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OF SANTIAGO DE GUAYAQUIL**

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

TITLE OF PAPER

ANNOTATED TRANSLATION OF A PROMOTIONAL TOURISM AUDIOVISUAL
MATERIAL: “ESMERALDAS SORPRENDE TUS SENTIDOS”, AS A
CONTRIBUTION TO THE TOURISM INDUSTRY OF THE PROVINCE OF
ESMERALDAS.

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**SUBMITTED IN FULFILLMENT OF THE REQUIREMENT FOR
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TRANSLATION

PROJECT ADVISOR

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2019



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CERTIFICATION

We certify that this research project was presented by Kimberly Nicole Quiñonez Arroyo as a partial fulfillment of the requirements for the **Bachelor Degree in English Language with a Minor in Translation**.

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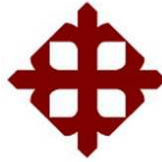
The Senior Project: Annotated translation of a promotional tourism audiovisual material: “Esmeraldas sorprende tus sentidos”, as a contribution to the tourism industry of the province of Esmeraldas, prior to obtaining the **Bachelor Degree in English Language with a Minor in Translation**, has been developed based on thorough investigation, respecting the intellectual property rights of third parties regarding citations within the corresponding pages whose sources are included in the bibliography. Consequently, this work is of my full responsibility.

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URKUND REPORT

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- Presentado: 2019-02-16 16:14 (-05:00)
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			https://doi.org/10.7202/009027ar
			https://doi.org/10.5772/99248
			Ethnography: An Introduction to Definition and Method, An Ethnography of Global Landscape...

At the bottom of the page, a snippet of text from the document is visible, discussing the music of the Mangrove area in Esmeraldas, Ecuador, and the role of the "Mysine" genre. The text includes phrases like "Aprendí de los Cayapas, los que ahora se denominan 'Chachi'", "Llegara Eloy Alfaro es dejarse llevar por una mezcla de colores y sabores únicos en todo Esmeraldas", and "MUSICA (MUSIC) ES MERALDAS En las playas del cantón Esmeraldas, todos pueden esbozar una sonrisa. Aquí está localizada la primera playa de país para personas con discapacidad. In the beaches of Esmeraldas, everyone may wear a smile on their faces. The first handicapped accessible beach can be found here. Un escenario natural bañado de ríos y de la alegría de sus habitantes. Por sobre todas las cosas, en Esmeraldas, nunca faltará una sonrisa. A natural scenery bathed in rivers and the joy of its inhabitants. Of everything in Esmeraldas, a smile is something you can never see too little of. 'Aunque esté lloviendo dentro, yo canto, para que me vean cantando'. 'Even though I cry from within, I sing, so people can hear me sing'. (MUSICA) (MUSIC) A mí me gusta todo lo de Esmeraldas, porque es mi tierra. La quiero porque es mi tierra". "I like everything in Esmeraldas, because it's my home. I love it because it's my home". MUSINE MUSINE Un breve viaje en gabbara nos lleva a Muisne, el Cantón Isla. A brief journey by barge leads us to Muisne, the island canton. "Tenemos la Reserva del Estuario, o sea de Manglar, que inicia desde Muisne hasta Cojimies". We have the Estuary Reserve, or Manglar, which starts from Muisne up to Cojimies". Aquí converge la tranquilidad de la vida en el Manglar con hermosas playas y la adrenalina de los deportes extremos. Here, tranquility of life in the mangrove with beautiful beaches meets the adrenaline of extreme sports. "La gente es muy muy muy muy alegre, dinámica, muy tropical, ya que gozamos de este clima tan único que hay acá en nuestro Esmeraldas". "People are so very cheerful, charismatic and full of rhythm because we have such a unique climate here in Esmeraldas". QUININDE QUININDE Quininde es un lugar de gente callida y emprendedora que...



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DEDICATIONS

To Brenda J. Peart,
for being the main idea igniter for this project from the very beginning. Thank you for all the joy and good vibes.

To Miss Sara,
for believing in me despite the academic hurdles showcased along my school life.

To my English Primary students,
for teaching me that the best things portrayed in life are the ones done with patience and love.

To all the people involved in this process, who in one way or another have helped me achieve my goal.



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ABSTRACT

The present paper aims to demonstrate how different features found in specific texts affect the word choice made by the translation professional. The material analyzed for this project is a tourism-related one. In this, two main functions can be found – a phenomenon known as hybridization - the ones that influence and account for the translator's choices. In order to establish a starting point, an appropriate approach must be selected, one made thorough an analysis and taking into consideration the ethnographical elements used throughout the text and type and function of the same. Having in mind that this is an audiovisual material, one of the most used modes and the one employed to make a rendering into a target language is subtitling. This task requires from the translator to adapt to certain technical and linguistic restrictions, inherent to the process, such as speed constraints and the need of economy of words.

Keywords: ethnographical elements, text typology, function of the text, tourism discourse, constrains in subtitling, audiovisual material.

INTRODUCTION

Culture plays an important role in the construction of people's world perspective. The only way in which one would understand culture is through experience and knowledge. Tourism material contains information addressed to audience in general, but especially to a foreign audience. It does not only inform about the characteristics of a place, but also assumes a seductive power, trying to convince a certain group to visit a destination.

The content and the linguistic features embedded in audiovisual materials influence the discourse used in these kinds of text. The features account for the kind of information being transmitted, which is one related to culture. The translation endeavor, in this sense, serves as a communication bridge where culture can become one and be shared by different people, shaping their world view. In discussing the above, directionality is very important in tourism translation; sometimes the L1 of the subtitler and the lack of expertise in his L2 may affect the final product, producing communication problems due to the absence of naturalness and accuracy in the target text.

Regarding the functionality of the text, it is worth noting its relevance in the translation field as the methodology and strategies to be applied in the rendering. They depend on the feature of a given text, since it has to be somehow replicated in the target text. According to Newmark (1988),

the translator has to determine the intention of the text and the way in which it is presented to decide what methodology can be used.

Also, in the case of the product to be offered through the elaboration of the present research paper, the translator must take into consideration all the constraints that subtitling bears, as it is mode to be used to translate this material because of its versatile characteristic, being that the main reason why it is the most used mode to translate audiovisual material.

With all these in mind, this research project is an attempt to contribute to the tourism industry in Ecuador, offering a product directed to a foreign audience, prepared after a thorough analysis that comprises all the aspects abovementioned and that affect the choices made in order to ensure the author's intentionality is kept and successfully carried to the target text.

1. PROBLEM STATEMENT

Communication is recognized as being a matter that can be taken for granted sometimes but that has an important impact on the way the world is perceived as well. Effective communication can be achieved if the correct skills and strategies are applied. When translating from one language to another, especially regarding cultural information, it is significant to tackle the ethnographic elements of the source text since the aim of the process is to comprehend and acknowledge the importance of a specific culture through expressions that can transmit the subject matter.

In audiovisual material, the comprehension of the features that will build a bridge between one culture and the other is necessary, particularly if these two are opposite. Esmeraldas is a city rich in tourism that deserves to be discovered not only by Ecuadorians or Latin Americans, but also by native English speakers that have no idea that this small province exists. In Ecuador, especially in Esmeraldas, information available in English is scarce despite the fact that English is among the most spoken languages worldwide. The importance of this language has increased throughout the years and it is necessary to highlight that English-speaking countries are getting more interested in Latin American culture, which represents an advantage and a challenge for those in charge of promoting what these countries and their cities have to offer to foreigners and nationals.

2. JUSTIFICATION

The purpose of this project is to explain how the textual features found in the Tourist Promotional Video of Esmeraldas affect the strategic and decisions and detail choices of the translator in an attempt to render effect for effect and achieve an operative function; i.e. persuade the audience to become interested in the sight promoted. The tourist material analyzed presents terminology that is commonly used in persuasive contexts; furthermore, it also contains considerable information that results helpful to understand Esmeraldas culture and background such as dialects and native terminology.

Esmeraldas, also known as "*La provincial verde*" due to its lush vegetation, has become a must visit destination for those who are willing to enjoy the warmth and Afro-Ecuadorian cultural wealth. In a powerful tourist city like Esmeraldas, the presence of foreigners encourages the interest in accomplishing an assimilation and approach of the foreign visitors to the culture and traditions while maintaining the necessary cultural and linguistic relation that is relevant for the field when a tourist visits a different country. The translation of the video is a contribution to the tourism industry since it can obtain the attention of wider audiences due to the use of a language considered a Lingua Franca.

The video titled "*Esmeraldas sorprende tus sentidos*" makes usage not only of images and sounds, but more importantly, it makes usage of an

appropriate language that is an essential feature in this type of audiovisual material.

The text typology and skopos of the text will affect the word choice of the translator when rendering the video. Tourism marketing has become in one of the best and most useful tools to attract visitors.

The importance of this project is based on the communicative contribution that this promotional video will render not only to Spanish speaking countries but also to other countries where English, considered as a Lingua Franca, is the mother tongue or the second language. This can lead to an opportunity of developing an international tourism. The intention of the author is to persuade as well as inform about the magical destination that the province offers, a fact that may help this culture to be expanded and strengthen. All these purposes may only be achieved through the accurate translation of the source material into the target language so the initial message, which is to convince and encourage the audience to visit and have a closer look on the province, can be transmitted.

3. RESEARCH QUESTION

Which would be the most suitable strategies to apply when subtitling a promotional tourism material that contains culture-related elements as well as the inherent restrictions imposed by the abovementioned mode of translation?

3.1. SUBQUESTIONS

- What are some difficulties found while translating audiovisual material?
- How can difficulties present in subtitling be solved regarding audiovisual translations?
- How do the ethnographic elements in the video affect the translator's choice?
- What type of problems arise when translating material that contains informative and persuasive elements?
- What approach may the translator apply in the task of rendering a material that contains informative and persuasive elements?

4. OBJECTIVES

4.1. GENERAL OBJECTIVE

Provide the subtitling of the tourism material of the province of Esmeraldas, by means of applying the most suitable strategies when translating elements from tourism content taking into consideration some of the ethnographic elements that might affect the translator's decision in order to support the tourism industry of the province of Esmeraldas.

4.2. SPECIFIC OBJECTIVES

- Analyze the tourism discourse of the source text to recognize elements that account for the ethnographic features present in the material.
- Identify the methodology to be applied during the translation process, depending on the function of the source text.
- Provide an audiovisual material for English-speaking audiences, after performing the corresponding analysis through annotations that justify the choices made during the translation process.

5. LITERATURE REVIEW

5.1. GENERAL OVERVIEW OF ESMERALDAS

According to an academic article published by the Autonomous Decentralized Government of the province of Esmeraldas (2011), Esmeraldas was discovered by Bartolomé Ruiz on September 21st, 1526 and proclaimed its independence on August 5th, 1820. When the Spaniards arrived in the province territories, they believed that there were mines containing a great amount of emeralds and therefore, they named the place after this gemstone. Inasmuch as they explored the area, the greenness of its jungle and rivers gave more emphasis to the choice of the name. In 1533, the wreck of a slave ship allowed the settling and presence of an active population of black people that merged with indigenous and white culture giving birth to a variety of cultural, musical, and dancing expressions.

Esmeraldas is a big mainstay for tourism in the country. Its beautiful beaches allow a greater flow of tourists. The wonders that the province owns in all the geographical context is complemented by the kindness of the people and the historical traditions that represent years of existence. In this way, these features allow the world to get excited about visiting Esmeraldas and its most incredible tourist attractions. The province has 7 cantons: Esmeraldas, Atacames, Eloy Alfaro, Muisne, Quinindé, Rioverde and San Lorenzo; each one of them represents a great tourism potential.

Most of the inhabitants are Afro-descendants, who stand out for their joy and rhythm when dancing and playing music. The main attraction are the beaches, but the province also has the tallest mangrove forest of the world as stated in an article published in 2014 by Ecuavisa. The height of the trees is about 164 and 229 feet and they are known as The Majagual Mangrove, located in Cayapas-Mataje Mangroves Ecological Reserve.

Esmeraldas is full of worthy landscapes awaiting to be explored and shared with the world. For instance, its beaches are fundamental for the artisanal fishing in the province, people working on land with their allies; a machete and a marimba, women cleaning up the Crustacean and dancing along the rhythm of tunes. The majority of people in Esmeraldas makes a living out of tourism, for this reason, it is important to highlight all the features of each canton so it can strengthen advertising.

5.2. BACKGROUND OF THE PROMOTIONAL VIDEO

“Esmeraldas sorprende tus sentidos” is a promotional video created and directed by the Prefecture of Esmeraldas. According to an oral interview made to Eduardo Gracia, head of the tourism department, the initial video was launched in 2010 and it presented the 8 cantons of the province, including *“La Concordia”* which years after became part of *“Santo Domingo de los Tsachilas”*. For this reason, the video had to delete the information about this canton and keep the 7 remaining. The advertising material has a wide offer of tourist services that enables tourists to feel amused by the different spots for entertaining while being relaxed by the sun, sand, sea,

breeze and even music. The way in which the language was used in this video, evokes a variety of feelings and sensations for the audience in general. The use of adjectives with positive connotation used throughout the advertisement and the testimonies given by native people are what embellish the production of the material.

The government of Esmeraldas promotes the fantastic climate, the natural elements and the gastronomy that are typical in the province. The video tries to bring the audience closer to Esmeraldas culture by presenting the qualities that make it unique and providing reasons for people to visit its most attractive sights. This audiovisual material displays the origins of the people and music, touristy places, folklore, traditions, gastronomy, and also it points out cultural iconic figures such as *Papa Roncon and Petita Palma* that constitute an important background for the province culture. The advertising material seeks to make the audience feel identified and gain more interest in knowing about the destination.

5.3. TEXT TYPOLOGY AND FUNCTION

Despite the fact that, in the translation field, not so much attention has been paid to the analysis of text and text typologies, it represents a primordial issue to be taken into consideration before translating a source material into a target one. It is important to know the function the text serves in order to find the most suitable method to use during the rendering of the aforementioned material, and to successfully transmit what the author aimed to convey in the source text.

According to Damska Prokop as cited by Puchała (2011), a text is a “communicative action” that works in a specific semantic scope to carry out a specific function, either informative, esthetic, pragmatic, etc. Thus, a text is considered also a product aimed at complying with a communicative function, taking into consideration an accurate interpretation of the reader.

Text can be classified into many categories. Many scholars have attempted to provide distinct taxonomies according to different aspects. In this case, the communicative application of the text is useful for translation analysis. Aristotle and Bühler coincided in that the typology of a text may depend on the object the author gives more focus on. These are: speaker, listener, thing referred to or the linguistic material (Puchała, 2011).

Table 1 Text Typology

Focus on the:	Type of text
speaker/sender	expressive
listener/receiver	persuasive
linguistic code	literary
representation of the realities of the world	referential

Source: Prepared by the author

In the book “Text Typology and Translation”, edited by Trosborg (1997), Nord presents a model for text typology that represents the functional analysis made during the translation process.

She takes into consideration the model posited by Buhler, and suggests the combination of it with the one presented by Czech functionalist, Roman Jakobson, to create a new model that contains four text typologies:

Table 2 Function of the text

Function	Intends to	Subfunctions
Referential	Make reference to objects and phenomena of the world	informative function, metalinguistic function, instructive function, teaching function.
Expressive	Express the sender's attitude or feelings towards the objects and phenomena dealt with in the text	Emotive function, evaluative function
Appellative	Appeal to the receiver's experience, feelings, knowledge, sensibility, etc. in order to induce him/her to react in a specific way	illustrative function, persuasive function, imperative function, pedagogical function, advertising function.
Phatic	Establish, maintain or finish contact	Salutational function, "small-talk" function, "peg" function.

Source: Prepared by the author

According to Trosborg as also by Puchala (2011), claims that a text may display more than one feature related to the types being distinguished. Thus, these types of texts may be regarded as *multifunctional*, and the main focus the author gives through a text, therefore the corresponding type

related to it, is considered the dominant one, while the other is considered a means. He presents the example of information that accompanies an advertisement with the intention of reinforcing persuasion. Puchala citing Hatim and Mason (2011), on the other hand, referred to this phenomenon as “hybridisation” and they reinforced the need for the translators to pay special attention to it in order to render a quality product.

In addition, Sager (1997) distinguishes two types of readers of a text: primary and secondary reader. An individual considered a *primary reader* is the one whom the author has in mind while producing the text, and the rest of the readers, not primarily considered by the author while producing it, are regarded as *secondary readers*. This becomes an important issue for translators, as they become the means to “interpret and match” the writer’s intentions and the secondary reader’s expectations of the text as well.

A review of this assertion serves as a means to highlight the importance of identifying text types, since the later contributes to recognize the function of the text, hence the author’s intention and reader’s expectations of the product being offered. (Puchała, 2011)

5.4. TOURISM DISCOURSE

Tourism is not only considered as a social and economic activity that offers services to people who travel outside their homes but also an intercultural activity that brings people, culture, languages and places together by offering tourism services in communicative and multilingual

situations in which there is a constant transfer of cultural and linguistic realities.

Translation in this sense serves as a tool to solve possible communication problems between native and foreign cultures due to the lack of awareness of the corresponding languages, thus, avoid misunderstandings and lack of information. In her article titled, *“Tourist Translations as a Mediation Tool: Misunderstandings and Difficulties”* (2011), Duran affirms that the language of tourism has just until now become a specialized field in translation. This because of two reasons: many disciplines are intertwined, therefore a diverse array of terms is employed in tourism discourse (geography, economics, history, sports, etc), and secondly, because the language employed may be considered general and low specialized as the target audience are non-specialists in the field.

Moreover, this type of discourse is multifunctional; that is, it has various communicative functions, which may range from informative to persuasive or argumentative. This type of discourse utilizes a vast range of stylistic, pragmatic and lexical features, a product of use of various registers and specialized terminology. All these aspects require that the translator make it a priority to carry cultural meaning to the target text, without leaving aside the aim of the original product, the source text (Gandin, 2013).

In her article “English in Tourism: A Sociolinguistic Perspective”, Fox (2008) also asserts that the two aims when creating tourism material are: to inform and to promote. These two purposes are realised through a communicative purpose, related to content.

Some ways to achieve this are, in the case of informing, making use of details about the tourist destination, a map of the destination showing tourist facilities and attractions, information about public transportation, references to other information material (calendar of events, map of trails, special offers, etc.). In the case of promoting, some ways to achieve this are targeted selection, purposeful organization and effective combination of verbal and visual elements in order to get precise semiotic messages. These two aspects are utilized together. For example, a piece of information about a given destination can, at the same time, be persuading the target audience to visit the place.

In tourist texts, some categories regarding types of lexicon can be differentiated (Durán, 2011):

- Major use of positive adjectives
- Major use of superlatives.
- Careful lexical choices of keywords that comply with tourist's expectations and also with various themes that draw the tourist's attention such as romanticism, happiness, hedonism, fun, fantasy, sea, sex, socialization, among others.

- Use of a technique called “linguaging” (Potter in Dann, 1996) that mainly consists on the use of foreign words and cultural references to add some exoticism.
- Use of comparison, testimony, humor

In regards to syntactic features, some elements are common and associated to this discourse:

- Nominalization (e.g. *when you arrive at the hotel > upon arrival at the hotel*)
- Use of passive forms (e.g. *the tour guide will show you all the major sights of the city > you will be shown all the major sights of the city*)
- Use of imperatives
- Use of present and past participle instead of full relative clause as premodifier (e.g. *the little town which is charming > the charming little town; one of the churches which is most fully decorated > one of the most fully decorated churches*)
- Use of the present simple tense, so as to create the illusion of an everlasting holiday (e.g. *Standing alone in the vast empty tract of the Salisbury plains and with origins dating back nearly 5,000 years, Stonehenge remains a place of wonder and mystery (Bath, Windsor & Stonehenge – brochure)*)
- Use of the present participle form of the verb in a relative clause (e.g. *the three tiers of frescoes which represent the life of Mary > the three tiers of frescoes representing the life of Mary*)

The intention of a tourism material is to provide information to the audience in general about the specific place that is being advertised. At the same time, it persuades this audience, and makes an invitation. These functions are presented through the lexical and syntactic techniques mentioned above, but also are expressed by the use of pictures, photos, symbols, etc, i.e. non-linguistic or non-verbal elements. These play a major role as they are considered to be the “trigger elements” that make tourists decide whether to visit a place or not and what to do during their stay (Duran, 2011).

5.5. AUDIOVISUAL TRANSLATION

The main feature in audiovisual material is that the message is transmitted through two channels, visual and auditory that can be either verbal and non-verbal. Even though written messages may also appear in an audiovisual material, the verbal information usually gets to the receptor orally and the visual elements is mostly based on moving images, written texts are also presented as a visual element, but this is static.

(AVT) or audiovisual translation, is a field within translation that did not seem so relevant some decades ago, however, since communication has been improving and spreading fast, more and more research and studies about the topic have been made (Orero, 2004).

Languages and culture in general are now becoming widespread, English is one of the world's most spoken languages and not everyone has access to it, hence, translation helps transferring this information according to the need of each society or individual. AVT involves translations of visual and verbal content such as images, dialogues, gestures, written text, music, sound effects, and this entire wrap up becomes a difficulty for the translator.

Among the most common forms to translate audiovisual material are dubbing and subtitling. Yeh states that even though, these two processes attempt to communicate, the main difference between both translation methods is that subtitling is clear and concise, while dubbing focuses on synchronize the target language as cited by Chen (2004).

Bartoll (2015), in his book *"Introducción a la traducción audiovisual"*, states that the two channels where the message is transmitted, visual and auditory, represent different codes of meaning. The significance of the text does not only come from its structure, but also from the conventions on which this narrative structure is built. Payrató claims that regarding the linguistic code, the morphological aspects are probably the ones that proportionally result less diverge from oral and written, formal and informal features as cited by Bartoll (2015). For example, the use of diminutives and augmentative with a positive or negative sense.

On the other hand, the paralinguistic codes include non-verbal features related to the expression of emotions such as intonation, rhythm, laughs, etc. The correct representation of paralinguistic signs in subtitling is through the use of typographic signs like italics, bold, exclamation and question marks.

5.5.1. SUBTITLING

English, as one of the major languages worldwide spoken, counts with many documents and information. Most of the multimedia production have been originally published in English and for this reason, subtitles are required. On the other hand, the Latin American market has been rapidly increasing and more English speakers are interested in learning about Spanish language and get closer to Latin American culture.

In O'Donovan's words, subtitling is no more and no less than the written translation of the speaker's voice on a screen from the source language to the target language. In addition to this, not only the voices are translated, but also written texts such as banners, titles, etc. In order to start the subtitling process, first the translator should analyze the video and define the time lapse of each line taking into consideration the constraints that this may bring. After that, the translation of the SL is carried out. It is very important that the subtitles are comprehensible for all viewers that means they have to be spotted at the same time as the audio appears.

The lines on screen should be read during a specific speed time, that is considering the maximum of characters allowed per line, the subtitles should not cross with any text included in the original video, and more importantly, that the message gets to the audience. After this whole process, a simulation is an option, here, corrections to the translation regarding words, structure, font, punctuation, etc. can be done. (O' Donovan, 2018)

Hervey, Higgings and Loughridge (2003), provide some rules to take into account during the spotting process in subtitling:

1. Provide two seconds on screen for single-line subtitles.
2. Provide four seconds on screen for double-line subtitles.
3. The second line on double-line titles should be shorter but comprehensible, keeping the same style as the first.
4. Titles cannot appear less than two seconds on screen.
5. Use italics for the voices off such as telephone calls or narrations.
6. Each line must be concise and understandable due to reading speed limitations.
7. For sentences that are divided more than once, use three suspension points. At the end of the first line and at the beginning of the next one.

Similarly, to the dialogues that appear in a film, the narration that appears in a video attempts to be plausible as well. The audiovisual text must show coherence between the visual and verbal narration. This situation forces the translation to be in accordance with the images presented because if not, the communicative intention might result affected. In this

context, the subtitler must be careful with the gestures that contribute to the culture.

5.5.2. RESTRICTIONS AND LIMITATIONS IN SUBTITLING

Subtitles can be somehow considered as a summary of the original language since, sometimes, all the dialogue does not have enough time to be read for its length. The translator might need to reduce or omit some words and even information to make it fit or find shorter equivalences in the target language (O' Donovan, 2018). One of the most common constraints presented when subtitling is the number of characters allowed per line. Each line has a specific timing on screen, therefore, the subtitles have to be completely comprehensible during this few seconds. Subtitles have to match according to the timing of the speaker because when these frames fail, the audience gets confused and there might be misunderstandings.

The subtitles must appear as soon as the speaker starts talking and disappear as soon as he finishes talking. The translator must take into considerations that the subtitles will help the viewer understand the message. The video contains audio and images, and the subtitles have to be read at the same time, therefore, they cannot create distractions otherwise the viewer will get confused, bored and lose interest. Martí stated that subtitling might also be affected by the differences in grammar structures. Considering both languages analyzed in this research paper, they differ from one another in terms that English language is more flexible than Spanish, hence, the subtitler often faces a word play in the original language so he/she has to

decide what strategy better applies for the target text to keep the style and rhythm, as cited by Durán (2012) .

5.6. METHODS IN TOURISM TRANSLATION

It is important to carry out the differentiation made in previous sections, since the translation professional must determine under which circumstances the text was prepared and the function it serves while undertaking the translation process. These aspects may contribute in the process of choosing the most suitable method to apply in the rendering to ensure the success and the correct transmission of the intention of the author.

According to Durán (2012), the type of language used in promotional tourism contents represent a very important part of the message that the author wants to transmit and therefore, it is generally called *subordinate translation*. Durán citing Fuentes Luque (2012) states that in this type of translation, the verbal and non-verbal elements intertwine and constitute an indissoluble whole, where pictures and text presented are closely related to each other and both display persuasive, poetic and even referential functions.

Tourism translation includes innumerable specific terms that, in most cases refer to the culture. For this reason, cultural elements have an important role in this type of translations. The challenging task for the translator is to make comprehensible the costumes, food, ideas and objects

characterized in the native culture to the target one. According to Maria Vittoria Calvi, as cited by Almela (2013), all the terms that carry a cultural meaning and that do not have an exact equivalent in the target language are known as cultural markers.

When translating cultural references in tourism texts, several translation problems arise, since, most of the time, the reality presented is nonexistent in the target culture. Promotional tourism videos or texts are characterized by these features, in the sense that they bring the tourist closer to the original culture of the text in all its aspects (gastronomy, music, costumes, autochthonous fauna, etc.). These try to differentiate the culture of the tourist from that of the destination point that it is being offered.

The translator is required then to explain the target audience what they are going to find when they ask for a typical food, the type of music or the possible meaning of a place or monument. The rendering for such terms generally remains the same as the source to add a cultural value/baggage and catch the attention of the reader and so that the tourist can recognize this word in the original language. This can be accomplished through the usage of adjectives with high positive connotations that result attractive and catchy. For that matter, the translator must stick to these lexical and syntactic features to provide a euphemistic and positive language used in tourism discourse in order to achieve the same effects in the final product.

As stated by Alizadeh (2011), when translating content related to culture, as tourism texts are, a translator may only need two basic translation strategies: domestication and foreignising, terms coined by Venuti (1995).

A wise use of both tools can help create a quality translation product, knowing when each one of them fits best. Domestication is achieved when the foreignness in the target texts is minimized; it means that all elements of the original text culture present in the source text are replaced by cultural aspects of the target culture. Some advantages of using this strategy are that the product preserves concision, what helps to keep the attention of the reader and makes understanding of the message easy. However, when using this strategy, many cultural and historical elements may be lost in the translation process (Alizadeh, 2011).

Foreignising, on the other hand, has as a priority being faithful to the central text, i.e. the source text. This faithfulness respects elements present in the source text such as cultural background, historical facts, geographical settings, aesthetic values, fabricated attractions and natural landscapes. When using this strategy, an upside encountered is that it helps to present cultural and historical factors of the source text while spreading some knowledge about these pieces of information to the target audience. Notwithstanding, making use of this strategy can result in the neglect of the reader's understanding and it may not be of great help when trying to attract more tourists (Alizadeh, 2011).

5.6.1. TRANSLATION STRATEGIES AND TECHNIQUES IN SUBTITLING CULTURE-SPECIFIC CONCEPTS

Translating terms attached to culture-specific concepts may sometimes posit some challenges to the translator, as these may bear untranslatability due to the fact that those concepts may be unknown in the target audience. Malenova (2015) asseverates that more challenges may appear during the process of subtitling, because of restrictions inherent to the task. In that regard, Newmark (1998) developed a list of translation strategies that are useful when engaging in the task of subtitling culture-related content:

Table 3 Strategies in culture-specific concepts

STRATEGY	DEFINITION
Transference	Transcription or transliteration of a ST word in the TT.
Naturalization	Adaptation of a SL word in pronunciation and morphology of the TL.
Cultural equivalent	Replacement of a cultural word in the SL with an equivalent in the TL.
Functional equivalent	Use of a culture-neutral word.
Descriptive equivalent	Compensation of the lack of accurate cross-linguistic equivalent in the TL, using more words that account for the explanation needed.
Componential analysis	“Comparing a source language word

	with a target language word which has a similar meaning but is not an obvious one-to-one equivalent, by demonstrating first their common and then their differing sense components.”
Synonymy	Use of the closest cross-linguistic equivalent in the TL.
Through-translation	Calque or loan translation.
Shifts or transpositions	Use of different syntax forms.
Modulation	Render of a text in compliance with current norms of the TL.
Recognized translation	Use of official or the generally accepted render of a word in the TL.
Compensation	Ensuring that semantic features not present in the rendering of a concept using a constituent in the TL is not lost and compensated in another part.
Paraphrase	More detailed explanation of a culture-related concept and that accompanies the text.
Couplets	Combination of two different procedures.
Notes	Addition of information in translation

Source prepared by the author

Additionally to these strategies, in the book *“Thinking German Translation”* by Harvey, Higgings and Loughridge (2003), two more strategies are taken into account: Generalization and Particularization.

Generalization refers to the omission of some semantic features and details embedded in the source text. The meaning will be wider and less specific than the ST. The second one, particularization, is the opposite. There is the addition of some particulars that are not present in the source text resulting in a narrower meaning in the target text. However, a translation loss is likely to appear as a result of the employment of either processes.

In regards to the compensation strategy, Hervey et al. provide some other specific techniques that are useful when trying to replicate the effect of the loss of semantic features present in the ST, in the TT “by means other than those used in the ST” (2003, p. 27). These are detailed as follows:

- Compensation in kind: This technique is applied when trying to “make up for one type of textual effect in the ST by another type in the TT.” (p. 28) There are three ways in which this technique may be exemplified: first, when explicit meanings in the ST have to be compensated for by implicit meanings in the TT; second, when connotative meanings in the ST have to be compensated for by literal meanings in the TT; and finally, when dealing with humor.

- Compensation in place: Making up for the loss of a semantic feature (effect) present in one part of the ST and replicating it in another place of the TT
- Compensation by merging: Encapsulating semantic features present in a long phrase of the ST into a short one.
- Compensation by splitting: Used when no accurate cross-linguistic equivalent is found in the TT and the translator has no other option but to employ more words in order to transfer the message.

5.7. SOCIOLINGUISTICS

According to Dann as cited by Fox (2008), tourism language constitutes a discourse on its own. Dann affirms that, in the language of tourism, many social functions can be found. The language of tourism is used as an instrument of customers' active involvement (not only in the process of consumption but also in the process of co-creating language that induces them to consume), it is used as well as a process of social control (by containing norms and values), it is used as a medium of socialization (employed by all stakeholders in development of their identities). Fox (2008) highlights the importance of taking into consideration sociolinguistics into the so-called new field of tourism discourse and tourism translation. She asserts that the use of this discipline would have a significant contribution to the transdisciplinarity of the latter.

5.8. ETHNOGRAPHY IN TRANSLATION

Ethnography is one of the most relevant methods to be applied in qualitative research. Throughout this method, it is possible to learn and understand the way in which a society or an individual behave. Ethnography allows to interpret every day behaviors, attitudes, costumes and even dialects and ways of speaking since it is focused on comprehend cultural codes of a specific group. Naidoo (2012)

Despite the many different scopes that this technique may have, the intentions will vary depending on the researcher's object of study. The characteristics might be the following:

1. Address the subject matter with the aim of interpreting and understanding a reality that interacts with a wider context in order to acquire knowledge and a theoretical approach more than solving practical problems.
2. Analyse and interpret the information that has been found (verbal and non-verbal) so as to comprehend what they do, what they say, what they think, as well as how they construe/perceive their world and what occurs in it.
3. An ethnographic study tackles a wider point of view in a social aspect studied from different perspectives: an inner outlook on the members of a group but also an external view, which is the researcher's own

interpretation. Furthermore, the traces in the life of people result in a tool for the construction of their personality.

Crapanzano states that the type of features that an utterance has challenges the translators to carry this effect in the target text as cited by Sturge (1997). If the text was supposed to be communicative, then it would not be a problem to translate the text with some variations as long as the message reaches the audience.

On the other hand, if it is a text where culture is implied, as it is in the case of this tourism video, that further than providing information about the city, it also persuades the audience, and attempts to convince them of all the wonders this small town has; the message and meaning in these particular cases must stay intact. It is a culture background that we can transfer from one language to another. Ethnographic translation cannot be rendered literally; this idea soon becomes imperceptible for the cultural elements involved in the text; the main idea would be the audience to experiment other cultures in a different perspective.

6. METHODOLOGY

As mentioned before, the video analyzed and translated for this project is "*Esmeraldas sorprende tus sentidos*". The video invites the audience to have a closer look on the joy and creativity of its people. Among the main touristy offers are the delicious gastronomy, the variety of rivers, beaches and landscapes and ancestral music and dances. The duration of the video is 0:08:35 and the content is organized in narrations and endorsements, which are displayed in that corresponding order. First, the narrator utilizes different language elements to describe the places, sounds, landscapes and emotions to trigger the attention of the audience at a first sight. Second, endorsements made by native people from each of the seven cantons complement such descriptions. These endorsements vary at some extent that native people promote their gastronomy, give additional information of the surroundings, or even explain their origins and their contribution to the culture. Each description and the word choice of the narrator engages with the sounds and the images shown during those specific parts, i.e. while the narrator talks about Esmeraldas music, the sound of marimba and ancestral African dances are displayed. Another of the many examples is also when food endorsements are mentioned, images about the delicious autochthonous gastronomy match according the descriptions given.

The video does not have relevant texts to be translated because most of the written language refer to proper names that do not need a rendering such as Atacames, Esmeraldas, Eloy Alfaro, etc.

It is very important to recognize the cultural markers and the usage of language in the audiovisual material so as to provide an accurate translation of the source text. Taking into consideration the scope of this research paper and bearing in mind the development of a product that accounts for this approach, some useful tools were considered so as to create a product that suits both the client's needs and the reader's expectations. First and foremost, a mix of different translation methods and strategies was required, and that had as a result a more suitable tool to tackle some issues about untranslatability and functionality of the text, having as a priority the reader or possible "customer". The approaches considered for this translation were communicative and semantic because of the nature of the original text. At some point, in order to keep the intentionality of the author, portrayed by means of the use of persuasive and informative function, which are found intertwined throughout the text, these methods were applied in succession. Additionally, a mixture of what domestication and foreignization have to offer was applied as well as considering other different techniques that are used as well in the translation of culture-related material. Since the source material is in audiovisual form, it requires an even more defined approach to rendering the text, because of the constraints inherent to this mode of translation, i.e. subtitling, and that are indicated in the previous section. As a result, a quality product was developed, accompanied by the reasons that account for choices made throughout the task or so-called annotations, essential information to provide in order to make a proper analysis.

7. FINDINGS

The strategies applied for the rendering of this audiovisual material are an effort to offer an information that will might be useful and accessible for the target audience, in accordance with the style, register, and intention in the source language. The subtitler needs to take into account the functional features of the source to be reproduced in the target text, accomplishing the objective or function of the original text. For this to happen, different strategies and techniques - in this case for culture-related texts - need to be applied, which have been developed aiming at facilitating the translator's endeavor.

That said, some extracts from the audiovisual material are presented below with their corresponding analyses, i.e. annotations, which also contained informed decisions made during the development of the target product.

Excerpt 1

ST	TT
<i>Esmeraldas sorprende tus sentidos</i>	<i>Esmeraldas awakens your senses.</i>

The main purpose of a slogan is to draw the attention of the reader while providing feelings of excitement and joy. This purpose or function needs to be replicated somehow in the rendering of the translator in order to ensure the target audience (English-speaking audience) has the same

reaction the original target audience (Spanish-speaking audience) may have had. *Awakens* best fits to the intention of the author, which is to appeal to the reader's emotions. This verb was selected over the literal equivalent *surprises* because if we do so, the rendering would sound unnatural and therefore the persuasive function cannot be accomplished.

The most suitable strategy to be used was synonymy since the rendering chosen is the closest cross-linguistic equivalent in the TL. It also produces certain musicality that makes the potential tourist become interested in the advertised destination. The choice made then becomes catchy and the author ensures the reader keeps it in their minds as well.

Excerpt 2

ST	TT
<i>Nuestro viaje por Esmeraldas, la provincia paraíso, comienza por Atacames.</i>	Our journey across Esmeraldas, the paradise land , begins in Atacames.

In discussing the aspect of making an effort to replicate function or intention of the text, sometimes a literal approach may not be useful when trying to succeed in this endeavor. If the choice of the subtitle, in the excerpt showed before, is to make a literal translation of this noun phrase, a semantic gap will be produced, since the phrase in the source text triggers some feelings in the reader due to its overelaboration. Additionally, English speakers would not perceive the message in the same way as the word “*province*” is not linked to their reality.

The intention of the author is to emphasize the beauty of this province, making it sound like a pleasant place to have fun in, being this a clear example of *functional equivalence*. The word choice of *land* over *province* was due to the neutral characteristic of this word; it is more general but there is also a semantic gap that does not necessarily implies a negative feature for the translation. The emphasis that the author wants to give is kept omitting some semantic features about factual information given in the word “*provincia*”.

However, in the case below, the geographical characteristics were kept and a *literal translation* was performed to ensure the informative function is carried over.

ST	TT
Un breve viaje en gabarra nos lleva a Muisne, el cantón isla .	A brief journey by barge leads us to Muisne, the island canton .

The author does not try to inform that the canton is an island per say but also tries to emphasize its appealing characteristics that will draw the audience’s attention.

Excerpt 3

ST	TT
Aquí, hermosas playas , sonrisas cálidas y momentos de diversión esperan su llegada.	Here, paradisiac beaches , warm smiles and fun times lie in wait.

Throughout the text, the author purposely makes use of different grammatical structures that account for the poetic function of the text while also fulfilling the persuasive function. Generally, in Spanish, the word order is *noun + adjective*. The author intentionally changes this structure to create semantic nuances linked to emotions, as in Spanish this structure helps to give that illusion. If the translator decides to use *beautiful* as the cross-linguistic equivalent for this adjective, the illusion is lost since the adjective is not strong enough to produce the same reaction. To compensate that, it is necessary to use an adjective that evokes a stronger feeling and highlights such feature. In this case, the qualifier *paradisiac* helps to keep that semantic nuance and compensates for the lack of equivalence in syntactic structures that account for this original author's strategy to create that illusion.

Excerpt 4

ST	TT
Bajo un entorno mágico, lleno de cautivantes elementos naturales y culturales, en la costa norte del Ecuador, hay un destino inigualable que te espera:	Surrounded by a magically alluring environment full of natural and cultural elements, located in the northern coast of Ecuador, a unique destination awaits you.

In the excerpt above, another illustration of the technique previously mentioned – compensation - can be found. The word *cautivante* is compensated by the use of the word *alluring* and it can be found in another place, something called *compensation in place*, where semantic features found in one part of the ST are moved to another place of the text so that the naturalness is not lost during the process of translation.

When discussing the characteristics associated to tourism discourse, as presented in previous sections of the literature review of this research project, a clear example is found in the text under analysis. The word “*inigualable*” is encountered in the text and it was translated as *unique* in the rendered product. *Unique* was used, instead of an adjective that may have a negative connotation, as it is the case of the possible equivalent, *incomparable*, because the latter bears a negative quality as a result of the employment of the prefix *in*, which means the opposite of something. In creating tourism discourse, the author seeks to sound enchanting and entice a target population with harmonious words. Also, the adjective *alluring*, drives the reader’s attention from the very beginning of the text.

Excerpt 5

ST	TT
<p><i>El ceviche ya está bien preparado y si desea puede servírselo no más. ¡Pruébelo! ¡Pruébelo! Y usted va a disfrutar del mejor ceviche aquí en el cantón Atacames.</i></p>	<p><i>This ceviche is ready to eat, you can try one now if you want. Come on, try some! You will taste the best ceviche, here in Atacames.</i></p>

A large part of the audiovisual material analyzed contains testimonies, a common characteristic of tourism discourse as well. This feature is a tool used to connect the potential tourist to the destination's reality, so they feel interested in knowing more about these people and their traditions, costumes, manners, food, among other information that is necessary to know. Testimonies ideally have to sound as natural as possible to the target audience in order to shorten the distance between both cultures. The first exclamation, "*pruébelo*", has been compensated by its replacement with a more natural expression in the target language such as *come on*. The local is making use of the verb in its imperative form so as to encourage the tourist to buy and experience one of the best typical dishes in the area.

In these testimonies, factual information and terms related to a specific area are used. It is important that the terminology that has a cultural baggage remains the same, for instance the words "*ceviche*", "*marimba*" "*Cayapas*" and "*chillanguita*" are carried over into the target text, in this way, the reader will associate the words in the original text and will understand more about the culture as also showed in the excerpts below. In this case, a strategy called *transference*, was utilized to keep the exoticism inherent in the text. With this, the informative function is carried to the target text and the audience will be informed of what the destination has to offer.

ST	TT
<p><i>Yo soy uno de los gestores de la Marimba aquí en la provincia. Aprendí de los Cayapas, los que ahora se denominan "Chachis"</i></p>	<p>"I am one of the Fathers of Marimba here in Esmeraldas. I learned from the Cayapas, the ones we know today as the "Chachi people"</p>

Excerpt 6

ST	TT
<i>Es muy rico en gastronomía, nosotros tenemos un marisco que sale del mar hacia la olla. Langostino, echando la chillanguita para que le haga el toque final”.</i>	Our foods are rich and flavorful. We have seafood that goes from the sea to the pot. A shrimp, adding chillanguita to make the final touch”.

The renderings of cultural references in tourism texts are considered a translation problem because they refer to a reality different from the target audience. This type of terminology generally remains as it is in the source language to add said exoticism and arouse the reader’s interest for this new reality. Cultural–related terms are words belong to a language from a specific culture, like “*chillangua*”. This is an herb originary from the Ecuadorian Amazon and it is part of the traditional food of Esmeraldas. Also, this word makes use of a morphological feature that adds emotion to its referent, that is the use of the diminutive.

Excerpt 7

ST	TT
Sinónimo de mar, sol, brisa y arena. Paradisiaco lugar y destino obligado para quienes visitan la provincia de Esmeraldas	A natural symphony of sea, breeze, sun and sand. This is a paradise and a must visit destination for those who visit Esmeraldas.

Tourism discourse is characterized as well by the utilization of lexical choices of keywords, and that the author benefits from, because these word choices seek to draw the potential tourist's attention through the imagery provoked in the reader's mind. The objective of this type of discourse is to enhance the product or tourist service about what is being offered and tempt a specific audience to visit the place. Promotional tourism texts carry a language full of positive connotations. Hereupon, the vocabulary and word choice used tries to transmit optimism, joy and comfort. The choice made (natural symphony), though being a longer constituent and affecting the technical restrictions of subtitling, seeks to transfer that function and to try to sound natural to the target audience.

It is important to notice that the word "*sinónimo*" was not translated as synonym because the latter does not carry the same connotation as in the source word. There is a loss in the semantic features present in the term, however, this action was compensated somehow by the preservation of the persuasive function. In Spanish, all the compared characteristics are presented by the author as meaningful definition of Esmeraldas. On the other hand, when talking about a *natural symphony*, it is perceived that Esmeraldas is a result of all these aforementioned features. The phrase is still persuasive regardless the semantic gap.

Excerpt 8

ST	TT
En este cantón, la fe, las tradiciones y ancestrales bailes delegados de África, se mueven al ritmo mágico de Papá Roncón .	In this region, faith, costumes, traditions and ancestral dances inherited from Africa, move along with the magical rhythm of Papa Roncon .

One of the most remarked characteristics in tourism texts is also the regular use of historical facts and celebrities' references from the source culture. Cultural markers are verbal or non-verbal elements, which have a cultural heritage for a specific group and, when they come into contact with other culture through translation, they add certain interest to the target audience.

It is not accurate to find a cross-linguistic equivalent in the target language, *Papá Roncón* is a symbolic icon of music in Esmeraldas and therefore, it will lose this cultural baggage. This is a clear example of the aforementioned concept. The method applied in this case is foreignization since the priority is to maintain the reader informed and the strategy that follows is transference.

Excerpt 9

ST	TT
<i>A mí me gusta todo lo de Esmeraldas, porque es mi tierra. La quiero porque es mi tierra".</i>	<i>"I like everything in Esmeraldas, because it's my home. I love it because it's my home".</i>

The noun used by the speaker in this context is not referring only to the piece of land where she lives, it also contains an emotional connotation. When hearing this word in Spanish and given in the appropriate context, the term triggers some feelings that the equivalent land would not provoke. "mi tierra" refers to the place where she feels comfortable in, where she has shared memorable experiences, where she has the sensation of peace. The literal translation of this term will cause a serious semantic gap and for that reason, compensation in kind and particularization were applied. The purpose is to make up for the intention of the text.

Excerpt 10

ST	TT
<i>"Tenemos la Reserva del Estuario, o sea de mangle, que inicia desde Muisne hasta Cojimés".</i>	<i>We have the Estuary Reserve, I mean the mangrove estuary, which starts from Muisne up to Cojimies".</i>

At a discourse level, the use of discourse markers is very common, this makes the dialogue sound more natural and fluent. It plays an important role in managing the flow of the discourse. The best technique to be used is synonymy since it has the expression with similar or identical range of literal

meaning in the target language. The most accurate equivalent for this discourse was “I mean”, it is used before rephrasing a sentence. What the speaker meant is that the mangrove estuary has a reserve. In Spanish, especially in spoken language, it is often common to be explicitly structured, but this loss needs to be compensated by the addition of the word “estuary” that is what the speaker is referring to.

Excerpt 11

ST	TT
Y si nos alejamos del ruido de la ciudad, descubriremos a la joya de Quinindé, La Laguna de Cube , que provee de vida a uno de los ecosistemas más grandes de la provincia.	And, if we stray away from the noise of the city, we will discover the jewel of Quininde, La Laguna de Cube , which provides life to one of the largest ecosystems in the province.

It is important to highlight that throughout the video, proper names regarding culture-specific terms or autochthonous places can be found. An appropriate technique for these issues is to foreignize; to maintain the phrases or words in the original language so as to keep the essential features that characterize the source text. It generally happens because the target culture does not have a cross-linguistic equivalent to convey the same meaning. The decision of not translating these terms causes the reader to be more related with the destination because if he/she manages to visit the advertised place and ask about it specifically, the name of the place would need to be mentioned in Spanish so as to be understood and correctly guided.

CONCLUSIONS

As a conclusion, it is worth stressing out that the process of translating tourism texts is not an easy task due to the complexity of its discourse and use of language. The linguistic elements in these types of material might seem easy to reproduce and transmit, but tourism discourse is considered a specialized language in a manner that it makes usage of specific terminology and features that accomplish a specific purpose. Tourism material is the bridge through which people from a different culture perceive the latter, as this material becomes a calling card of the must-visit destination.

For this reason, the translation of the audiovisual tourism material has to be direct, accurate, and engaging because any mistake made during the process can result in the lack of interest for the future visitors of the destination. The proper rendering of the promotional tourism audiovisual material will make the information available to a wider audience, not only in Spanish-speaking countries.

The purpose of tourism discourse is to present the destination advertised in the best possible way in a sense that it provides the tourist the feeling of relax, excitement and exceptionality through a complex system of language usage. to be utilized in order to meet with the persuasiveness of the text.

Subtitling is one of the most common modes of audiovisual translation. The main objective of the text is to persuade as well as entertain the target audience, therefore, the transfer of these functions posits several challenges in the translation task, even more in this mode of translation such as subtitling; for this reason, the subtitles have to be clear and concise. The translator needs to provide the information presented in a way that the reader can easily comprehend and enjoy the video at the same time. Difficulties arise because some source terminology does not have an equivalent in the target text due to the variety in the culture realities and the translator must tackle this and reproduce the main message regarding also the constraints of speed and space.

This research project highlights the importance of an in-depth analysis of an audiovisual material, which includes explaining the features that will affect the translator's word choice and applying the most suitable strategies and techniques to accomplish the main objective of tourism discourse.

RECOMMENDATIONS

Tourism material is the bridge through which people from a different culture perceive the latter, as this material becomes a calling card of the must-visit destination. In this regard, it is recommended that the professional in charge of this task has full expertise on how to carry the cultural knowledge of L1 into the target text having as a priority the field and the function of the original text.

In order to provide a trustworthy work, it is very important to first interpret and analyze the function of the text. Once the translator has this knowledge, he/she will have to come to a decision of what methodology fits better for the text. The strategies applied then are essential since they help the text to convey the message and intention of the author.

The purpose of tourism discourse is to present the destination advertised in the best possible way in a sense that it provides the tourist the feeling of relax, excitement and exceptionality through a complex system of language usage. Having said that, a suitable recommendation in this case would be to ensure that all sources used in order to have a clear picture or idea of what is being transmitted are reliable, since in many cases the translator may not have the necessary knowledge of what is being said, therefore they will have to read up to concepts or units of knowledge being used, without setting aside the playful language to be utilized in order to meet with the persuasiveness of the text.

Difficulties arise because some source terminology does not have an equivalent in the target text due to the variety in the culture realities and the translator must tackle this and reproduce the main message regarding also the constraints of speed and space. Because of this, it is advised that the time devoted to the technical aspect of subtitling – which is spotting – is an adequate one; this task is not an easy one and takes time, and if not done properly, the final product will be affected. It would fail at conveying the author's purpose and message and the target audience would have a hard time understanding what is being showed in screen, if, for example, a subtitle does not match with the speaker's voice.

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APPENDICES

FINAL PRODUCT

ST	TT
Bajo un entorno mágico, lleno de cautivantes elementos naturales y culturales, en la costa norte del Ecuador, hay un destino inigualable que te espera.	Surrounded by a magically alluring environment full of natural and cultural elements, located in the northern coast of Ecuador, a unique destination awaits you.
Esmeraldas Sorprende tus sentidos”.	Esmeraldas awakens your senses.
ATACAMES	ATACAMES
<i>“Entre nosotros mismos nos queremos, somos cariñosos, la gente sobre todo aquí en nuestro cantón es muy amable. El 80% vivimos de la pesca y del turismo”.</i>	<i>“We all love one another. We are affectionate. People from our town especially, are kind. 80% of our people make a living from fishing and tourism”.</i>
Nuestro viaje por Esmeraldas, la provincia paraíso, comienza por Atacames. Aquí, hermosas playas, sonrisas cálidas y momentos de diversión esperan su llegada.	Our journey across Esmeraldas, the paradise land, begins in Atacames. Here, paradisiac beaches, warm smiles and fun times lie in wait.
<i>Los mejores platos típicos los encuentra aquí en el cantón Atacames. Todo el marisco es fresco; concha, camarón, ostión, pescado, mixto. El ceviche ya está bien preparado y si desea puede servírselo no más. ¡Pruébalo! ¡Pruébalo! Y usted va a disfrutar del mejor ceviche aquí en el cantón Atacames.</i>	<i>The best typical dishes can be found in Atacames. All the seafood here is fresh; seashell, shrimp, oyster, fish, mixed dishes. This ceviche is ready to eat. You can try one now if you want. Come on, try some! You will taste the best ceviche, here in Atacames.</i>
Sinónimo de mar, sol, brisa y arena. Paradisiaco lugar y destino obligado para quienes visitan la provincia de Esmeraldas	A natural symphony of sea, breeze, sun and sand. This is a paradise and a must visit destination for those who visit Esmeraldas.
ELOY ALFARO	ELOY ALFARO
Llegar a Eloy Alfaro, es llegar a un lugar de mezclas.	Coming to Eloy Alfaro is reaching a place of blends.
Aquí, la risa se funde con el sonido de la naturaleza.	Here, laughter merges with the sounds of nature.
En este cantón, la fe, las tradiciones y ancestrales bailes delegados de África, se mueven al ritmo mágico de Papá Roncón.	In this town, faith, traditions and inherited ancestral African dances, go along with the magical rhythm of Papa Roncon.

<i>Yo soy uno de los gestores de la Marimba aquí en la provincia. Aprendí de los Cayapas, los que ahora se denominan "Chachis"</i>	<i>"I am one of the Fathers of Marimba here in Esmeraldas. I learned from the Cayapas, the ones we know today as the Chachi people"</i>
Llegar a Eloy Alfaro es dejarse llevar por una mezcla de colores y sabores únicos en todo Esmeraldas.	Coming to Eloy Alfaro means to be allured by a mix of colors and flavors unique in all Esmeraldas.
<i>"El famoso batido".</i>	<i>"The famous shake"</i>
(MÚSICA)	(MUSIC)
ESMERALDAS	ESMERALDAS
En las playas del cantón Esmeraldas, todos pueden esbozar una sonrisa. Aquí está localizada la primera playa de país para personas con discapacidad.	In the beaches of Esmeraldas, everyone may wear a smile. The first handicapped accessible beach can be found here.
Un escenario natural bañado de ríos y de la alegría de sus habitantes. Por sobre todas las cosas, en Esmeraldas, nunca faltará una sonrisa.	A natural scenery bathed in rivers and the joy of its inhabitants. Of everything in Esmeraldas, a smile is something you can never see too little of.
<i>"Aunque esté llorando por dentro, yo canto, para que me vean cantando".</i>	<i>"Even though I cry from within, I sing, so people can hear me sing".</i>
(MÚSICA)	(MUSIC)
<i>A mí me gusta todo lo de Esmeraldas, porque es mi tierra. La quiero porque es mi tierra".</i>	<i>"I like everything in Esmeraldas, because it's my home. I love it because it's my home".</i>
MUISNE	MUISNE
Un breve viaje en gabarra nos lleva a Muisne, el cantón isla.	A brief journey by barge leads us to Muisne. The island canton.
<i>"Tenemos la Reserva del Estuario, o sea de mangle, que inicia desde Muisne hasta Cojimíes".</i>	<i>We have the Estuary Reserve, I mean, the mangrove estuary, which starts from Muisne up to Cojimies".</i>
Aquí converge la tranquilidad de la vida en el Manglar con hermosas playas y la adrenalina de los deportes extremos.	Here, tranquility of life in the mangrove with beautiful beaches meets the adrenaline of extreme sports.
<i>"La gente es muy muy muy muy alegre, dinámica, muy tropicales, ya que gozamos de este clima tan único que hay acá en nuestro Esmeraldas".</i>	<i>"People are so very cheerful, charismatic and full of rhythm because we have such a unique climate here in Esmeraldas".</i>

QUININDÉ	QUININDÉ
Quinindé es un lugar de gente cálida y emprendedora que invita a ser descubierta. Y si nos alejamos del ruido de la ciudad, descubriremos a la joya de Quinindé, La Laguna de Cube, que provee de vida a uno de los ecosistemas más grandes de la provincia.	Quininde is a place of warm and enterprising people waiting to be discovered. And, if we stray away from the noise of the city, we will discover the jewel of Quininde, La Laguna de Cube, which provides life to one of the largest ecosystems in the province.
<i>“Son 112.65 hectáreas, la profundidad va de 4 metros, hay 8, 25, hasta 45 metros”.</i>	<i>“The area is about 112.65 hectares, the depth of the lake goes from 13 feet, there are 26, 82, up to 147 feet”.</i>
Un rincón para la meditación y reflexión en paz y unión con la naturaleza.	A corner for meditation and reflection in peace and union with nature.
RIOVERDE	RIOVERDE
<i>“Tenemos unas cascadas en Medianía, en la parte centro de Rioverde, es una parte de montaña diríamos nosotros”.</i>	<i>“We have waterfalls in Mediania, in the central part of Rioverde. We call it part of the mountain”.</i>
En Rio Verde, un impresionante entorno natural de cascadas y ríos se entreteje con la historia y el origen de nuestros pueblos.	In Rio Verde, an impressive natural environment of waterfalls and rivers is interwoven with the history and the origin of our towns.
<i>“Es muy rico en gastronomía, nosotros tenemos un marisco que sale del mar hacia la olla. Langostino, echando la chillanguita para que le haga el toque final”.</i>	<i>“Our foods are rich and flavorful. We have seafood that goes from the sea to the pot. A shrimp, adding chillanguita to make the final touch”.</i>
Sazonada con los sabores del mar y la tierra, la gastronomía de Rioverde, como toda Esmeraldas, es un verdadero placer.	Seasoned with flavors from sea and land, the gastronomy of Rioverde, as in the whole province, is a true delicacy.
SAN LORENZO	SAN LORENZO
Esmeraldas comienza y termina en el paraíso.	Paradise exists where Esmeraldas begins.
Al pie de la selva y bañada por profundas aguas azules, se encuentra San Lorenzo, tierra de ríos y ferrocarriles. Desde aquí, y tras un breve viaje en canoa nos adentramos en un mundo de magia y aventura.	At the foot of the jungle and bathed by deep blue waters, San Lorenzo, land of rivers and railways is located. From here, and after a short canoe trip, we enter a world of magic and adventure.

En San Lorenzo, el impresionante entorno natural se vuelve uno con la historia.	In San Lorenzo, the stunning natural surroundings become one with history.
Puentes, rieles y caminos nos muestran la lucha eterna del hombre y la implacable de la naturaleza.	Bridges, rails and roads show us the eternal struggle of man and the relentless nature
Naturaleza pura, culturas vivas, mar, ritmo, sabores y mucho más te esperan en una provincia que siempre tiene algo nuevo por descubrir y que seguro te cautivará.	Pure nature, living cultures, sea, rhythm, flavors and much more await you in a province that always has something new to be discovered and that will surely captivate you.
<i>Esmeraldas, sorprende tus sentidos.</i>	<i>Esmeraldas awakens your senses.</i>

SPOTTING LIST

1

00:00:00,000 --> 00:00:02,300

[music]

2

00:00:02,320 --> 00:00:04,100

Surrounded by a magically alluring environment

3

00:00:04,220 --> 00:00:07,440

full of natural and cultural elements,

4

00:00:07,600 --> 00:00:09,940

located in the northern coast of Ecuador

5

00:00:09,940 --> 00:00:12,580

a unique destination awaits you.

6

00:00:13,880 --> 00:00:16,920

Esmeraldas awakens your senses.

7

00:00:25,640 --> 00:00:27,520

Pacific Ocean

8

00:00:32,860 --> 00:00:35,040

[plunges]

9

00:00:36,720 --> 00:00:40,160

We all love one another. We are affectionate.

10

00:00:40,160 --> 00:00:43,420

People from our town especially, are kind.

11

00:00:43,420 --> 00:00:46,080

80% of our people make a living from fishing and tourism.

12

00:00:48,200 --> 00:00:53,220

Our journey across Esmeraldas, the paradise land, begins in Atacames.

13

00:00:55,320 --> 00:01:01,660

Here, paradisiac beaches, warm smiles and fun times lie in wait.

14

00:01:02,400 --> 00:01:06,060

The best typical dishes can be found in Atacames.

15

00:01:06,060 --> 00:01:07,480

All the seafood here is fresh.

16

00:01:07,500 --> 00:01:10,580

Seashell, shrimp, oyster, fish, mixed dishes.

17

00:01:10,580 --> 00:01:14,000

This ceviche is ready to eat. You can try one now
if you want.

18

00:01:14,000 --> 00:01:15,260

Come on, try some!

19

00:01:15,300 --> 00:01:19,340

You will taste the best ceviche
here in Atacames.

20

00:01:20,960 --> 00:01:24,680

*A natural symphony of sea, breeze,
sun and sand.*

21

00:01:25,800 --> 00:01:28,260

This is a paradise and a must visit destination...

22

00:01:28,440 --> 00:01:31,140

...for those who visit Esmeraldas.

23

00:01:31,140 --> 00:01:33,140

[music]

24

00:01:42,060 --> 00:01:45,840

Arriving at Eloy Alfaro is reaching a place of blends.

25

00:01:47,280 --> 00:01:51,380

Here, laughter merges with the sounds of nature.

26

00:01:55,600 --> 00:01:58,740

In this town, faith, traditions

27

00:01:59,580 --> 00:02:01,740

and inherited ancestral African dances...

28

00:02:02,260 --> 00:02:05,260

...go along with the magical rhythm of Papa Roncon.

29

00:02:06,820 --> 00:02:10,400

*I am one of the Fathers of Marimba
here in Esmeraldas.*

30

00:02:10,400 --> 00:02:12,700

I learned from the Cayapas,

31

00:02:12,700 --> 00:02:15,340

the ones we know today as the Chachi people.

32

00:02:17,340 --> 00:02:18,680

Coming to Eloy Alfaro...

33

00:02:19,060 --> 00:02:22,760

means to be allured by a mix of colors and flavors...

34

00:02:22,760 --> 00:02:24,980

...unique in all Esmeraldas.

35

00:02:26,820 --> 00:02:28,000

The famous shake.

36

00:02:28,320 --> 00:02:30,500

[marimba playing]

37

00:02:53,500 --> 00:02:58,580

*In the beaches of Esmeraldas,
everyone may wear a smile.*

38

00:02:58,760 --> 00:03:04,400

*The first handicapped accessible beach
can be found here.*

39

00:03:07,540 --> 00:03:09,720

[plunges]

40

00:03:10,420 --> 00:03:15,560

*A natural scenery bathed in rivers
and the joy of its inhabitants.*

41

00:03:16,780 --> 00:03:18,820

<i>[drums]</i>

42

00:03:21,660 --> 00:03:24,940

<i>Above all else in Esmeraldas, a smile is something... </i>

43

00:03:25,040 --> 00:03:27,200

<i>...you can never see too little of.</i>

44

00:03:27,740 --> 00:03:29,700

<i>Even though I cry from within,</i>

45

00:03:29,960 --> 00:03:33,580

I sing, so people can hear me sing.

46

00:03:41,900 --> 00:03:45,820

<i>I like everything in Esmeraldas
because it's my home.</i>

47

00:03:46,080 --> 00:03:48,060

<i>I love it because it's my home.</i>

48

00:03:56,420 --> 00:03:59,900

<i>A brief journey by barge
leads us to Muisne.</i>

49

00:03:59,940 --> 00:04:01,780

The island canton.

50

00:04:02,760 --> 00:04:06,580

We have the Estuary Reserve, I mean,
the mangrove estuary...

51

00:04:06,580 --> 00:04:09,100

...which starts from Muisne up to Cojimies.

52

00:04:10,640 --> 00:04:16,240

Here, tranquility of life in the mangrove
with beautiful beaches

53

00:04:16,240 --> 00:04:19,120

meets the adrenaline of extreme sports.

54

00:04:25,960 --> 00:04:30,700

People are *so very* cheerful, charismatic
and full of rhythm

55

00:04:30,700 --> 00:04:35,740

because we have such a unique climate
here in Esmeraldas.

56

00:04:35,820 --> 00:04:37,740

<i>[music]</i>

57

00:05:04,920 --> 00:05:08,580

<i>Quininde is a place of warm
and enterprising people </i>

58

00:05:08,900 --> 00:05:11,100

<i>waiting to be discovered.</i>

59

00:05:17,700 --> 00:05:20,080

<i>And, if we stray away from
the noise of the city,</i>

60

00:05:20,080 --> 00:05:22,780

<i>we will discover the jewel of Quininde.</i>

61

00:05:23,040 --> 00:05:24,680

<i>La Laguna de Cube...</i>

62

00:05:24,680 --> 00:05:30,400

<i>...which provides life to one of the largest ecosystems
in the province.</i>

63

00:05:35,180 --> 00:05:39,160

<i>The area is about 112.65 hectares.</i>

64

00:05:39,740 --> 00:05:42,400

The depth of the lake goes from 13 feet.

65

00:05:42,400 --> 00:05:45,940

There are 26, 82, up to 147 feet.

66

00:05:46,160 --> 00:05:51,060

*A corner for meditation and reflection
in peace and union with nature.*

67

00:06:10,140 --> 00:06:15,620

*We have waterfalls in Mediania,
in the central part of Rioverde.*

68

00:06:17,060 --> 00:06:20,060

We call it part of the mountain.

69

00:06:22,060 --> 00:06:23,200

In Rio Verde,

70

00:06:23,400 --> 00:06:27,060

*an impressive natural environment
of waterfalls and rivers...*

71

00:06:27,100 --> 00:06:30,740

...is interwoven with the history

and the origin of our towns.</i>

72

00:06:35,960 --> 00:06:38,220

<i>Our food is rich and flavorful.</i>

73

00:06:38,220 --> 00:06:43,080

We have seafood that goes
from the sea to the pot.

74

00:06:43,160 --> 00:06:47,540

Adding chillanguita to make the final touch.

75

00:06:47,720 --> 00:06:50,760

<i>Seasoned with flavors from sea and land,</i>

76

00:06:50,760 --> 00:06:56,080

<i>the gastronomy of Rioverde, as in the whole province,
is a true delicacy.</i>

77

00:07:14,280 --> 00:07:17,560

<i>Paradise exists where Esmeraldas begins.</i>

78

00:07:18,800 --> 00:07:22,560

<i>At the foot of the jungle and bathed
by deep blue waters,</i>

79

00:07:22,560 --> 00:07:26,960

San Lorenzo, land of rivers and railways is located.

80

00:07:33,220 --> 00:07:36,480

From here, and after a short canoe trip,

81

00:07:36,480 --> 00:07:39,360

we enter a world of magic and adventure.

82

00:07:44,520 --> 00:07:45,740

In San Lorenzo,

83

00:07:45,800 --> 00:07:50,300

*the stunning natural surroundings
become one with history.*

84

00:07:51,220 --> 00:07:53,500

Bridges, rails and roads...

85

00:07:53,840 --> 00:07:58,120

*...show us the eternal struggle of man
and the relentless nature.*

86

00:08:09,480 --> 00:08:10,680

Pure nature.

87

00:08:10,720 --> 00:08:12,000

Living cultures.

88

00:08:12,060 --> 00:08:17,240

*Sea, rhythm, flavors and much more
await you in a province...*

89

00:08:17,320 --> 00:08:20,060

that always has something new to be discovered...

90

00:08:20,060 --> 00:08:22,160

...and that will surely captivate you.

91

00:08:23,420 --> 00:08:26,840

Esmeraldas awakens your senses.



DECLARACIÓN Y AUTORIZACIÓN

Yo, **Kimberly Nicole Quiñonez Arroyo**, con C.C: # 0804331544 autora del trabajo de titulación: **Annotated translation of a promotional tourism audiovisual material: “Esmeraldas sorprende tus sentidos”, as a contribution to the tourism industry of the province of Esmeraldas** previo a la obtención del título de **Licenciatura en Lengua Inglesa con mención en Traducción** en la Universidad Católica de Santiago de Guayaquil.

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f. _____

Nombre: **Quiñonez Arroyo Kimberly Nicole**

C.C: **0804331544**



REPOSITORIO NACIONAL EN CIENCIA Y TECNOLOGÍA

FICHA DE REGISTRO DE TESIS/TRABAJO DE TITULACIÓN

TÍTULO Y SUBTÍTULO:	Annotated translation of a promotional tourism audiovisual material: “Esmeraldas sorprende tus sentidos”, as a contribution to the tourism industry of the province of Esmeraldas.		
AUTOR(ES)	Quiñonez Arroyo, Kimberly Nicole		
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INSTITUCIÓN:	Universidad Católica de Santiago de Guayaquil		
FACULTAD:	Artes y Humanidades		
CARRERA:	Lengua Inglesa		
TÍTULO OBTENIDO:	Licenciatura en Lengua Inglesa con mención en Traducción		
FECHA DE PUBLICACIÓN:	18 de marzo de 2019	No. DE PÁGINAS:	48
ÁREAS TEMÁTICAS:	TRANSLATION, TOURISM		
PALABRAS CLAVES/ KEYWORDS:	ethnographical elements, text typology, function of the text, tourism discourse, constrains in subtitling, audiovisual material.		
RESUMEN/ABSTRACT (150-250 palabras):			
<p>The present paper aims to demonstrate how different features found in specific texts affect the word choice made by the translation professional. The material analyzed for this project is a tourism-related one. In this, two main functions can be found – a phenomenon known as hybridization - the ones that influence and account for the translator’s choices. In order to establish a starting point, an appropriate approach must be selected, one made thorough an analysis and taking into consideration the ethnographical elements used throughout the text and type and function of the same. Having in mind that this is an audiovisual material, one of the most used modes and the one employed to make a rendering into a target language is subtitling. This task requires from the translator to adapt to certain technical and linguistic restrictions, inherent to the process, such as speed constraints and the need of economy of words.</p>			
ADJUNTO PDF:	<input checked="" type="checkbox"/> SI	<input type="checkbox"/> NO	
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