this? What if we appeared to be twice as beautiful?	(32) Mother, what if by doing this, we seem to them even more beautiful?

Now, the problems to be analyzed are concerned with sense. As we mentioned in the literature review, the false cognates or false friends *parecer* and *appear* belong to the group of partial false friends. In question number 32, the translator has omitted the clitic pronoun “les” which refers to “a ellos” and in that way he has made “appear to be” coincide with the sense of “parecemos”. Nevertheless, the sentence says “les parecemos” and the use of *appear*¹¹ would not be correct since “we appear to them” would have the sense of showing up. However, we have considered that the best option to avoid this problem without omitting a part of the sentence is to use the verb *seem*.

¹¹ According to the Macmillan Dictionary, the verb *to appear* means “to make other people think that you are something or feel something. Appear is slightly more formal than seem: *This job is not as it first appeared.*” On the other hand, we can find the established phrase “there appears to be” (54) which is used to give amount estimations. In neither of the meanings presented *appear* refers to physical appearance or looks.

Original Script	First Translation	Correction
(25) ¿Unas pistolas están bien? ... ¿espadas quizás? ... <u>Nada le gusta al caballero.</u>	(25) Are pistols alright? Or swords, maybe? <u>This is not proper for a Nobleman!</u>	(25) Are guns alright? Or swords maybe? Nothing is good enough for the gentleman

This phrase was misinterpreted by the translator because the message that the character tries to convey by saying “Nada le gusta al caballero” is that the other man is not content or satisfied easily with any of the options presented to him. By saying “This is not proper of a Nobleman” the message that the translator conveys is that Don Quixote, being a knight, should choose one of the options for the sake of his honor. We must be careful when we interpret the phrases in a script; now, if the phrase instead of being a statement would have been a question “Is this not proper for a Nobleman?” the use of sarcasm in that question conveys the same sense of the original phrase in Spanish. However, we have decided to avoid sarcasm in the phrase and directly transmit the original meaning.

Original Script	First Translation	Correction
(19) Vengo de muy lejos.	(19) I have <u>come... a long... long... way!</u>	(19) I come from afar.

Utterance number 19 also presents a complete change of meaning. The translator has used the phrase *to come a long way* which according to the online Dictionary by Farlex means “to make a lot of progress and improvement” which has nothing to do with the original statement. The version in Spanish is just a statement expressing that the place from which the character is, is far from where he is now.

For the analysis of the pragmatic problem, we will present the sentence in its context for a better understanding of the reason why the translation is considered incorrect. As we

said before, pragmatics is concerned with the way in which context affects the meaning of words and utterances.

Original Script	First Translation	Correction
(24)¿Qué quiere decir?	(24) What do you want to say?	(24) What do you mean?

The following excerpt is taken from the scene in which Don Quixote and Sancho discuss over the women and it is the context in which sentence 24 appears:

...

El enano, rápidamente asienta la maleta y las sábanas, se interpone entre los hombres y los separa extendiendo los brazos.

Enano: ¡Esto es muy vulgar!

Los dos hombres se miran sobre la cabeza del enano.

Enano: ¡En un caso así hay que reñir con honor!

Sancho lo mira interrogadoramente.

Don Quijote: ¿Qué quiere decir?

Enano: Mediten... mediten...

Los dos hombres reflexionan.

We consider relevant to point out that during the conversations between Don Quixote, Sancho and the Dwarf, the writer, Sandino Burbano, tends to imitate the language of the age of chivalry. As we can see, in this conversation *¿Qué quiere decir?* is a way to ask for more information regarding what the dwarf said before, that is, to ask for a clarification since Don Quixote does not understand what the dwarf is referring to. However, the translator transmitted the question as one to encourage the dwarf to say something that he is keeping to himself.

Lexicon:

Original Script	First Translation	Correction
(12) Sucedió <u>la noche de ayer</u> , probablemente en circunstancias en que la Reina y la Princesa de España dormían.	(12) This terrible event happened <u>yesterday night</u> , probably while the Queen and Princess of Spain were sleeping	(12) This terrible event happened last night, probably while the Queen and the Princess of Spain were sleeping.
(17) <u>Se ha fijado</u> en dos millones de dólares la recompensa para quien dé información que permita la captura de estos delincuentes.	(17) The reward has been <u>raised</u> to two million dollars, for anyone giving information, helping to catch these criminals!	(17) The reward has been set at two million dollars for anyone giving information that makes the capture of those criminals possible.
(30) <u>Seguramente</u> de ti.	(30) <u>Definitely</u> , with you!	(30) Probably with you.
(38) Señor, rey de España, le escribo para decir...donde debe dejar el dinero... que sus <u>antepasados</u> se llevaron de estas tierras, sin olvidarse de los intereses respectivos.	(38) Sir...King of Spain... I'm writing to let you know where you have to leave the money that your <u>predecessors</u> took away from these lands... And, don't forget about the correct interest!	(38) Sir, King of Spain, I write to let you know where the money that your ancestors took from these lands should be delivered, do not forget the respective interests, of course.
(37) Seguramente la respuesta es tan simple que por eso mismo <u>la desconocemos</u> .	(37) The answer is probably so simple...that's why we can't <u>answer it!</u>	(37) The answer is probably so simple... so that's why we don't know it.
(15) <u>Su pesar como podemos apreciar es enorme</u> . El Presidente, el Canciller y los Ministros, lo recibieron personalmente y enseguida se trasladaron hacia el Palacio de Carondelet.	(15) <u>His sorrow, as we can see, is enormous!</u> The President, the Chancellor and the Ministers, received him personally and went immediately, to the Carondelet Palace.	(15) As we can see, he suffers cruelly. The President, the Chancellor and the Ministers welcomed him in person and they all headed to the Carondelet Palace right away.

A translator should be aware of the lexical differences between the languages he or she works with. The use of words has to make sense within the sentence, and sometimes their wrong use may result from “an inadequate control of the various ways in which the lexical items are used by native speakers” (Stockwell 265). The first problem is concerned with

phrase number 12 “la noche de ayer”, the use of “yesterday night” is completely unnatural to English speakers because the equivalent in English is “last night”.

Sentence number 17 is “fijar una recompensa”, the translator used the term “rise” but concerning a quantity of money the Oxford Dictionary defines this term as the increase of an amount¹². Furthermore, the verb to use with *reward* is “set” because it refers to establishing a specific amount.

Then we have phrase number 30 “Seguramente de ti”. According to the dictionary of the Real Academia de la Lengua, *seguramente* can mean “probablemente, acaso”¹³. As we can see, this phrase indicates a sense of probability and not an assertion as the word “definitely” shows. The best thing to do with the translation is to maintain the level of security towards the statement and use “probably”.

The next problem concerning the lexicon has to do with the word *antepasados* in utterance number 38. The Real Academia de la Lengua Española defines this term as: “Ascendiente más o menos remoto de una persona o de un grupo de personas”¹⁴. However, the English term *predecessor* makes reference only to “a person who held a job or office before the current holder” (Oxford Dictionary). Thus, the equivalent in English is *ancestors*.

The next case of lexical problems is related with the term *answer* which appears in utterance number 37. In the translation it is used incorrectly perhaps only as a typing mistake because the sentence makes no sense: you cannot answer an answer. In this case we just eliminated the term and continued to correct the translation.

The next utterance to be analyzed, sentence number 15, is “Su pesar, como podemos apreciar, es enorme.” The problem with the translation is concerned with the word *enorme* which was literally translated as *enormous*. There are certain phrases in the different languages that are established in which only determined words are combined. For our

¹² <http://oxforddictionaries.com/definition/english/rise?q=rise>

¹³ <http://lema.rae.es/drae/>

¹⁴ <http://lema.rae.es/drae/>

translation we have focused not on the sorrow but on the agent of the action, so, we have decided to change the statement as follows: *As we can see, he suffers cruelly*. In this way, we avoid a literal translation of the phrase.

Original Script	First Translation	Correction
(45) Me convertí en una asesina, una <u>asesina</u> , maté a Sancho.	(45) I become an <u>assassin</u> ... an assassin! I killed Sancho!	(45) I became a murderer, a murderer... I killed Sancho.
(26) El señor <u>Ministro de Gobierno</u> va a explicarles mi plan.	(26) The <u>Government Minister</u> is going to explain my plan to you.	(26) The Minister of the Interior is going to explain my plan to you.
(23) ¡Es usted un <u>majadero</u> ! ¡Déjelas tranquilas y retome su camino!	(23) You're <u>shameless</u> ! Leave them alone... and get back on your own road!	(23) You, sir, are a jerk. Leave them alone and mind your own business.
(43) ¡ <u>Caramba</u> !	(43) <u>Damn it</u> !	(43) Good heavens!
(27) No solo con el Estado Español, sino también con los <u>países amigos</u> .	(27) Not only with the Spanish State, but also with <u>friendly countries</u> .	(27) Not only with the Spanish State, but also with fellow countries.
(5) Yo si estuve casado, pero en el <u>Oriente</u> . Es que soy de allá.	(5) I was married once...in the <u>rainforest</u> ... That's where I come from.	(5) I did marry once, but in the Amazon Rainforest; well, that's where I come from.

These two utterances present problems with lexicon that requires a cultural equivalence. The first case can be found in sentence number 45 and is concerned with the use of *assassin*. In Spanish people do not differentiate the terms *asesino* and *homicida*; on the one hand, *to assassinate* is: “Matar a alguien conpremeditación, alevosía, etc.”¹⁵; on the other hand, an *homicida* is defined as: “Causante de la muerte de alguien”¹⁶. As we can see, the Spanish version of these terms does not specify the circumstances of the death of a person as English does. In English, the difference is very clear. The Oxford dictionary defines an assassin as “the murderer of an important person in a surprise attack for political or religious

¹⁵ <http://lema.rae.es/drae/>

¹⁶ <http://lema.rae.es/drae/>

reasons”¹⁷. On the other hand, a murderer is a person who kills a human being with premeditation¹⁸. For this reason, the term to be used is “murderer” and not “assassin”.

Sentence number 26 has a lexical problem with the term *Government Minister*, which is not the adequate translation for *Ministro de Gobierno*. Taking into account the functions of this position, the best equivalent in English would be *Minister of the Interior*. The translator translated the term literally, creating an expression which English speakers reading the translation would not understand.

The next phrase that has a lexical problem is number 23: “¡Es usted un majadero!” The translator has used the word *shameless* to transmit the message; however, *shameless* is normally used to describe someone who is not ashamed of their actions and it is not precisely the meaning of *majadero*. We have chosen the noun *jerk* as the most appropriate equivalent for the term in Spanish. According to the Macmillan English Dictionary, a jerk is “someone who does stupid, annoying or unkind things” (757) which completely applies to the situation in which the term *majadero* appears. This phrase presents another problem that will be analyzed later on.

Phrase 43: “¡Caramba!” was translated as “Damn it!” The latter can be identified as an expression that is used when someone is angry or irritated by something whereas *caramba*, which is also used in such circumstances, can also be used in situations in which someone is surprised or astonished by something. In this case *caramba* expresses surprise and, for that reason, we consider that the best English equivalent is “Good heavens!”

The next problem found is part of sentence 27 “No solo con el Estado Español, sino también con los países amigos.” The literal translation of *países amigos* as *friendly countries* also conveys the sense that the descriptive adjective *friendly* refers to the kind of people of such countries, that is, that the people from those countries are kind to people from other

¹⁷ <http://oxforddictionaries.com/definition/english/assassin?q=assassin>

¹⁸ <http://oxforddictionaries.com/definition/english/murder?q=murder>

countries but the true reference of *países amigos* is that of countries that have agreements with a specific country, in this case Spain. We have not found a specific term but, since we talk about associates, we have taken into account the definition given by the Oxford Dictionary to the term fellow, and it says that fellow is an attributive that refers to “sharing a particular activity, quality or condition with someone or something.”¹⁹ For this reason, we have corrected the phrase as follows: “Not only with the Spanish State, but also with fellow countries.”

Finally, we have the word *Oriente* in utterance number 5. The translation *rainforest* refers to the jungle; we can see that the definition given by the Oxford Dictionary states that a rain forest is a “luxuriant, dense forest rich in biodiversity, found typically in tropical areas with consistently heavy rainfall”²⁰. The version in Spanish, however, refers not to the jungle but to the Ecuadorian region. In this case we have opted for the term *Amazon Rainforest* to convey the same reference of the region and to avoid misunderstandings in that sense.

It is with the lexical problems that we conclude with the description of the linguistic part of the analysis. We were able to see that the lack of linguistic knowledge can be an issue when translating a text. We will continue with the analysis focusing on other areas related to translation.

¹⁹ <http://oxforddictionaries.com/definition/english/fellow?q=fellow>

²⁰ <http://oxforddictionaries.com/definition/english/rainforest?q=rainforest>

Techniques:

The problems to be analyzed in this section are concerned with the incorrect use of translation techniques. We will present the reasons for them to be considered wrong and the corrected version of the sentences.

Omission:

Original Script	First Translation	Correction
(20) Debe ser <u>mejor persona</u> que el otro ya que anda con un pájaro.	(20) He must be better than the other one... And, he's going around with a bird!	(20) He must be a better person than the other one because he's carrying a bird!

The person who translated this text decided to make unnecessary changes, in particular the omission of the words that complete the sentences. We consider that these omissions should not happen because they change the meaning of the sentences. In sentence number 20, the translator eliminated a very important word. The omission of the word *persona* changes the sentence because to say that someone is *better* without specifying in which sense the reader understands that the person is better than the other one at everything. The translation definitely requires the presence of the word *person* to convey the real meaning of the original sentence. In addition, it is important to mention that the translator used *and* to translate *ya que*, which is a phrase used for giving a reason, instead of *because*.

Original Script	First Translation	Correction
(3) ¿Y <u>cómo mismo</u> se llama usted?	(3) And what´s your name?	(3) And your name is...
(13) Se sospecha de todo el mundo, se sospecha de los administradores <u>del hotel de donde estaban alojadas</u> , se sospecha de los guardaespaldas, y en suma, se sospecha de todas las personas que pasan por el frente del hotel. La Reina y la Princesa tenían planificado volver a su país, España, el día de hoy.	(13) Everyone is a suspect: The employees of the hotel, the bodyguards, and even people passing by the hotel! The Queen and the Princess had planned on returning to Spain, today.	(13) Everyone is a suspect, the administrators of the hotel where they were staying, the bodyguards, and even the people passing by the hotel. The Queen and the Princes had planned on returning to Spain today.
(35) Señor Rey de España, lo saludo muy atenta y educadamente; y le hago saber que <u>tengo conmigo a su mujer y a su hija</u> . <u>Perdón</u> , a la Reina y a la Princesa. <u>Lo he estado pensando mucho</u> y decidí pedir un rescate por ellas.	(35) Your Majesty: King of Spain...Greetings, with Respect! And, I want you to know, that I Have with me, The Queen and The Princess! I have decided to ask for a ransom for them!	(35) Sir, King of Spain, I salute you with kindness, and I shall let you know that I have with me your wife and your daughter. I apologize, The Queen and the Princess. I have been thinking about this and I have decided demand a ransom for them.

The utterances that we are going to analyze also have to do with the unnecessary omission of parts of the sentences that do not change the meaning of the sentences but omit information. When we use omission as a translation technique, we must remember that omission is part of the compensation technique and therefore, we have to compensate somehow in the translation what has been omitted. If we take the phrases that have been selected as part of this group, we notice that there is no compensation for the parts that have been eliminated from the sentences.

The first case, utterance number 3 “¿Y cómo mismo se llama usted?” uses the word *mismo* as a means to emphasize the question. This use is not only common in Ecuadorian Spanish but in some Spanish speaking countries of Latin America. Genaro Medina Ramos considers the term *mismo* in this case as an emphasis pronoun when it is preceded by a personal pronoun (21). Even though what precedes *mismo* in the utterance is a question word,

the objective is the same. In the correction to compensate the emphasis we have made use of the ellipsis to create the sense of emphasis.

The translation of sentence number 13 also presents an omission of "...del hotel de donde estaban alojadas..." but in this case it does not change the sense of the sentence and it does not really need a compensation to take place because the fact that the hotel they are talking about is the one in which the characters were staying was implied. Nonetheless, we think it was not necessary to omit that part and so, in the correction we have included it.

The final phrase, utterance 35, is part of a letter for the King, in which we can find two omissions. The first one is "...tengo conmigo a su mujer y a su hija. Perdón..."; we consider inappropriate to eliminate that sentence because, in a way, the fact that the Dwarf writes that in the letter tells us that he wants to show that he has control over the King. What we mean with this is that he wants the King to know that he is not dealing with a poor devil, but with someone who has kidnapped his wife and daughter, the Queen and Princess, and, that for that reason, he is in a position to make demands. The dwarf's smartness is portrayed in those lines, so, in order to maintain that, we have included them in the correction of the translation. The second line that has been eliminated in the translation is "Lo he estado pensando mucho..." The omission of this line also reduces the sense of control of the situation because it shows that the decision he has made was not casual but that it was premeditated. Consequently, we believe it is important to include the line in the translation.

Equivalence:

Original Script	First Translation	Correction
(8) ¡Claro pues!	(8) Well, of course!	(8) Obviously!
(39) ¿Han olvidado que soy el caballero andante?	(39) Never forget! I Am... <u>The Knight Rider!</u>	(39) Have you forgotten that I am the Knight-errant?
(23) ¡Es usted un majadero! ¡Déjelas tranquilas y <u>retome su camino!</u>	(23) You're shameless! Leave them alone... and <u>get back on your own road!</u>	(23) You, sir, are a jerk. Leave them alone and mind your own business.

As we previously mentioned, equivalence is a translation technique that is used to convey a message in one language by means of different stylistic structures in the other. Sometimes we find certain phrases in a text that complicate its translation because there is no exact version of the phrase in the other language; consequently, we have to use resources that are part of the other language to transmit the same sense of the original text. In the first case, phrase number 8 we find the expression “¡Claro pues!” This expression is normally used to say that something that was stated before is evident and did not need any further explanation. Nonetheless, the equivalent that the translator used was actually a literal translation, in which he translated each word separately. The equivalent we think expresses the same in English is “obviously!”

The next case is found in utterance number 39. The translator has given a literal translation of *caballero andante*; however, we consider it important to refer to the original translation of this expression in the book “Don Quixote de la Mancha” in order to present the best equivalent to the phrase. The official translation of the book gives the translation *knight-errant* to the phrase and we think it is better to maintain that translation because people who have read the book will feel familiar with the phrase.

Finally, utterance 23 requires an equivalent for the phrase *...retome su camino*. The Spanish version should not have been interpreted literally because, if we take into consideration the events at the moment in which the phrase appears, we can notice that what the speaker is saying is that the other character should focus on his own problems; consequently, we have decided to use the phrase *mind your own business*, a phrase that is very common for English speakers and which expresses exactly what the speaker is trying to convey.

Literal translation:

Original Script	First Translation	Correction
(2) Está de suerte mi amigo, soy carpintero y le puedo arreglar esa puerta por un precio muy bajo, tan bajo como mi estatura	(2) <u>You're lucky my friend.</u> I'm a carpenter. I can fix this door for you, <u>At a low price...</u> <u>As little as I am...</u>	(2) You are on a lucky streak my friend, I'm a carpenter and I can fix that door at a "small" price...as small as I am...
(22) Policía Nacional le saluda, ¿cuál es su problema?	(22) National Police... <u>Greetings! What is your problem?</u>	(22) You have reached the National Police, what is your emergency?
(7) No es nada. Le espero el domingo en Quito, a las 9. Afuera en la iglesia de San Francisco.	(7) Don't worry... I'll wait for you in Quito, on Sunday, at 9 o'clock... <u>outside of the Church of San Francisco.</u>	Don't worry about it. I'll wait for you this Sunday, in Quito, at 9. We'll meet outside San Francisco Church.

Of all translation procedures, translators tend to avoid literal translation because their objective is to transmit a message in a natural way to another language. Nevertheless, there are occasions in which a literal translation, that is, a structural and conceptual correspondence, works in the second language. The translator of this script has used this procedure in some of the sentences without taking into account the real concepts that each of those utterances carried and he also conveyed a completely different message with his translation.

Utterance number 2 presents two problems with literal translation. The first problem has to do with the sentence “Está de suerte mi amigo” which was translated as “You’re lucky my friend.” In this sentence the translator did a word-for-word translation. First, we know that the copula BE in English is the equivalent of *ser* or *estar* in Spanish which was correctly transmitted but *de suerte* is not a descriptive adjective as shown in the translation. Using the descriptive adjective *lucky* transmits a sense of a permanent qualification of the subject and in the Spanish version we perceive the complete opposite, the subject experiences a single lucky moment. For the correction of the translation we have decided to use the phrase “to be in a lucky streak”, an English equivalent that helps us convey the message correctly. The other problem we found in the utterance is the phrase “...por un precio muy bajo, tan bajo como mi estatura” which is a simile. In the translation the phrase still uses the comparative word *as* but it loses the humor that entails the adjective *bajo* in both usages: “At a low price...As little as I am...”, and even if the message is conveyed we think it is possible to maintain the style that the Spanish version has and we changed it to “at a "small" price...as small as I am...”

The next literal translation is that of utterance number 22 “Policía Nacional le saluda, ¿cuál es su problema?” The translation given to that sentence is “National Police... Greetings! What is your problem?” we have mentioned several times that the aim of a good translation is to maintain the fluency of the language and in this case we can notice that the aim is not accomplished because, on normal circumstances, no entity or person answers the phone saying *greetings*. To keep the fluency we changed it to “You have reached the National Police...” that way we keep the conversation natural. The translation “What’s your problem?” changes the tone of the conversation. For English speakers it may be confused as a phrase used in the middle of a discussion instead of the National Police operator. Usually, phone calls to the police are emergencies and to avoid the confusion mentioned before we corrected the translation as follows: “You have reached the National Police, what is your emergency?”

Finally, utterance number 7 shows a literal translation of *Iglesia de San Francisco*. The meaning or sense is not being altered because of this translation but it is important to search for the official translation that a place with recognition has. The translation found in official web pages that mention this church is *San Francisco church* and for that reason we have decided to change the first translation. Also, it is relevant to say that the use of the definite article *the* is incorrect. Celce-Murcia and Larsen-Freeman say that “as descriptive designations for singular entities gradually become familiar to us, i.e., places we are personally familiar with or hear mentioned frequently, the definite article [...] tends to drop off” (175); for that reason, the article is not necessary in this case.

Expansion:

Original Script	First Translation	Correction
(29) Saben que si no encuentran la Reina y su hija, usted se cae, se cae como un mono de un árbol.	(29) Don't you realize that, if you don't find the Queen and her daughter, You will go down! <u>You will take the fall!</u> Like any monkey from a tree!	(29) Don't you realize that if you don't find the Queen and her daughter you will go down, just like a monkey falling from a tree.

The expansion procedure is normally used when the structures of two languages differ from each other because of their unique characteristics. When comparing Spanish and English, it is said that this technique is more used in translations from English to Spanish rather than the other way around because English is more precise in terms of expression than Spanish. The case that we have here presents an expansion as a stylistic choice of the translator because it was not necessary for the audience to understand the dialog. The original line presents a simile²¹ “usted se cae, se cae como un mono de un árbol.” In the translation we

²¹ According to the Oxford Dictionary, a simile is “a figure of speech involving the comparison of one thing with another thing of a different kind, used to make a description more emphatic or vivid (e.g., *as brave as a lion*, *crazy like a fox*).

encounter “You will go down! You will take the fall! Like any monkey from a tree!” which presents the addition of *you will take the fall* which makes the sentence redundant. To correct the sentence we eliminated that addition and maintained the simile: “...you will go down like a monkey falling from a tree.”

To conclude with this section of the analysis, we should say that it was very important to focus on the problems concerning translation techniques because, as we could see, avoidance of the use of such techniques can result on the misunderstanding or misinterpretation of the original message.

Miscellaneous:

Finally, this section of the analysis contains tables with utterances that presented problems that are not related to any of the groups of the linguistic or technique sections. The problems include typing errors, and change of the types of sentences.

Original Script	First Translation	Correction
(45) Me convertí en una asesina, una asesina, maté a Sancho.	(45) I become an assassin... an assassin! I killed Sancho!	(45) I became a murderer, a murderer... I killed Sancho.
(28) Nos encontramos haciendo todo lo posible señor Presidente.	(28) We are try everything possible, Mr. President.	(28) We are doing our best, sir.
(46) Usted es bueno. ¿De dónde apareció? ¿Por qué se viste así?	(46) You are good! Where did you came from? Why do you dress this way?	(46) You are a good man. Where do you come from? Why do you dress that way?

These three utterances present what we consider are typing errors because the grammatical problems found here are not a common error found throughout the script which would be an indication of lack of awareness of the uses and forms of the different tenses. First, sentence number 45 “Me convertí en una asesina, una asesina, maté a Sancho.” was

changed to the simple present which was probably a typing error because taking into account the extra-linguistic context in which the utterance appears, it is obvious that the character talks about a past event.

The next two utterances show mistakes in the formation of the tenses in the translation. In number 28 “We are try everything possible, Mr. President.” the utterance has the auxiliary BE but the verb *try* lacks the inflection *-ing* required to form the progressive. Finally, utterance number 46 presents an irregularity in the question “Where did you came from?” because the verb *come* is in the past tense while the question is already using DO-support in the past tense which is required for the formation of questions in English. Once DO-support is used, the verb has to be in the present tense because DO carries tense. However, in our correction we have decided to use the present tense.

Original Script	First Translation	Correction
(40)¿Cómo que para qué? Si es amor lo que siento por ellas, por eso las traje a la playa, para casarme; pero con todo lo que ha pasado, con una me conformo.	(40) What for? <u>What if...what I feel for them, is Love?</u> That´s the reason I brought them here, to the beach... To get married! But with all that has happened... I´ll resign myself, to only one!	(40) What do you mean what for? What I feel for them is love. That is the reason I brought them to the beach: to marry them; but with all that has happened, I´ll be happy if I get only one.

Sentence number 40 shows a change from a statement in the present tense to a question in the conditional form. The confusion lies on the fact that the Spanish version of the statement contains the word *si* as a form of reaffirmation of the sentence that follows it: “Si es amor lo que siento por ellas....” It is probable that the translator confused the *si* used for the conditional construction in Spanish and translated it as *if*. To correct the translation we omitted the *si* and translated the rest of the statement: “What I feel for them is love.”

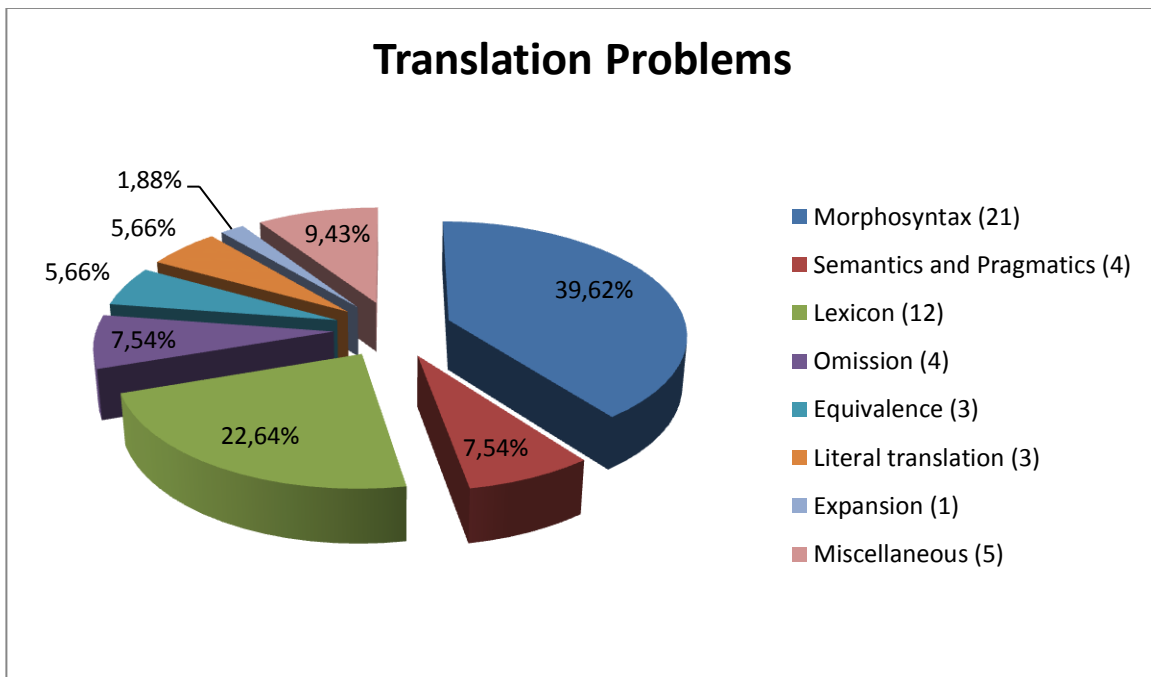
Original Script	First Translation	Correction
(39)¿Han olvidado que soy el caballero andante?	(39) <u>Never forget!</u> I Am... The Knight Rider!	(39) Have you forgotten that I am the Knight-errant?

For utterance number 39, the translator has changed the question of the Spanish version which is in the indicative to an imperative sentence in the translation. The question is “¿Han olvidado que soy el caballero andante?” whose translation was “Never forget! I Am... The Knight Rider!” which completely changes course of the dialog. As we know, the imperative form expresses a command and that was not the intention of the speaker in the original utterance. For the correction we have maintained the form of a question and the used the present perfect tense.

We were able to see that even though most of the problems of linguistic nature found in the translation of the script were related to morphosyntax (39.62%), their correction had an effect not only on the structural aspect of language but also on meaning, which was being incorrectly conveyed in the first translation. We could say that these problems are a result of lack of attention on the differences between both language systems and some of the aspects that characterize Spanish were included in the English version. In addition, we were able to see that the lexicon represented a problem to the translator because in 22.64% of the cases the person was not able to convey the same meaning of different terms into English. Moreover, we could notice that in terms of the technicality of translation, the main issue was the overuse of omission in the translation (7.54%), which affected the correct conveyance of the original phrases.

The following graphic shows the final figures of the different problems found in the translation.

Graphic N°1: Translation Problems Results



Now, we will present our conclusions and our recommendations for further studies related to translation and the film industry.

CONCLUSIONS

Those who have knowledge of linguistics and translation are aware of the technical and creative skills that a translator needs; without them a translator will not be able to successfully perform this activity. Nevertheless, not all the people who claim to be translators are either prepared for the job or aware of the need of possessing such skills. All this has enabled us to reach the following conclusions:

- After analyzing the translation, we could see that, in general, the majority of the problems found were linguistic ones. Most of them were morphosyntactic and lexical problems, which is alarming considering that a lot of people who translate do not possess the knowledge required to avoid slips that affect the translation.
- In terms of translation techniques, we could see that the main issue for the translator was the use of omission in the translation. The unnecessary use of this technique affected the final product because the meaning of the message was not conveyed.
- As we have seen, there are a lot of problems with the first translation; for this reason, we concluded that it is necessary to present a corrected version of the script because we consider that the product of the first translation is not material to be presented in film festivals or in front of international audiences, as the director of the movie intended.
- As we have seen throughout this dissertation, the translation of a script, seen as a literary text, requires specific skills that need to be developed through their study. A good translation requires the application of certain techniques and it can only be

achieved with the specialization on the subject and with constant practice of such techniques.

- The fact that a person knows a language or even if such person is a native speaker of that language does not mean they can be good translators. We were able to see the result of a translation performed by a person who is proficient in English and it showed that speaking a language is not a guarantee that the person is going to understand the use of certain phrases in context and, therefore, do not convey the meaning of the original text into the other language.
- During the analysis of the translation of the script we could see the lack of background knowledge. As translators, we have the obligation to exhaustively investigate the topics mentioned in the text and refer to official translations in order to produce a good translation. The translation given to certain terms or phrases, such as “caballero andante” (which was “knight rider”) shows that the translator did not do the research needed for this translation.
- It is important for the translator to carefully read the literary text to be translated beforehand in order to know the story and its characters to be able to express their characteristics through the lines translated. Sometimes, each character has a peculiar way of expressing themselves and those specifications need to be shown also in the translation.
- Moreover, a translator also has to take into account the type of text they are going to work with in order to be prepared in terms of the stylistic features that might be needed. In the translation of the script, we could see that the translator was very

direct and literal at the moment of expressing the text in the other language and did not always use many expressions that are common in the target language.

- There are cases in which the technical side of translation becomes a priority, or even an obligation, in the process of translation, although literary texts involve other difficulties.
- It is of great importance for the translator to know the cultural and linguistic features of both the source and the target language because this knowledge allows the translator to have a better idea concerning the kind of changes that need to be introduced during the translation process.

RECOMMENDATIONS

Throughout the development of this dissertation, we were able to see the fields that have been studied the most, such as the analysis of the techniques in a translation; and those that require more attention, such as the use of new technologies in translation. For this reason, we feel that we can recommend a few things to students who are interested in investigating or focusing future studies on topics regarding the relationship between the film industry and translation.

- We are aware of the fact that amateur translators on the web have no access to scripts; therefore, most of them have to use audiovisual material for their translations. They only have access to what they find on the internet, that is, the final product or the video, and many of the dialogs can be unintelligible and affect the sense conveyed, and therefore, affect the quality of their translation. For this reason, we consider that it would be interesting if a student of linguistics could analyze how only having access to the audio of an audiovisual production found on the internet is not enough to achieve a good translation and how the lack of the original script can affect this activity.
- In addition, many amateur translators make use of new technologies and computer programs that allow them to do unauthorized subtitles of movies and television series that are not only for their own use but they are published on the internet, and are, therefore, available for the public. It would be interesting to study the influence of technology on the disparagement of the profession.

- Regarding the work of a translator, we consider important to mention that any translator working with literary texts should work with the writer of the original text or, at least, have contact with the author, in order to have access to additional information about the content of the text and avoid unsatisfactory translations which are the product of countless unclarified doubts.

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APPENDIXES

Appendix 1: Global context

What we mean with global context is the following background information that is part of a more detailed and complete group of characteristics that Bannon takes into account: the subtext, chronology in a scene, roles and relationships, duality and juxtaposition.

-Subtext: Every scene in a script has an objective, the subtext is that objective that the characters in the scene may say or not but the translator has to be aware of.

-Chronology in a scene: It refers to the concordance between scenes. The translator has to express these connections, without giving any further clues that may reveal extra information of the movie or reduce it, so the comprehension of the plot for the viewers could be affected.

-Roles and relationships: Translating a text is like rewriting it and as a writer; a translator needs to know the characters as his own. It is important to know the role each character plays in the story and how these characters are connected and related to each other.

-Duality and juxtaposition: Sometimes the characters' lines express sarcasm or irony. These dialogs that must be read "between lines" have to be clear for the translator, in order for him to transmit the lines faithfully giving the viewer the same effect that the original utterance tries to convey (68-79)

Appendix 2: Synopsis of the film

Dos personajes de la literatura universal, Don Quijote y Sancho Panza, son contextualizados metafóricamente en el Ecuador... Este Sancho Panza es un hombre andino, que rapta a la Reina de España y su hija la Princesa, aprovechando la visita que ambas realizan al país. Las lleva hasta una playa solitaria y lucha por ganarse su amor... Por el cielo llega, suspendido de un ramillete de globos de colores, Don Quijote, pero es negro; él también se enamora de las mujeres. Ha sido pordiosero en las calles de la ciudad de Esmeraldas, antes de salir al mundo en busca de alguna ilusión. Sancho, por su parte, laboraba como matarife en un pueblo de los Andes, cerca de Quito... Entonces rivalizan por la Reina y la Princesa de una manera lúdica y terrible a la vez. Tener su amor, significa acceder a un espacio hasta entonces inalcanzado por su condición étnica y social... Un hombre enano, cómplice de las acciones de ellos, decide pedir al Rey de España un rescate por las dos mujeres, consistente en la devolución de 185 mil kilos de oro y 16 millones de kilos de plata, que los españoles se llevaron sin permiso de tierras americanas, durante la conquista, asunto que se halla registrado en el Archivo de Indias...Pide además, que se paguen los intereses por los 500 años transcurridos, argumentando que es una manera de actuar recíproca a la actitud de los europeos, ya que ellos por cada dinero que nos prestan cobran un interés anual del 30% o 40%... En la comunidad internacional el escándalo es enorme.

Sandino Burbano

Appendix 3: Words of the director

Esta película, entre otras cosas, pone en debate público, el pedido realizado a la Comunidad Económica Europea, como organismo más representativo para el presente caso, para que devuelva una pequeña parte de la fortuna que los europeos se llevaron de tierras americanas durante la conquista, lo cual está registrada en el Archivo de Indias y consiste en 185 mil kilos de oro y 16 millones de kilos de plata.

En su discurso, que fue considerado caso de estudio para el Derecho Jurídico Internacional, el cacique Guaicaipuro Cuatemoc, pidió a la Comunidad Económica Europea, representada en sus Jefes de Estado, la devolución de esa fortuna, pero con los intereses correspondientes a los cinco siglos transcurridos, como forma recíproca con el modo de actuar de las entidades de Europa, cuando prestan dinero a los países de América Latina.

El alegato, contundente y completo, consta en el Diario El Universo del Ecuador, del viernes 5 de julio del 2002.

Además, me parece pertinente como propuesta estética, que sean justamente dos personajes universales de la literatura española, Don Quijote y Sancho Panza, contextualizados en el Ecuador quienes, desde su andamiaje de pureza e inocencia, den pie a estos sucesos.

Sandino Burbano

Appendix 4: “Quijotes Negros” Dialogs Edited Spanish Version

Quijotes Negros

ESCENA JARDÍN: SANCHO Y EL ENANO

ENANO: Hola... ¡Qué bonito trabajo está haciendo usted! Hasta me parece que me hubiese leído los pensamientos. (1) A mí también me gustaría cambiar ciertas cosas. No todo me gusta... Por esta puerta podría entrar polvo y arruinaría su injerto... ¿No le dije? Ahora tendrá que regar todo de nuevo... Esta caja... ¿a que no sabe lo que tengo aquí?! Herramientas... (2) Está de suerte mi amigo, soy carpintero y le puedo arreglar esa puerta por un precio muy bajo, tan bajo como mi estatura jajajaja. Necesito un pedazo de madera... (3) ¿Y cómo mismo se llama usted?

SANCHO: Sancho... desde pequeño me llaman así.

ENANO: ¿Y por qué?

SANCHO: No lo sé.

ENANO: (4) ¿No se ha preocupado por averiguarlo?

SANCHO: No.

ENANO: ¿Es usted casado? ... Debí suponerlo. Todo se ve tan descuidado aquí. (5) Yo si estuve casado, pero en el Oriente. Es que soy de allá. ¿Conoce usted el Oriente? ...Oiga Sancho, (6) vamos el domingo a Quito, a la misa, y busquemos una mujer para usted. Las que van a misa son fieles y bonitas.

SANCHO: ¡Espere!

ENANO: (7) No es nada. Le espero el domingo en Quito, a las 9. Afuera en la iglesia de San Francisco.

ESCENA EXT. IGLESIA DE SAN FRANCISCO: SANCHO Y EL ENANO

SANCHO: ¿Entramos?

ENANO: (8) ¡Claro pues!

ESCENA NOCTURNA- RAPTO

ENANO: (9) ¡Cuidado se le cae! Sin el cloroformo no somos nadie.

ESCENA PLAYA: FORCEJEAN MUJERES CON SANCHO Y EL ENANO

SANCHO: ¡Tranquilas! Si no les va a pasar nada.

ENANO: (10) Si solo vinimos de vacaciones. Las trajimos a ustedes...

SANCHO: ...porque no teníamos a quien invitar.

ENANO: Eso, fue solo por eso. Cuando todos estemos descansados regresaremos ¿Cierto Sancho?

SANCHO: Eso es, ¡regresaremos! ... son sordomudas.

ENANO: (11) Sí entendí, pero pueden leer los labios ¿no?..... Les dijimos que no va a pasar nada!

ESCENA NOTICIERO 1

(12) Sucedió la noche de ayer, probablemente en circunstancias en que la reina y la princesa de España dormían.

ESCENA NOTICIERO 2

(13) Se sospecha de todo el mundo, se sospecha de los administradores del hotel de donde estaban alojadas, se sospecha de los guardaespaldas, y en suma, se sospecha de todas las personas que pasan por el frente del hotel. La reina y la princesa tenían planificado volver a su país, España, el día de hoy.

ESCENA DONDE LOS CUATRO DESCUBREN LA CASA ABANDONADA

SANCHO: Aquí vamos a vivir.

ENANO: ¡Yo dejaré la casa bien bonita!

ESCENA SANCHO Y ENANO COMEN UVAS Y CONVERSAN

ENANO: Sancho, ¡debería casarse! ¿Qué le pasa?

SANCHO: Las mujeres...

ENANO: ¿Qué hay con ellas?

SANCHO: No se por cuál de ellas decidirme

ENANO: ¡Cásese con las dos entonces!

SANCHO: Es buena idea, pero antes seria de cambiarles de vestidos.

ENANO: ¿Por qué?

SANCHO: ¿Es una boda o qué?

ENANO: Ahhhh, vestidos de novia dice usted.

SANCHO: Claro, ponerles unos vestidos blancos, unas telas blancas, yo que sé. Pero si se va a un pueblo y trae una solución....

ENANO: (14) Somos amigos ¿no Sancho?

ESCENA NOTICIERO 3

Su Majestad, el Rey, llego hace 20 minutos. (15) Su pesar, como podemos apreciar, es enorme. El Presidente, el Canciller y los Ministros, lo recibieron personalmente y enseguida se trasladaron hacia el Palacio de Carondelet.

ESCENA DONDE SE TORTURA AL TESTIGO

TESTIGO: Yo no tengo nada que ver. (16) Lo juro por mi madre. Yo solamente vi que se las llevaban era un enano y un gordo. Se fueron en una carreta, la jalaba el enano.

ESCENA EN QUE REINA QUIERE GOLPEAR A SANCHO

SANCHO: ¡Quieta! ¡Tranquila!

ESCENA NOTICIERO 4

Los secuestradores son un gordo y un enano. (17) Se ha fijado en dos millones de dólares la recompensa para quien dé información que permita la captura de estos delincuentes.

...y el padre del pequeño niño cubano... reafirmó su decisión de viajar hasta Estados Unidos...

ESCENA EN QUE LAS MUJERES HABLAN POR VEZ PRIMERA

REINA: Su amigo lo llamó Sancho, pero Sancho no era como usted, el era un hombre bueno...

PRINCESA: Muy bueno, ¡Usted no merece llamarse Sancho!

SANCHO: (18) ¿Acaso no eran sordomudas?

REINA: ¿Cuánto queréis vosotros?

SANCHO: ¿Cuánto qué?

REINA: ¿Cuánto dinero?

SANCHO: Yo no busco plata.

PRINCESA: ¿Entonces qué quiere?

SANCHO: Uhhhhh lo que yo busco es algo mucho más grande. Y ¿cuál es ese otro Sancho que no se parece a mí?

DON QUIJOTE: Buenos días, ¿Puedo pasar? (19) Vengo de muy lejos.

SANCHO: ¡Qué bonito traje tiene usted! Y ¡que pájaro! Siga, siga, pase.

DON QUIJOTE: ¿y ellas?

SANCHO: No se preocupe, son mis invitadas. ... y ¿cómo se llama usted?

DON QUIJOTE: Don Quijote y ¿usted?

SANCHO: Sancho

DON QUIJOTE: ¿Sancho ha dicho?

SANCHO: Sí

DON QUIJOTE: ¡No puede ser!

SANCHO: ¿Por qué?

DON QUIJOTE: ¿En verdad no se da cuenta?

SANCHO: ¿De qué?

DON QUIJOTE: Jajajajajaja

REINA HABLA EN LA SALA CON TODOS REUNIDOS

REINA: Permiso, necesitamos ir al baño....

MUJERES DIALOGAN EN EL BAÑO

REINA: Esto es cosa de locos, hija. Ahora ya apareció Don Quijote y es negro.

PRINCESA: ¿Y de dónde habrá salido? Pero al menos parece amable. No se asemeja a Sancho

REINA: No lo sé.

PRINCESA: (20) Debe ser mejor persona que el otro ya que anda con un pájaro.

REINA: Sí, un pájaro pero enjaulado.

PRINCESA: (21) Bueno, pero que ande con un pájaro ya es algo. Además, quien sabe y quiere ayudarnos.

REINA: No lo sé.

SANCHO: ¿Entraron a charlar o a qué?

REINA: No se preocupe, que no iremos a ninguna parte.

ESCENA EN QUE MUJER LLAMA A COMISARÍA DE POLICÍA

POLICÍA: (22) Policía Nacional le saluda, ¿cuál es su problema?

VOZ: Yo sé donde vive el hombre gordo que raptó a la Reina y a la Princesa, vi el dibujo en la tele, se llama Sancho.

POLICÍA: Mi teniente, venga por favor.

ESCENA DONDE MILITAR DA NOTICIA EN LA PRESIDENCIA

MILITAR: Permiso para hablar con ustedes. Traigo malas noticias. El tal Sancho ha huido de su casa.

ESCENA NOCTURNA: SANCHO INGRESA A RECLAMAR A DON QUIJOTE

SANCHO: (23) ¡Es usted un majadero! ¡Déjelas tranquilas y retome su camino!

ENANO: La clase de gente que llega durante mi ausencia.

DON QUIJOTE: ¡Tranquilo Sancho! Si ya me iba a bañar, ¿no ve el frasco de shampoo?

ENANO: ¡Esto es muy vulgar! En un caso así, hay que reñir con honor.

DON QUIJOTE: (24) ¿Qué quiere decir?

ENANO: ¡Mediten, mediten!

SANCHO: Ah ya entendí. Lo vi en una película.

DON QUIJOTE: ¿Qué? ... ¿qué vio?

SANCHO: Don Quijote, le doy la elección.

DON QUIJOTE: ¿Qué elección?

ENANO: (25) ¿Unas pistolas están bien?... ¿espadas quizás? ... nada le gusta al caballero.

DON QUIJOTE: Don Quijote, dígame mejor Don Quijote.

ENANO: Muy bien Don Quijote, ¿qué le parece unos guantes de boxeo?

SANCHO: Eso, unos guantes.

DON QUIJOTE: De acuerdo.

ESCENA NOCTURNA: SANCHO Y DON QUIJOTE PELEAN

ENANO: Enseguida vuelvo.

CONTINUACIÓN DE LA ESCENA

ENANO: ¡Fin de la pelea! ¡Es un empate!

ESCENA EN PRESIDENCIA CUANDO LLAMA PRESIDENTE DE USA

PRESIDENTE: Señores ministros, su Majestad se encuentra destrozado, es necesario que el sienta que le queremos. (26) El señor Ministro de gobierno va a explicarles mi plan.

MINISTRO: Señores, el problema es muy grave, nos puede traer una ruptura diplomática, (27) y no solo con el Estado Español, sino también con los países amigos.

TELÉFONO

PRESIDENTE: ¿Si, Aló?

PRESIDENTE USA: Soy el presidente de los Estados Unidos de América, ¿ya resolvió usted el problema?

PRESIDENTE: No, no señor presidente, todavía no.

PRESIDENTE USA: ¿Y qué está esperando?

PRESIDENTE: (28) Nos encontramos haciendo todo lo posible, señor Presidente.

PRESIDENTE USA: ¿Solamente lo posible? ¡Tiene que hacer más! ¿O es usted inútil?

PRESIDENTE: Claro que no señor presidente.

PRESIDENTE USA: Ya puse nuestros satélites a buscar, tal como lo pidieron y envié a su país un grupo especial de inteligencia, no diga después que no ayudo. (29) Saben que si no encuentran a la Reina y su hija, usted se cae, se cae como un mono de un árbol.

...

PRESIDENTE: Señores ministros, sumemos un plan, vamos a salir a buscar nosotros mismos.

ESCENA EN QUE SANCHO RECLAMA AL ENANO POR EL EMPATE

SANCHO: Un empate, solo a ti se te ocurre declarar un empate. ¡Traidor!

ENANO: La realeza, una reina y una princesa.

ESCENA EN QUE LAS MUJERES CONVERSAN EN LA VENTANA OBSERVANDO A LOS HOMBRES

REINA: ¡Pobres hombres! Estoy por pensar que en realidad no son tan malos, ¿Qué tal si solo se han enamorado?

PRINCESA: (30) Seguramente de ti.

REINA: Y de ti.

PRINCESA: (31) Oye madre, ¿Te hubiera gustado que mi padre, cuando era joven, hubiera hecho estas cosas por ti?

REINA: ¿Qué cosas?

PRINCESA: Raptarte y huir.... Oye madre, ¿Y si somos feas para ellos?, peor que eso, ¿Si les resultamos repelentes?

REINA: y ¿cómo?

ESCENA EN QUE LAS MUJERES SE RAPAN

PRINCESA: (32) Oye madre, ¿si haciendo esto les parecemos doblemente más bellas?

ESCENA EN QUE AUTORIDADES BUSCAN POR LA CALLE

REY: (33) ¿Pero quiénes diablos son ese gordo y ese enano?

POLICIA: El gordo, es carnicero, vende pollos muertos, su Majestad, pero antes les pone una cabeza de chancho.

ESCENA DEL CAMBIO DEL AVE

DON QUIJOTE: (34) ¡Cambió el ave! ¿Por qué?

ESCENA EN LA PRESIDENCIA, CUANDO SE LEE LA CARTA

VOZ: (35) Señor Rey de España, lo saludo muy atenta y educadamente; y le hago saber que tengo conmigo a su mujer y a su hija. Perdón, a la Reina y a la Princesa. Lo he estado pensando mucho y decidí pedir un rescate por ellas. En la escuela me enseñaron, o no sé donde lo leí, pero está escrito en el Archivo de Indias, y usted no lo puede negar, que los europeos, con sus antepasados a la cabeza, señor Rey, se nos llevaron de América 185 mil kilos de oro, y 16 millones de kilos de plata. Como se lo llevaron sin permiso, y perdone usted que es tan educado y preparado, quiero que me devuelva todo eso. Y como ya han pasado 500 años, págume los intereses también, por favor, pues eso es lo que debe hacer la gente decente. (36) Estaba calculando que si me paga en oro y plata, el peso sería mayor al de todita la Tierra, y quién sabe a donde iría a parar el planeta con la gente, con los animales, con todo. Así que, págume mejor en efectivo, soy un latinoamericano muy pobre que necesita ese capital.

REY: ¡Dios mío! ¿Y cómo voy a poder recuperar todo ese dinero? El pueblo europeo no lo va a querer devolver.

PRESIDENTE: Tengo una idea.

REY: ¿Cuál?

PRESIDENTE: Falsificaremos el dinero.

ESCENA EN QUE SANCHO PROPONE ESCONDER EL ESPEJO

SANCHO: ¡Tengo una idea! Vamos a solucionar esta situación de una vez por todas. Esconderá algo de la casa y el que lo encuentre de los dos, Don Quijote, se quedará con las mujeres.

ESCENA EN LA PRESIDENCIA, REUNIÓN CON LOS PSIQUIATRAS

PRESIDENTE: Tal vez ustedes dos, como representantes de la psiquiatría, podrán ayudarnos.

PSIQUIATRA: ¿Cuánto tiempo ha transcurrido desde que las raptaron?

PRESIDENTE: Cinco días.

PSIQUIATRA: Me pregunto por qué nadie sabe donde han llevado a la Princesa y a la Reina.
(37) Seguramente la respuesta es tan simple que por eso mismo la desconocemos.

PRESIDENTE: ¿Y usted no podría ensayar una respuesta simple?

PSIQUIATRA: Si usted me ayuda.

PRESIDENTE: Adelante, entonces.

PSIQUIATRA: A ver, señor Presidente, dígame, ¿En qué circunstancias raptaría a unas mujeres?

PRESIDENTE: Bueno, quizá las raptaría por amor.

REY: ¿Y para donde las llevaría?

PRESIDENTE: A donde nadie nos encuentre.

PSIQUIATRA: ¿Y dónde queda eso?

PRESIDENTE: Bueno, podría tratarse de una isla solitaria, o una montaña o una playa.

REY: ¿Y cuál de los tres lugares le parece a usted el más atrayente?

PRESIDENTE: Si no encuentro una isla, me voy a una playa. No hablemos más, investigaremos todas las posibilidades. Por favor, que traigan al testigo. Vamos a recorrer todas las islas y todas las playas.

ESCENA BAILE DE NAVIDAD

DON QUIJOTE: ¡Únase a nosotros pequeño caballero!

SANCHO: Hoy es navidad, lo habíamos olvidado. Por ellas, lo hemos recordado.

ESCENA CON LOS PERSONAJES TIRADOS EN LA ARENA LUEGO DE LA FIESTA

DON QUIJOTE: ¡Atentos todos! Traje el espejo de nuevo. ¿Qué están sordos? Yo encontré el espejo que ese escondió, por lo tanto, las mujeres son más.

ESCENA DE LA BODA

REINA: ¡Me violó! ¡El muy hijo de puta me violó!

SANCHO: ¿Jura usted amarlas y respetarlas hasta que la muerte los separe?

DON QUIJOTE: ¡Seguro!

SANCHO: ¡No puedo casarlos!

DON QUIJOTE: Pero yo encontré el espejo.

SANCHO: Sí, ¡pero no es justo!

ESCENA DONDE ENANO ESCRIBE CARTA EN PLAYA

ENANO: (38) Señor, Rey de España, le escribo para decir...donde debe dejar el dinero que sus antepasados se llevaron de estas tierras, sin olvidarse de los intereses respectivos.

ESCENA DE MUJERES SENTADAS EN LA CAMA Y DON QUIJOTE HABLÁNDOLES

DON QUIJOTE: Tranquilas, mis esposas.

REINA: No somos sus esposas

PRINCESA: ¡El gordo ese no nos caso!

REINA: Y así lo hubiera hecho, eso no significa nada.

DON QUIJOTE: Quise casarme con ustedes solo para salvarlas. (39) ¿Han olvidado que soy el caballero andante?

SANCHO: ¿Don Quijote? ¡Ábrame la puerta! No se porte como un cobarde.

DON QUIJOTE: Es mejor que se vaya. Yo encontré el espejo, por lo tanto, ellas me pertenecen.

SANCHO: Hagamos otro trato, vea. Usted quédese con la una y yo con la otra.

DON QUIJOTE: ¿Pero para qué?

SANCHO: (40) ¿Cómo que para qué? Si es amor lo que siento por ellas, por eso las traje a la playa, para casarme; pero con todo lo que ha pasado, con una me conformo.

DON QUIJOTE: ¿Y por qué quería a las dos?

SANCHO: Porque mi amor es muy grande. Es que mi amor alcanza para las dos. Con una sola se achicaría el tamaño de mi amor.

DON QUIJOTE: (41) Si le doy una la querría menos.

SANCHO: Tendríamos que probar, es correcto ¿o no?

ESCENA DE MUJERES SOLAS EN LA CAMA

REINA: ¡Hija, hija! No me dejes, no.... ¡No te vayas! ¡Por favor, hija, no!

ESCENA EN QUE DON QUIJOTE Y SANCHO HABLAN A TRAVÉS DE LA PUERTA

SANCHO: (42) Póngase en mi lugar. Usted también es hombre. Alguna vez se ha de haber enamorado ¿no?

DON QUIJOTE: (43) ¡Caramba! Es sumamente humano lo que dice. Amar, este hombre solo ha querido amar. Ha hecho todo lo que ha hecho solo por la necesidad de amor.

ESCENA AUTORIDADES ENCUENTRAN AL ENANO EN LA PLAYA

TESTIGO: Ese es el enano que raptó a la Princesa y la Reina.

PRESIDENTE: ¿Qué llevas en la mano?

ENANO: Una carta

PRESIDENTE: ¿Para quién?

ESCENA EN QUE SALEN DE LA CASA LUEGO DE LA MUERTE DE LA REINA

DON QUIJOTE: Y ya lo ve. Aunque tenga otra vez el loro me he quedado sin nada.

ESCENA QUIJOTE ENCUENTRA A PRINCESA EN ROCA

DON QUIJOTE: (44) Yo solo quise ayudarlas.

ESCENA INTERIOR AUTOBÚS

PRINCESA: (45) Me convertí en una asesina, una asesina, maté a Sancho.

DON QUIJOTE: Solo lo hizo para salvarme, de lo contrario usted no estaría aquí, ni yo tampoco.

PRINCESA: (46) Usted es bueno. ¿De dónde apareció? ¿Por qué se viste así?

DON QUIJOTE: Es una larga historia.

RECUERDOS DE DON QUIJOTE

DON QUIJOTE: ¡Diosito, ayúdame! Quiero ir por el mundo a hacer justicia, como el caballero de este libro.

...

ESCENA AUTORIDADES ENCUENTRAN TIRADO A SANCHO

TESTIGO: Ese es el otro.

...

RECUERDOS DE DON QUIJOTE

HOMBRE: Amigo, le regalo este lorito para que lo acompañe por el camino.

NIÑO: Esta es la forma de viajar más rápida.

ESCENA ÚLTIMO NOTICIERO

Hoy retornó a España el Rey con el cadáver de la Reina. El resto amigos, ya lo conocen ustedes. La Princesa resulta triste, pues dijo a su padre que renunciaba a la vida monárquica y que la historia que había vivido en el Ecuador le había permitido conocer la belleza...

Appendix 5: “Quijotes Negros” Dialogs Edited Version Translation

Black Quixotes

GARDEN SCENE: SANCHO AND THE DWARF

DWARF: Hello... What beautiful work you are doing! It's almost as if you are reading my mind. (1) And me, also, sometimes, I like to change things too...I don't like *everything!* ... The dust could get in through this door and ruin your graft!
Didn't I tell you? Now you're going to have to water it all over again!
See this box? I bet you don't know what's in it! ... Tools... (2) You're lucky my friend. I'm a carpenter. I can fix this door for you, at a low price... As little as I am... ha, ha, ha, ha! I need a piece of wood... (3) And what's your name?

SANCHO: Sancho... That's what they've been calling me since I was a kid...

DWARF: Why?

SANCHO: I Don't know...

DWARF: (4) And you didn't try to find out?

SANCHO: No...

DWARF: Are you married? ...I should have known! Everything seems so neglected in here... (5) I was married once...in the rainforest...That's where I come from. Have you ever been to the rainforest? ... Hey Sancho, (6) Let's go to Quito on Sunday...to church and we'll look for a woman for you ! The ones who go to Quito, they are faithful and pretty.

SANCHO: Hold on!

DWARF: (7) Don't worry...I'll wait for you in Quito, on Sunday, at 9 o'clock outside of the Church of San Francisco.

EXT. SCENE SAN FRANCISCO CHURCH: SANCHO AND THE DWARF

SANCHO: Should we go in?

DWARF: (8) Well, of course!

NIGHT SCENE- KIDNAPPING

DWARF: (9) Be careful! It's falling down! Without chloroform we're *nothing!*

BEACH SCENE: WOMEN STRUGGLE WITH SANCHO AND THE DWARF

SANCHO: Calm down! Nothing's going to happen to you!

DWARF: (10) We just came for a vacation! We brought you here because...

SANCHO: ...Because we didn't have anyone else to invite!

DWARF: That's it! Just for that! And when we're all rested up, we'll go back, right, Sancho?

SANCHO: That's it... We'll go back....

SANCHO: They're deaf-mutes!

DWARF: (11) Yes... I got it! But they can read our lips, can't they?

DWARF: We told you nothing was going to happen!

NEWS SCENE 1

(12) This terrible event happened yesterday night, probably while the Queen and Princess of Spain were sleeping!

NEWS SCENE 2

(13) Everyone is a suspect: The employees of the hotel, the bodyguards and even people passing by the hotel! The Queen and the Princess had planned on returning to Spain today.

SCENE IN WHICH THE FOUR PEOPLE FIND THE ABANDONED HOUSE

SANCHO: Here is where we're going to live!

DWARF: I'll make the house nice and pretty!

SCENE IN WHICH SANCHO AND THE DWARF EAT GRAPES AND CHAT

DWARF: Sancho... You should get married! What's wrong with you!

SANCHO: Women...

DWARF: What about them?

SANCHO: I don't know which one to choose...

DWARF: So, marry them both!

SANCHO: That's a good idea! But, before...we should get them new dresses!

DWARF: Why?

SANCHO: Is it a wedding, or what?

DWARF: Ah, wedding dresses, you mean!

SANCHO: Of course! Get them some white dresses, some white fabric. I don't know. But, if you go to some other town...and find a solution...

DWARF: (14) We're friends, no Sancho?

NEWS SCENE 3

His Majesty: The King, arrived 20 minutes ago. (15) His sorrow, as we can see, is enormous! The President, the Chancellor and the Ministers, received him personally and went immediately to the Carondelet Palace.

WITNESS TORTURE SCENE

WITNESS: I had nothing to do with it! (16) I swear on my Mother's grave! I only saw it, when they took them away! It was a *Dwarf* and a *Fat Guy*! They took off in a wagon...pulled by the dwarf!

SCENE IN WHICH THE QUEEN TRIES TO HIT SANCHO

SANCHO: Calm down! Calm down!

NEWS SCENE 4

The kidnappers are a *Fat Guy* and a *Dwarf*. (17) The reward has been raised to two million dollars for anyone giving information, helping to catch these criminals!

.....

And the little Cuban kid's father, Leo Gonzalez, reaffirmed his decision to travel to the United States...

SCENE IN WHICH THE WOMEN TALK FOR THE FIRST TIME

QUEEN: Your friend called you Sancho, but *Sancho* wasn't like you! He was a *good* man!

PRINCESS: A *very* good man. You don't deserve to be called *Sancho*!

SANCHO: (18) Weren't you supposed to be a deaf and dumb?

QUEEN: How much do you want?

SANCHO: How much of what?

QUEEN: How much money!

SANCHO: I'm not looking for money!

PRINCESS: So what *do* you want?

SANCHO: Oh... I'm looking for something much bigger!

SANCHO: And who's this *Sancho* who doesn't look like me?

QUIJOTE: Good day! May I come in? (19) I have come... a long... long... way!

SANCHO: What a nice suit you've got! And what a bird! Come in... Come in...

QUIJOTE: Who are they?

SANCHO: Don't worry, they're my guests!

SANCHO: And what is your name?

QUIJOTE: *Don Quixote*! And yours?

SANCHO: Sancho...

QUIJOTE: Sancho, you say?

SANCHO: Yes.

QUIJOTE: It cannot be!

SANCHO: Why?

QUIJOTE: Really? You don't even realize...

SANCHO: What?

QUIJOTE: Ha ha ha ha ha

THE QUEEN TALKS TO THE MEN

QUEEN: Excuse me. We need to go to the bathroom!

THE WOMEN TALK IN THE BATHROOM

QUEEN: What a crazy thing, my dear, now *Don Quixote* came in... And he's *Black!*

PRINCESS: Where would he come from?

PRINCESS: Well... At least he's kind, *not* like Sancho.

QUEEN: I don't know.

PRINCESS: (20) He must be better than the other one...And, he's going around with a bird!

QUEEN: Yes, a bird, but in a cage.

PRINCESS: (21) Right, but even in a cage, it's something, no? Besides, he might want to help us! Who knows?

QUEEN: I don't know.

SANCHO: You came in there, to plot...or what?

QUEEN: Don't worry, we're not going anywhere!

SCENE IN WHICH A WOMAN CALLS THE POLICE

POLICE: (22) *National Police*... Greetings! What is your problem?

VOICE: I know where the fat guy who kidnapped the Queen and the Princess lives! I saw his picture on TV, his name is Sancho.

POLICE: Lieutenant, come here, please!

SCENE IN WHICH THE SOLDIER GIVES THE NEWS IN THE PRESIDENT'S PALACE

SOLDIER: *Permission to Speak* to you both? I bring bad news! The, so called *Sancho* ran away from his house!

NIGHT SCENE: SANCHO FIGHTS DON QUIXOTE

SANCHO: (23) You're shameless! Leave them alone...and get back on your own road!

DWARF: What kind of people come in here during my absence?

QUIJOTE: Calm down, Sancho! I was about to take a shower! Can't you see the shampoo?

DWARF: This is very vulgar! In a case like this you must fight with *Honor*!

QUIJOTE: (24) What do you want to say?

DWARF: Think about it! Think about it!

SANCHO: Oh, I understand! I saw it in a movie.

QUIJOTE: What did you see?

SANCHO: Don Quixote, I'll give you a choice!

QUIJOTE: What choice?

DWARF: (25) Are pistols alright? Or swords, maybe? This is not proper for a *Nobelman*!

QUIJOTE: *Don Quixote*! It is better if you call me *Don Quixote*!

DWARF: Very well, Don Quixote. How about boxing gloves?

SANCHO: That's it! Boxing gloves!

QUIJOTE: Alright!

NIGHT SCENE: SANCHE AND DON QUIXOTE FIGHT

DWARF: Be on guard! I'm coming right back!

...

DWARF: This fight is over! It is a tie! Yes, *Sir*, It's a tie!

SCENE IN THE PRESIDENT'S OFFICE: THE U.S. PRESIDENT CALLS

PRESIDENTE: Ministers, *His Majesty* is devastated! It is necessary, that he feels as if we care for him. (26) The Government Minister is going to explain my plan to you.

MINISTER: Gentlemen...the situation is very grave! It could get us into a diplomatic breakdown! (27) Not only with the Spanish State, but also with *friendly* countries.

PHONE

PRESIDENTE: Yes ... Hello...

PRESIDENTE USA: I am the President of the United State of America! Have you resolved the problem?

PRESIDENTE: No. No, *Mr. President*, not yet.

PRESIDENTE USA: What are you waiting for?

PRESIDENTE: (28) We are try everything possible, Mr. President.

PRESIDENTE USA: That's all? Everything possible? You need to do better! Or are you... *Useless*?

PRESIDENTE: Of course I'm *not*... Mr. President!

PRESIDENTE USA: I already put our satellites on search-mode, just as you requested, and sent a *Special Intelligence Group* into your country! So don't say later, that I am *not* helping! (29) Don't you realize that, if you don't find the Queen and her daughter, *you* will go down? *You* will take the fall! Like any monkey from a tree! Is that clear? Understood?

...

PRESIDENTE: Ministers, let's make a plan! We're going to search for them, by *Ourselves*!

SCENE IN WHICH SANCHO DISCUSSES WITH THE DWARF

SANCHO: A tie! You´re the only one who´d ever think about declaring a tie! Traitor!

DWARF: *The Royalty...A Queen...And....A Princess!*

SCENE INWHICH THE WOMEN TALK

QUEEN: Poor men! I have the thought, that they are not really *that* bad. Maybe they´re only... *In Love!*

PRINCESS: (30) Definitely, with you!

QUEEN: And with you!

PRINCESS: (31) Listen, Mother! How would you have liked it if my Father, when you were young... Would have done such things, for you?

QUEEN: What things?

PRINCESS: Kidnapping and running away!

PRINCESS: Listen, Mother! What if we try to look ugly to them? Or, even worse, if we turn out to be repulsive!

QUEEN: How?

SCENE IN WHICH THE WOMEN SHAVE THEIR HEADS

PRINCESS: (32) Mother...what about if doing this? What if we appeared to be twice as beautiful?

SCENE IN WHICH THE AUTHORITIES SEARCH THE STREETS

KING: (33) But, who are those *Devils? The Fat guy and The Dwarf?*

POLICE: The fat guy is a butcher! He sells dead chickens, Your Majesty, but before that, he puts a pig´s head on them!

BIRD EXCHANGE SCENE

QUIJOTE: (34) *The Bird* has changed! Why?

SCENE IN THE PRESIDENT'S OFFICE: THE LETTER IS BEING READ

VOICE: (35) Your Majesty: King of Spain...Greetings, with *Respect!* And, I want you to know, that I have with me, The Queen and The Princess! I have decided to ask for a ransom for them! According to the *West* Indian Archives, from the years 1500 to 1563, Europeans led by your predecessors to the Throne, Sir King, took away from the American Lands, 185 thousand kilos of gold and 16 million kilos of silver! They took this without *Permission!*

Now, as you charge *our* state 30 or 40 percent for all the money loaned, I ask that you give me back this fortune that they took away, also, with interest, but very low! No more than 10 percent! Already, five hundred years have passed! This interest is for that amount of time! (36) I calculate, if you pay in gold or silver, the weight of this will exceed that of Planet Earth! Well then, Pay me in *Cash!* Soon, I will be able to tell you where to leave the money! Don't take it *badly!* This is a grand opportunity for you to look good in front of millions of Latin Americans, through *Me!*

One Latin American:

Very Poor! Who needs this capital!

KING: My God! How am I supposed to get all this money? The Europeans won't agree to give it back!

PRESIDENTE: I have an idea!

KING: What?

PRESIDENTE: We will...*Counterfeit...* the money.

SANCHO SUGGESTS HIDING THE MIRROR

SANCHO: I have an idea! ... We're going to resolve this situation, once and for all! You go hide something from the house, and the first one to find it, Don Quixote, will keep the women!

SCENE IN THE PRESIDENT'S OFFICE: MEETING WITH THE PSYCHIATRISTS

PRESIDENTE: Maybe both of you, as representatives of *Psychiatry*, will be able to help us!

PSIQUIATRA: How long has it been, since they were kidnapped?

PRESIDENTE: Five days!

PSIQUIATRA: I wonder why nobody knows where they took the Princess and the Queen?
(37) The answer is probably so simple...that's why we can't answer it!

PRESIDENTE: And what about you? Can't you think of a simple answer?

PSIQUIATRA: If you help me.

PRESIDENTE: So, go on!

PSIQUIATRA: Let's see, Mr. President, you tell me: Under what circumstances, would you kidnap these women?

PRESIDENTE: Well... Maybe, I would kidnap them...for... *Love!*

KING: And where would you take them?

PRESIDENTE: Some place, where no one could find us.

PSIQUIATRA: And where would that be?

PRESIDENTE: Well, it could be on a desert island, a mountain, or a beach.

KING: And which of those three places is more attractive to you?

PRESIDENTE: If I couldn't find an island, I'd go out, to find a beach. Let's stop talking!
We'll investigate all the possibilities. Please, bring the witness! We're going to search *all* the islands and beaches!

CHRISTMAS PARTY SCENE

QUIJOTE: Come and join us, little man!

SANCHO: Today is Christmas! We forgot about it! Thanks to them, we remembered.

AFTER PARTY SCENE

DON QUIXOTE: Attention: Everybody! I brought the mirror back! What? Are you deaf? I found the mirror that he had hidden! Therefore, these women are *mine!*

WEDDING SCENE

QUEEN: He raped me! The son of a whore, violated me!

SANCHO: You swear... To love them... To respect them... Until death, do you part?

DON QUIXOTE: For Sure!

SANCHO: I *cannot* marry you!

DON QUIXOTE: But ...I found the mirror!

SANCHO: Yes... but it isn't fair!

SCENE IN WHICH THE DWARF WRITES THE LETTER

DWARF: (38) Sir, King of Spain, I'm writing to let you know where you have to leave the money that your predecessors took away from these lands... And, don't forget about the correct interest!

SCENE IN WHICH DON QUIXOTE TALKS TO THE WOMEN

DON QUIXOTE: Be calm, my wives!

QUEEN: We are not... *your* wives!

PRINCESS: The fat guy did *not* marry us!

QUEEN: And even if he did, this would signify...*Nothing*!

DON QUIXOTE: I wanted to marry *both* of you... Only, to *Save* you... (39) Never forget! I *Am*... The *Knight Rider*!

SANCHO: Don Quixote... Open the door! Don't be a coward!

DON QUIXOTE: It is better that you leave! I found the mirror! Therefore, they belong to *me*! And you... Lost!

SANCHO: Let's make another deal! Come on! You keep one and I take the other!

DON QUIXOTE: But what for?

SANCHO: (40) What for? What if... what I feel for them, is *Love*? That's the reason I brought them here, to the beach... To get married! But with all that has happened... I'll resign myself, to only one!

DON QUIXOTE: And why did you want both?

SANCHO: Because my love is just too big!

SANCHO: Because, my love is good enough for both! With only one, the size of my love will shrink!

DON QUIXOTE: (41) If I give you one, would you love her any less?

SANCHO: We need to find out. Don't you think?

SCENE IN WHICH THE WOMEN ARE ALONE

QUEEN: Daughter! Daughter! Don't leave me alone! Don't go! I can't stand it anymore! Don't leave me! Don't go! Daughter, please! No! No!

DON QUIXOTE AND SANCHO TALK THROUGH THE DOOR

SANCHO: (42) Put yourself in my place. You are also a man. You fell in love once, didn't you?

DON QUIXOTE: (43) Damn it! This is only human... what you are saying! To love! This man only wants to be loved! All that he has done... Everything that he has done... Is only out of his need to be loved!

GOVERNMENT AUTHORITIES FIND THE DWARF IN THE BEACH

WITNESS: This is the dwarf who kidnapped the Queen and the Princess!

PRESIDENTE: What have you got in your hand? Bastard! Speak up!

DWARF: A letter.

PRESIDENTE: Who is it for?

DON QUIXOTE AND SANCHO AFTER THE QUEEN'S DEATH

DON QUIXOTE: And see! I have my parrot again! Though, I find myself with nothing!

DON QUIXOTE FINDS THE PRINCESS

DON QUIXOTE: (44) I only want to help you!

SCENE INSIDE THE BUS

PRINCESS: (45) I become an assassin... an assassin! I killed Sancho! I killed Sancho!

DON QUIXOTE: You only did it to save me! Otherwise you wouldn't be here, either!

PRINCESS: (46) You *are* good! Where did you come from? Why do you dress this way?

DON QUIXOTE: It is...a long... story!

DON QUIXOTE'S MEMORIES

DON QUIXOTE: Dear God... Help me! I want to go around the world... and bring *Justice*... Like the Knight in the book!

GOVERNMENT AUTHORITIES FIND SANCHO

WITNESS: This is the other one!

SCENE INSIDE THE BUS

PRINCESS: How beautiful! I never imagined that I would be part of history... In a book... In these authentic times... In Ecuador!

DON QUIXOTE'S MEMORIES

MAN: Friend, I'll give you this parrot, to be your companion on the road!

KID: This is the fastest way to travel!

THE LAST NEWS SCENE

Today, His Majesty, The King of Spain, Returned home, with the body of the Queen. The rest, friends, you already know: They were just...a *Fat Guy*...and a *Dwarf* ! The National Police showed great valor and gave an end to them! It turned out tragically, for the Princess... She informed her father that she would be resigning from the Monarchy,

and that, this experience in Ecuador allowed her to recognize... *Beauty!*

Appendix 6: “Quijotes Negros” Dialogs Edited Version Correction

Black Quixotes

GARDEN SCENE: SANCHO AND THE DWARF

DWARF: Hello... What beautiful work you are doing! It's almost as if you were reading my mind. (1) I also wish I could change certain things. I'm not happy with everything... The dust could get in through this door and ruin your graft!

Didn't I tell you? Now you're going to have to water it all over again!

See this box? I bet you don't know what's in it! ... Tools... (2) You are on a lucky streak my friend, I'm a carpenter and I can fix that door at a "small" price...as small as I am...ha, ha, ha, ha!

I need a piece of wood... (3) And your name is...

SANCHO: Sancho... That's what they've been calling me since I was a kid...

DWARF: Why?

SANCHO: I don't know...

DWARF: (4) And haven't you tried to find it out?

SANCHO: No...

DWARF: Are you married? ...I should have known! Everything seems so neglected in here... (5) I did marry once, but in the Amazon Rainforest; well, that's where I come from. Have you ever been to the Amazon Rainforest? ... Hey Sancho, (6) Let's go to Quito on Sunday... to mass, and we can try to find a woman for you! The ones who go to church are faithful and pretty.

SANCHO: Hold on!

DWARF: (7) Don't worry about it. I'll wait for you this Sunday, in Quito, at 9. We'll meet outside San Francisco Church.

EXT. SCENE SAN FRANCISCO CHURCH: SANCHO AND THE DWARF

SANCHO: Should we go in?

DWARF: (8) Obviously!

NIGHT SCENE- KIDNAPPING

DWARF: (9) Be careful not to drop it. We are lost without the chloroform.

BEACH SCENE: WOMEN STRUGGLE WITH SANCHO AND THE DWARF

SANCHO: Calm down! Nothing's going to happen to you!

DWARF: (10) We only came here on vacation. We brought you here because...

SANCHO: ...Because we didn't have anyone else to invite!

DWARF: That's it! That is why! And when we're all rested up, we'll go back, right Sancho?

SANCHO: Right... We'll go back.... They're deaf-mutes!

DWARF: (11) Yes... I got it! But they can read our lips, can't they? ... We told you nothing was going to happen!

NEWS SCENE 1

(12) This terrible event happened last night, probably while the Queen and the Princess of Spain were sleeping.

NEWS SCENE 2

(13) Everyone is a suspect, the administrators of the hotel where they were staying, the bodyguards, and even the people passing by the hotel. The Queen and the Princess had planned on returning to Spain today.

SCENE IN WHICH THE FOUR PEOPLE FIND THE ABANDONED HOUSE

SANCHO: This is where we're going to live!

DWARF: I'll make the house nice and pretty!

SCENE IN WHICH SANCHO AND THE DWARF EAT GRAPES AND CHAT

DWARF: Sancho... You should get married! ... What's wrong?

SANCHO: The women...

DWARF: What about them?

SANCHO: I don't know which one to choose...

DWARF: Then marry them both!

SANCHO: That's a good idea! But, we should get them new garments first!

DWARF: Why?

SANCHO: Is this a wedding, or what?

DWARF: Ah, you mean wedding dresses!

SANCHO: Of course! Get them some white dresses, some white fabric. I don't know. But if you go to a village...and find a solution...

DWARF: (14) We're friends, aren't we Sancho?

NEWS SCENE 3

His Majesty, the King, arrived 20 minutes ago. (15) As we can see, he suffers cruelly. The President, the Chancellor and the Ministers welcomed him in person and they all headed to Carondelet Palace right away.

WITNESS TORTURE SCENE

WITNESS: I had nothing to do with it! (16) I swear on my mother's grave. I just saw a fat guy and a dwarf taking them. They took off in a wagon... the dwarf was pulling it.

SCENE IN WHICH THE QUEEN TRIES TO HIT SANCHO

SANCHO: Easy! Calm down!

NEWS SCENE 4

The kidnappers are a *fat guy* and a *dwarf*. (17) The reward has been set at two million dollars for anyone giving information that makes the capture of those criminals possible.

.....

And the little Cuban kid's father, Leo Gonzalez, confirmed his decision to travel to the United States...

SCENE IN WHICH THE WOMEN TALK FOR THE FIRST TIME

QUEEN: Your friend called you Sancho, but *Sancho* wasn't like you, he was a *good* man!

PRINCESS: A *very* good man. You don't deserve to be called *Sancho*!

SANCHO: (18) Weren't you supposed to be deaf and dumb?

QUEEN: How much do you want?

SANCHO: How much of what?

QUEEN: How much money!

SANCHO: I'm not looking for money!

PRINCESS: Then what is it that you want?

SANCHO: Oh... I'm looking for something much greater! ... And who's this *Sancho* who doesn't look like me?

QUIXOTE: Good day! May I come in? (19) I come from afar.

SANCHO: What a nice suit you've got! And what a bird! Come in... Come in...

QUIXOTE: And who are they?

SANCHO: Don't worry, they're my guests! ... And what is your name?

DON QUIXOTE: *Don Quixote*! And yours?

SANCHO: Sancho...

DON QUIXOTE: Did you say Sancho?

SANCHO: Yes.

DON QUIXOTE: What are the odds?

SANCHO: Why?

DON QUIXOTE: Really? Don't you realize...?

SANCHO: What?

DON QUIXOTE: Ha ha ha ha ha!

THE QUEEN TALKS TO THE MEN

QUEEN: Excuse us, we need to go to the restroom!

THE WOMEN TALK IN THE BATHROOM

QUEEN: This is crazy, my dear, now *Don Quixote* is here... And he's *black*!

PRINCESS: Where would he come from? ... Well, at least he seems kind, *not* like Sancho.

QUEEN: I don't know.

PRINCESS: (20) He must be a better person than the other one because he's carrying a bird!

QUEEN: Yes, a bird, but in a cage.

PRINCESS: (21) Alright, but the fact he's carrying a bird is something, isn't it? Besides, who knows? Maybe he even wants to help us.

QUEEN: I don't know.

SANCHO: You went in there, to talk...or what?

QUEEN: Don't worry, we're not going anywhere!

SCENE IN WHICH A WOMAN CALLS THE POLICE

POLICE: (22) You have reached the National Police, what is your emergency?

VOICE: I know where the fat guy who kidnapped the Queen and the Princess lives! I saw his picture on TV, his name is Sancho.

POLICE: Sir, come here, please!

SCENE IN WHICH THE SOLDIER GIVES THE NEWS IN THE PRESIDENT'S PALACE

SOLDIER: May I speak to you both? I bring bad news. The so-called *Sancho* ran away from his house!

NIGHT SCENE: SANCHO FIGHTS DON QUIXOTE

SANCHO: (23) You, sir, are a jerk! Leave them alone and mind your own business

DWARF: The kind of people that come during my absence...

DON QUIXOTE: Calm down, Sancho! I was about to take a shower! Can't you see the shampoo bottle?

DWARF: This is very vulgar! In a case like this, one must fight with *honor*!

DON QUIXOTE: (24) What do you mean?

DWARF: Think about it! Think about it!

SANCHO: Oh, I understand! I saw it in a movie.

DON QUIXOTE: What? What did you see?

SANCHO: Don Quixote, I'll give you the choice!

DON QUIXOTE: What choice?

DWARF: (25) Are guns alright? Or swords maybe? Nothing is good enough for the gentleman!

DON QUIXOTE: *Don Quixote!* I prefer you to call me *Don Quixote!*

DWARF: Very well, Don Quixote. How about boxing gloves?

SANCHO: That's it! Boxing gloves!

DON QUIXOTE: Alright!

NIGHT SCENE: SANCHO AND DON QUIXOTE FIGHT

DWARF: I'll be right back!

...

DWARF: This fight is over! It is a tie! Yes, *sir*, It's a tie!

SCENE IN THE PRESIDENT'S OFFICE: THE U.S. PRESIDENT CALLS

PRESIDENT: Gentlemen, *His Majesty* is devastated! It is necessary for him to realize that we do care for him. (26) The Minister of the Interior is going to explain my plan to you.

MINISTER OF THE INTERIOR: Gentlemen...the situation is very serious! It could get us into a diplomatic breakdown! (27) Not only with the Spanish State, but also with fellow countries.

PHONE

PRESIDENT: Yes ... Hello...

U.S. PRESIDENT: I am the President of the United States of America! Have you solved the problem?

PRESIDENT: No. No, *sir*, not yet.

U.S. PRESIDENT: What are you waiting for?

PRESIDENT: (28) We are doing our best, *sir*.

U.S. PRESIDENT: That's all? You need to do better! Or are you a *useless* man?

PRESIDENT: Of course I'm *not*, *sir*!

U.S. PRESIDENT: I already put our satellites on search-mode, just as you requested, and I sent a Special Intelligence Team to your country, so, don't say that I'm not helping you. (29) Don't you realize that if you don't find the Queen and her daughter you will go down, just like a monkey falling from a tree.

...

PRESIDENT: Dear gentlemen, let's go and find them ourselves.

SCENE IN WHICH SANCHO ARGUES WITH THE DWARF ABOUT THE TIE

SANCHO: A tie! You're the only one who'd ever think about declaring a tie! You, traitor!

DWARF: *The Royal family...A Queen...And....A Princess!*

SCENE IN WHICH THE WOMEN TALK

QUEEN: Poor men! It seems to me that they are not really *that* bad. Maybe they're only... *in love!*

PRINCESS: (30) Probably with you.

QUEEN: And with you!

PRINCESS: (31) Mother, would you have liked it if my father had done those things for you when he was young?

QUEEN: What things?

PRINCESS: Kidnapping you and eloping!

PRINCESS: Listen, Mother! What if we try to look ugly to them? Or, even worse, if we turn out to be repulsive!

QUEEN: How?

SCENE IN WHICH THE WOMEN SHAVE THEIR HEADS

PRINCESS: (32) Mother, what if by doing this, we seem to them even more beautiful?

SCENE IN WHICH THE AUTHORITIES SEARCH THE STREETS

KING: (33) But who the hell are the fat guy and the dwarf?

POLICE: The fat guy is a butcher! He sells dead chickens, Your Majesty, but before that, he puts a pig's head on them!

BIRD EXCHANGE SCENE

DON QUIXOTE: (34) He changed the bird! Why?!!

SCENE IN THE PRESIDENT'S PALACE: THE LETTER IS BEING READ

VOICE: (35) Sir, King of Spain, I salute you with kindness, and I shall let you know that I have with me your wife and your daughter. I apologize, the Queen and the Princess. I have been thinking about this and I have decided to demand a ransom for them.

I learned at school, or I don't know where I read this, but, according to the *General Archives of the Indies*, European people led by your ancestors, Sir, took away from the Americas 185 thousand kilos gold and 16 million kilos silver without *Permission!* And I want you, Sir, a well-educated man, to give this fortune that they took away back to me, but with due interest; since 500 years have passed, that is what a decent person would do. (36) I was doing the math and if you pay me in gold and silver, the weight would exceed that of the Earth... so, you could pay me in cash.

Sincerely,

A very poor Latin American who needs the money.

KING: My God! How am I supposed to get all this money? The Europeans won't agree to give it back!

PRESIDENT: I have an idea!

KING: What?

PRESIDENT: We will...*Counterfeit*... the money.

SANCHO SUGGESTS HIDING THE MIRROR

SANCHO: I have an idea! ... We're going to solve this situation, once and for all! You go hide something from the house, and the first one to find it, Don Quixote, will keep the women!

SCENE IN THE PRESIDENT'S PALACE: MEETING WITH THE PSYCHIATRISTS

PRESIDENT: Maybe the two of you, as representatives of *Psychiatry*, will be able to help us!

PSYCHIATRIST: How long has it been since they were kidnapped?

PRESIDENT: Five days!

PSYCHIATRIST: I wonder why nobody knows where they took the Princess and the Queen (37) The answer is probably so simple... so that's why we don't know it.

PRESIDENT: And couldn't you think of a simple answer?

PSYCHIATRIST: If you help me.

PRESIDENT: Go on then.

PSYCHIATRIST: Let's see, sir, you tell me: Under what circumstances, would you kidnap these women?

PRESIDENT: Well... Maybe, I would kidnap them...for... *love!*

KING: And where would you take them?

PRESIDENT: Some place, where no one could find us.

PSYCHIATRIST: And where would that be?

PRESIDENT: Well, it could be on a desert island, a mountain, or a beach.

KING: And which of those three places is more attractive to you?

PRESIDENT: If I couldn't find an island, I'd go try to find a beach. There's nothing else to say here, we'll investigate all the possibilities. Please, bring the witness! We're going to search in *all* the islands and beaches!

CHRISTMAS PARTY SCENE

DON QUIXOTE: Come and join us, little man!

SANCHO: Today is Christmas! We forgot about it! They reminded us.

AFTER PARTY SCENE

DON QUIXOTE: Attention everybody! I brought the mirror back! What? Are you deaf? I found the mirror that he had hidden! Therefore, these women are *mine!*

WEDDING SCENE

QUEEN: He raped me! This son of a bitch raped me!

SANCHO: Do you swear to love them and respect them until death do you part?

DON QUIXOTE: For Sure!

SANCHO: I *cannot* marry you!

DON QUIXOTE: But I found the mirror!

SANCHO: Yes... but it isn't fair!

SCENE IN WHICH THE DWARF WRITES THE LETTER

DWARF: (38) Sir, King of Spain, I write to let you know where the money that your ancestors took from these lands should be delivered, do not forget the respective interest, of course.

SCENE IN WHICH DON QUIXOTE TALKS TO THE WOMEN

DON QUIXOTE: Calm down, my wives!

QUEEN: We are not *your* wives!

PRINCESS: That fat guy did *not* marry us!

QUEEN: And even if he had done it, this would mean *nothing*!

DON QUIXOTE: I only wanted to marry *both* of you to *save* you (39) Have you forgotten that I am the Knight-errant?

SANCHO: Don Quixote, open the door! Don't be a coward!

DON QUIXOTE: It is better that you leave! I found the mirror; therefore, they belong to *me*!

SANCHO: Let's make another deal! Come on! You keep one and I take the other!

DON QUIXOTE: But what for?

SANCHO: (40) What do you mean *what for*? What I feel for them is love! That is the reason why I brought them to the beach: to marry them; but with all that has happened, I'll be happy if I get only one.

DON QUIXOTE: And why did you want both of them?

SANCHO: Because I have so much love to give. I feel enough love for both! With only one, my love will shrink!

DON QUIXOTE: (41) If I gave you one, would you love her any less?

SANCHO: We would need to find that out. Don't you think so?

SCENE IN WHICH THE WOMEN ARE ALONE IN BED

QUEEN: My dear! My dear! Don't leave me alone! Don't go! Please don't go! Don't leave me! Darling, please don't!

DON QUIXOTE AND SANCHO TALK THROUGH THE DOOR

SANCHO: (42) Put yourself in my shoes. You are a man as well and I'm sure you have fallen in love before, haven't you?

DON QUIXOTE: (43) Good heavens! What he says is truly human! To love, this man only wants to love! All that he has done is only for love!

GOVERNMENT AUTHORITIES FIND THE DWARF ON THE BEACH

WITNESS: That is the dwarf who kidnapped the Queen and the Princess!

PRESIDENT: What have you got in your hand?

DWARF: A letter.

PRESIDENT: For whom?

DON QUIXOTE AND SANCHO AFTER THE QUEEN'S DEATH

DON QUIXOTE: You see, even though I have the parrot again, there is nothing left for me.

DON QUIXOTE FINDS THE PRINCESS

DON QUIXOTE: (44) I only wanted to help both of you!

SCENE INSIDE THE BUS

PRINCESS: (45) I became a murderer, a murderer... I killed Sancho.

DON QUIXOTE: You only did it to save me. Otherwise, neither of us would be here!

PRINCESS: (46) You *are a* good man! Where do you come from? Why do you dress that way?

DON QUIXOTE: It is a long story!

DON QUIXOTE'S MEMORIES

DON QUIXOTE: Dear God, please help me! I want to go around the world and bring *Justice* to the world, like the Knight in this book!

GOVERNMENT AUTHORITIES FIND SANCHO

WITNESS: This is the other one!

SCENE INSIDE THE BUS

PRINCESS: How beautiful! I never imagined that I would be part of history... In a book...In these authentic times... In Ecuador!

DON QUIXOTE'S MEMORIES

MAN: Friend, I'll give you this parrot to be your companion on your way!

KID: This is the fastest way to travel!

THE LAST NEWS SCENE

Today, His Majesty, The King of Spain, returned home with the Queen's body. The rest, my friends, you already know. It turned out tragically, for the Princess informed her father that she would be resigning the monarchy, and that these experiences she had in Ecuador gave her a new insight for *Beauty*...

Appendix 7: Most common Spanish derivational morphemes

Prefixes	Suffixes
a-, an- (negation; without)	-it- -ill- (diminutives)
ante- (before)	-ón , -ote/a, -az- (augmentatives)
anti- (against)	-uch-, -uc- (derogatory)
bi-, bis- (two)	ancia, -encia -ción -dad, -tad, -idad -tud, -itud - mento, -miento -ez, -eza -e -ura (noun formation)
des-, de- (lack, negation)	-ario -or -dor -ero -ante -ente -ista (agent, place, instrument)
en- (inside of)	-al, -il (regarding something) (adjective formation)
ex (out of)	-ble (posibility, ability) (adjective formation)
ex (something is not what it used to be)	-nte (active meaning) (adjective formation)
extra- (out of)	-oso (abundance) (adjective formation)
hetero- (other, different)	-és,-ense (gentilicios) (adjective formation)
hiper- (excess of)	-ano,-án, -ol,-eño (adjective formation)
homo- (equal, similar)	-ino, -ecino,-áceo,-usco, -izo (color aprox.) (adjective formation)
in-, im-, i- (negation, lack)	U(ar), Iz(ar), Igu(ar), Ific(ar), Ec (er), E(ar) (verb formation)
infra- (under)	-ada, -ario, -eda, -dal, -edo, -ería, -aje, -ado (collective nouns formation)
inter- (between)	-mente (adverbs)
intra- (inside)	-ción,-ión, -miento (Verb to noun)
minus- (less)	-ión, -idad (adjective to noun)
mono- (one, unique)	-ismo (noun to noun)
multi- (many)	-izar (adjective to verb)
neo- (new)	
pluri- (many)	
poli- (many)	
pos-, post- (after)	
pre- (before)	
re- (repetition)	

retro- (backwards)	
semi- (middle, half)	
sub- (under)	
super- (over, superiority)	
trans- (on the other side)	

Source: *Lengua y Literatura 1*¹

Appendix 8: Most common English derivational morphemes

Prefixes	Suffixes
un-, re- (verb to verb)	-ish, -ous, -an, -esque, -ate, -ful, -ic, -like (noun to adjective)
a-, in-, un-, dis-, semi-, sub- (adjectives)	-al, -ance, -ation, -ence, -er, -ist, -ion, -dom (verb to noun)
auto-, ex-, mono-, bi- (nouns)	-ly (adjective to adverb)
	-ize, -ate, -ish, -n (noun to verb)
	-ness, -ity, -ism, -ion (adjective to noun)
	-able, -ive, -ory, -y (verb to adjective)
	-ship, -ity, -ian (noun to noun)
	-ish (adjective to adjective)
	-ible, -al, -ant, -ent (adjectives)
	-age, -ance, -ary, -ence, -ent, -hood (nouns)

Source: *Mills 1*

¹ http://lenguayliteratura.org/mb/index.php?option=com_content&task=section&id=88&Itemid=173

Appendix 9: Spanish inflectional morphemes

Inflectional Morphemes
-a, -o (gender): <i>niña/niño</i>
-s, -es, -ces (number): <i>niñas</i>
Mood (indicative, subjunctive, imperative): <i>tengo</i>
Tense (past, non-past): <i>tenía</i>
Person: (ellos) <i>tuvieron</i>

Appendix 10: English inflectional morphemes

Inflectional Morphemes
-s (third person singular present): <i>cooks</i>
-ed (past tense): <i>cooked</i>
-ing (progressive): <i>cooking</i>
-en (past participle): <i>taken</i>
-s (plural): <i>girls</i>
-'s (possessive): <i>the girl's</i>
-er (comparative): <i>smaller</i>
-est (superlative): <i>the smallest</i>

Source: Fromkin, Rodman and Hyams 101