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# Translation of temporal dialects in the dubbed versions of Shakespeare films\*

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## ABSTRACT

This paper intends to provide a thorough analysis of some linguistic features of Early Modern English present in three Shakespeare movies and how they have been transferred in the Spanish translation for dubbing. To achieve it, a close observation of forms of address, greetings and other archaic formulae regulated by the norms of decorum of the age has been carried out.

The corpus used for the analysis: *Hamlet* (Olivier 1948) and *Much Ado about Nothing* (Branagh 1993), highly acclaimed and rated by the audience as two of the greatest Shakespeare movies. A more recent version of *Hamlet* (Branagh 1996)—the first unabridged theatrical film version of the play—will be analyzed too in the light of the translation choices, and the results will be compared with those of the other two films.

KEYWORDS: Shakespeare; *Hamlet*; *Much Ado about Nothing*; audiovisual translation; literary films; temporal dialects.

### La traducción de los dialectos temporales en las versiones dobladas de las películas shakespearianas

RESUMEN: El objetivo del presente artículo es analizar en detalle algunas de las formas lingüísticas del Inglés Moderno Temprano presentes en tres películas de temática shakespeariana, y el modo en que se han vertido en la traducción para el doblaje al español. Para ello se ha llevado a cabo un estudio de las formas de cortesía, saludos y otras fórmulas arcaicas reguladas por las normas del decoro de la época.

El corpus analizado incluye *Hamlet* (Olivier 1948) y *Much Ado about Nothing* (Branagh 1993), consideradas por el público y la crítica como dos de las mejores películas de obras de Shakespeare. En

### A tradução de dialetos temporais nas versões dobradas de filmes shakespearianos\*\*

RESUMO: O presente artigo visa proceder a uma análise detalhada de algumas formas linguísticas do inglês do princípio da Idade Moderna em três filmes de temática shakespeariana e do modo como estas foram traduzidas para a dobragem em espanhol. Para esse efeito, levou-se a cabo um estudo atento de fórmulas de cortesía e de cumprimento, assim como de outras fórmulas arcaicas reguladas pelas normas de decoro da época.

O corpus analisado inclui *Hamlet* (Olivier 1948) e *Much Ado about Nothing* (Branagh 1993), considerados pelo público e pela crítica como dois dos melhores filmes de obras de Shakespeare. Analisa-se também

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\*\* Translation into Portuguese by Miguel Ramalhete.

tercer lugar, se ha analizado también una versión más reciente de *Hamlet* (Branagh 1996), la primera versión íntegra de la obra teatral llevada a la gran pantalla, con una reflexión sobre las decisiones tomadas en la traducción, comparándolas en algunos casos con las adoptadas en las dos primeras.

PALABRAS CLAVE: Shakespeare; *Hamlet*; *Much Ado about Nothing*; traducción audiovisual; películas literarias; dialectos temporales.

uma versão mais recente de *Hamlet* (Branagh 1996)—a primeira versão íntegra desta peça para cinema—à luz das escolhas de tradução, e os resultados serão comparados com os dos outros dois filmes.

PALAVRAS-CHAVE: Shakespeare, *Hamlet*, *Much Ado about Nothing*, tradução audiovisual, filmes literários, dialetos temporais.

## 1. Introduction

The present article deals with language variation in literary films. Of all the types of dialects which have been traditionally distinguished—geographical, temporal, social, standard/nonstandard and idiolects (Hatim and Mason 1990, 39–45; Agost 1999, 127–31)—this paper focuses on temporal dialects. Temporal dialects show language variation through time and the linguistic uses and fashions of one period or another. In the same way as the reader must come to terms with the language of the time in order to read the literature of the past, the translator must have a solid linguistic background of the source and target languages and then “determine whether an imitation of the source-text style could be an appropriate way of achieving the intended function and what effect this will have” (Nord 1997, 93). The translator of audiovisual products faces the problem of having to transfer some of the morpho-syntactic structures, lexical choices and word order patterns of an earlier period (as many as the film adaptation retains in the original version) to the norm and uses of the target language. The aim of this paper is to analyze some of the Early Modern English forms present in the films and look into the tools employed by the audiovisual translator to give a linguistic flavor of Shakespeare’s language in the Spanish dubbed version.

## 2. Corpus

Initially, the films analyzed for this piece of research were *Hamlet* (Olivier 1948) and *Much Ado about Nothing* (Branagh 1993), highly acclaimed and rated by the audience as two of the greatest

Shakespeare movies.<sup>1</sup> A tragedy and a romantic comedy, respectively, both are the first sound films of the plays in English. As a matter of fact, *Much Ado about Nothing* is one of the most financially successful Shakespeare films ever released and Olivier's *Hamlet* is the Shakespeare film that has received the most prestigious awards. The analysis of these two productions has been recently enriched with that of a third added to the corpus: *Hamlet* (Branagh 1996), one of the best Shakespeare film adaptations ever made.

### 3. Methodology of analysis

This paper intends to look into the use and meanings of the forms of address offered in the original (English) version of the three films, seeing in detail, in the first place, the use of second person pronouns as well as the use of titles and how they have been transferred in the Spanish translation for dubbing. Secondly, greetings, expressions of farewell and other Early Modern English linguistic forms that appear in the three films will be analyzed.

Several viewings of the three films were initially carried out, followed by a thorough collection of the linguistic forms to be analyzed. The observation of the treatment of such forms in the OV

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<sup>1</sup> *Much Ado About Nothing* (1993) was nominated for the Palme d'Or at Cannes Film Festival the same year. In 1994 it won the London Critics Circle Film Awards for British Producer of the year. It was also nominated Best Feature by the Independent Spirit Awards (1998).

Olivier's *Hamlet* (1948) was the first British film to win the Academy Award for Best Picture. It received the award for Best Actor, as well as the Golden Lion at the Venice Film Festival, among other prizes. It is also the first sound film of the play in English. However, it proved controversial among Shakespearean purists, who felt that Olivier had largely altered the four-hour play into just two hours' worth of content.

Branagh's *Hamlet* (1996) was nominated by the Academy in 1997 for Best Writing, Screenplay Based on Material Previously Produced, Best Art Direction-Set Decoration, among others. It was also nominated for BAFTA Film Awards (1997); for the detail of all the nominations and awards, see <http://www.imdb.com/title/tt0116477/awards> (last accessed August 2017). Critics in Spain referred to it as a stunning adaptation of Shakespeare's text where Branagh displayed his talent in an awesome masterpiece. However, the film went almost unnoticed in Spain, probably due to its unusual length (four hours) and to its markedly literary script. Actually, as Pedro Moral (2016) has pointed out, Shakespearean films have been real box-office successes in Spain are precisely those which have least to do with the writer's style (as is the case of *Shakespeare in Love* or *Romeo and Juliet*).

and the TT versions reveals to what extent the Spanish translation for dubbing in the three films succeeds in conveying the meaning intended by the playwright and in contributing to take the audience back to the Renaissance. The study also includes considerations on the translation techniques applied. Last but not least, Astrana Marín's literary translation has been taken as a helpful reference for comparison with the dubbed product.

### *3.1. Analysis of forms of address*

#### **3.1.1. Second person pronouns in Early Modern English and their translation**

Among the linguistic tools used in Early Modern English that showed the relationship between the characters the second person pronoun usage stands out. In Elizabethan English there was a choice between the familiar *th-* and the deferential *y-* to refer to a singular addressee, a use dating from the thirteenth-century. Since then, the second person plural forms (*y-forms*) began to be used with a singular meaning in circumstances of politeness or formality (Algeo 2010; Blake 1996, 219; Corrie 2006, 107; Görlach 1991, 85).

The analysis takes into account two concepts used by Brown and Gilman (1989) for their most influential study of address forms: the power pronoun semantic and the solidarity semantic; the polite or *y-* form would be used to address a singular social superior as well as an equal who belonged to the upper classes. Therefore, *y-forms* were used to indicate social distance or respect. The original singular *th-* forms would be used to address a social inferior as well as for reciprocal address among the lower classes.

In Early Modern English there was a remarkable fluctuation between 'you' and 'thou' to address a single hearer, frequently expressing thereby shifts of feeling. Thus, the *th-* form gradually acquired the condition of marked form, associated with a rising of emotional temperature in a social interaction and connoting passion, familiarity, or disrespect, all context-bound interpretations. 'You', in turn, would be reserved for public, fashionable and polite address. The bases of power are varied: gender, age, social status, etc. Power equals would be expected to give and receive the same pronoun (Hornero Corisco 2006).

In Present Standard English, however, there is only one form, ‘you’, with a singular or plural value. The use of ‘you’ as the only pronoun of address obscures those former differences of number and of social status which are still maintained in other European languages.<sup>2</sup>

As Hatim and Mason state (1997, 68; Mason 2001) transferring the meaning of the shift between the two personal pronoun forms is a familiar problem for screen translators:

in languages which have distinct pronouns of address to encode addresser/addressee relationship [...] a switch from the use of one form to the other form may in itself constitute a potential FTA—to the addressee because the sudden reduction of the social distance between him or her and the speaker may be unwelcome; and to the speaker because he or she runs the risk of being rebuffed by non-reciprocal use by addressees.

As to the forms of address in Spanish at the time, Fontanella de Weinberg (2000, 1412) states that ‘vos’ still worked as a respectful form of address in formal contexts, in what was known as its “ancient use,” given that it kept the characteristic value of ‘vos’ in the Middle Ages. Similarly, Frago García underlines the fact that “las formas de tratamiento de respeto dedicadas al superior o que entre sí se intercambian los miembros de la minoría dominante sean ‘vuestra señoría’, ‘vuestra merced’ o ‘vos’ realizado por un vocativo de respeto” (2005, 300). Moreover, the need to show a higher degree of affection or camaraderie or even the intention to denigrate the addressee would lead to a shift in the use of the pronominal forms, and here the Spanish *t*-forms could fulfil the goal (Frago García 2005, 296).

Before proceeding with the analysis it must be clarified that the totality of *t*- and *y*- forms in English and their translation into Spanish in the three films has been considered. Astrana Marín’s translation has been provided in those cases where it succeeds in

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<sup>2</sup> It is a fact, however, that outside the standard, some varieties of English (Nevalainen 2006, 194) establish a useful formal distinction between a single and plural addressee, although these data are not generally acknowledged by contemporary grammarians. These variants are not usually recorded, except in colloquial registers. Katie Wales (1996) offers a thorough study on (non)-standard pronoun forms from a pragmatic and functional point of view.

taking the reader back to Shakespeare's days, as a contrast to what is seen in the translation for dubbing.

### ***Much Ado about Nothing***

Of the total number of *y*-forms (24) in the comedy *Much Ado about Nothing*, all are translated as *v*-forms in Spanish, as in

Example 1 (00:11:20)

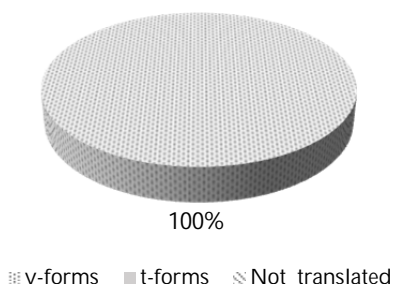
[Leonato to Don John]

OV: Let me bid *you* welcome, my lord.

TT: Dejad que *os* dé la bienvenida, señor.

The translation maintains, in this sense, the deferential form of the original line. Notice also that the *v*-form chosen, 'vos', is archaic in Spanish now, 'usted' being the form currently used.

Figure 1. The translation of *y*-forms in *Much Ado about Nothing*



There is, therefore, consistency in the translation of *y*-forms, the expected treatment from Speaker to Hearer (henceforth S and H). The use of a *v*-form provides a flavor of earlier times, as the translator has chosen an earlier (no longer used) form of Spanish.

Moreover, there is not a single occurrence of the 'ye' form in the original version. In Early Modern English 'ye' was frequently used as the subject (either with a plural meaning ('you') or with a singular, deferential function). The script writer may have thought it to be too archaic, too strange to a twentieth-century audience, overlooking the historical linguistic evidence and trying instead to

attract the general audience with a more accessible linguistic product.

As to the *th*-forms (35) in *Much Ado about Nothing*, eight are translated as *t*-forms (22.8%), as in the scene when Dogberry, the constable of Messina, addresses Borachio—one of Don John’s associates—in a clear attempt to abuse the knave under arrest using linguistic means.

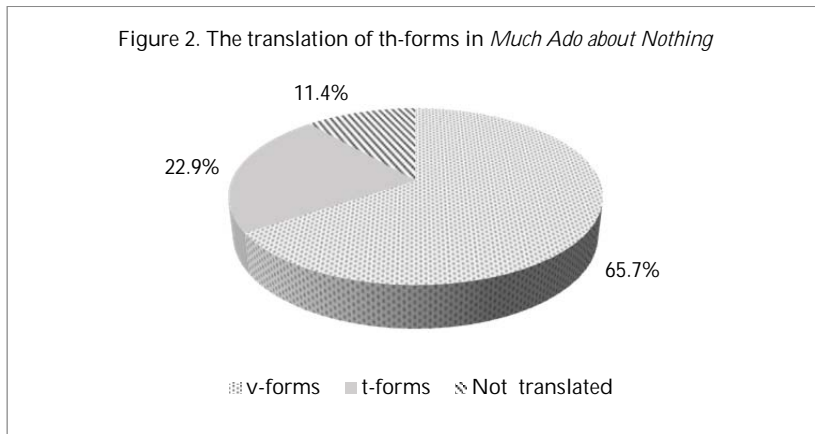
Example 2 (01:13:00)

OV: I do not like *thy* look, I promise *thee*.

TT: No me gusta *tu* facha, *te* lo aseguro.

Or, when Beatrice holds an imaginary conversation with Benedick in which she declares her love for him.

But the majority (23) are translated as *v*- forms (65.7%), as shown in Figure 2.



Example 3 (00:12:49)

[Claudio to Benedick]

OV: *Thou* thinkest I am in sport. I pray *thee*, tell me truly how *thou* likest her.

TT: *Creéis* que no hablo en serio. Quiero saber lo que de verdad *opináis*.

This option reveals that in the Spanish dubbed version there is a breach in the linguistic norm. The English version shows the



closeness of two friends, by means of the *th*-forms, but this proximity disappears in the Spanish translation. The translation is not conditioned by lip synchrony or time restrictions. In Astrana Marín's literary translation, however, "*Piensas que estoy de broma. Te suplico me digas con franqueza lo que te parece*" (1974, 12), the intended closeness is evidenced.

The following example shows that when they are courting, Benedick addresses Beatrice with *th*-forms, but this intimacy is not reflected in the translation for dubbing, so the Spanish audience cannot perceive this shortening of distance expressed by linguistic means:

Example 4 (01:31:49)

OV: I will live in *thy* heart, die in *thy* lap and be buried in *thine* eyes. And moreover, I will go with *thee* to *thy* uncle's.

TT: Quiero vivir en *vuestro* corazón, morir en *vuestro* seno y ser enterrado en *vuestros* ojos. Y además, ir con *vos* a ver a *vuestro* tío.

Notice that the TT presents a longer discourse and lip synchrony is not taken into account, even though this is a medium close-up shot. The soundest reason for the recurrent translation of *th*- as *v*-forms in the dubbed version may be the intention to take the audience back to the Renaissance, and in order to achieve it a touch of formality is given to the discourse between S and H with the aid of these pronominal forms. The original version presents friends '*th*-aging' each other (e.g., Claudio to Benedick, Don Pedro to Benedick, Benedick to Don Pedro, Don Pedro to Claudio); a person with a higher position in the social scale to another on a lower step; and lovers in an intimate situation. The Spanish audience cannot perceive, however, the companionship between speaker and addressee that the English version makes explicit by means of the use of the more friendly *th*-forms. Moreover, shifts of address between characters are revealed by these linguistic means in the original version. Thus, Benedick addresses Don Pedro (a close friend of his) with a deferential *y*- in public, showing by this means respect for his higher rank but also anger, marking distance when he does not agree with Don Pedro's behavior.

Example 5 (01:17:57)

OV: My lord, for *your* many courtesies I thank *you*.

TT: Alteza, *os agradezco vuestras cortesías*

At the end of the play, however, the spirit of camaraderie is recovered in the source text, with a return to a *th*-form that Benedick utters addressing Don Pedro again as a friend:

Example 6 (01:39:56)

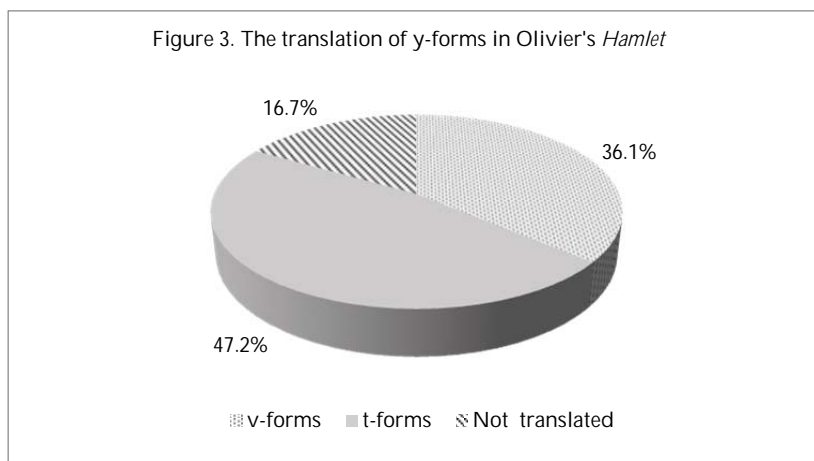
OV: Get *thee* a wife!

TT: ¡*Buscaos* esposa!

The shift of treatment is not reflected in the translation for dubbing, so the Spanish audience is not aware of that change in mood between S and H. Notice, however, that Astrana Marín's translation does reflect the intended shift: "¡*búscate* mujer!" (1974, 61).

### Olivier's *Hamlet* (1948)

Of a total number of 36 *y*-forms in Olivier's *Hamlet* thirteen (36.1%) are translated as *v*-forms in Spanish, 17 (47.2%) as *t*-forms and six were not translated as a form of address (16.7%).



Only one *v*-form and three *th*-forms have been included in the target text where none of them is found in English; moreover, they cannot be considered as instances of compensation in the translation of this audiovisual text.

Noteworthy is the fact that the King addresses Hamlet with *y*-forms in public, following the linguistic etiquette to show respect to a prince, even if the speaker is the highest authority. Moreover, the

use of the ‘royal we’ formula—the purpose of which is to mark the speaker’s authority, a sense of his own importance—accompanies the speech of King Claudius in Olivier’s film version:

Example 7 (00:11:08)

[King to Hamlet, in public]

OV: But now, *our* cousin Hamlet, and *our* son,<sup>3</sup> how is it that the clouds still hang on *you*?

TT: Y ahora, sobrino Hamlet e hijo *nuestro*, ¿por qué se ciernen sobre *tí* esas nubes?

Immediately after this, the queen addresses Hamlet with *th*-forms, showing tenderness and a higher degree of affection:

Example 9 (00:11:20)

[Queen to Hamlet, in public]

OV: Good Hamlet, cast *thy* nightly colour off and let *thine* eye look like a friend on Denmark.

TT: Buen Hamlet, deja ya *tu* negro luto, *ven* como amigo al rey de Dinamarca.

The translation does not distinguish between king and queen, using the *t*-form in all cases. We observe in this film a greater percentage of occurrences in which the *y*-form has been rendered as a *t*-form in the Spanish translation for dubbing. This is not the case in *Much Ado about Nothing*, as seen above.

The translator possibly opted for *t*-forms in these cases to show affection from the S to the H (King to Laertes, King to Hamlet, Queen to Hamlet, etc.).

At this point it is worth observing how the translation for dubbing reflects interesting differences in address between characters—such as those illustrated above—and shifts of address of the same S towards the H, as in the following cases:

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<sup>3</sup> The “royal we” is not present here in Branagh’s version (in fact, it is not present in the Folio), but the addressee receives a *t*-form in Spanish, too. Example 8 (00:13:58):

OV: But now, my cousin Hamlet, and my son [...] how is it that the clouds still hang on *you*?

TT: Y *tú* mi sobrino, Hamlet, y también mi hijo [...] ¿cómo es que *sígues* aún con ánimo tan sombrío?

At the official reception the King first addresses Laertes by means of a respectful *y*-form in public, but then switches to a *th*-form, perhaps trying to approach him more affectionately. The translation, however, does not make a difference—showing a *t*-form in all cases. With this levelling in the translated product the audience is missing changes in the characters' mood.

A thorough analysis of the TT reveals another example and of special interest: the scene in the queen's closet, after the theatre performance. She rebukes her son for having offended the king with the performance:

Example 10 (01:26:12)

[Gertrude and Hamlet]

OV

HAMLET Now, mother, what's the matter?

QUEEN Hamlet, *thou* has *thy* father much offended.

HAMLET Mother, *you* have my father much offended.

QUEEN Come, come, *you* answer with an idle tongue.

HAMLET Go, go, *you* question with a wicked tongue.

The queen starts talking to Hamlet as a mother naturally talks to her son, affectionately. Then she switches to a *y*-form in reproach, showing distance. Hamlet uses the respectful and distant *y*-throughout the exchange, although the Spanish audience hears the *t*-form and is therefore unable to perceive these nuances of feeling conveyed by linguistic means.

TT

HAMLET Madre, ¿qué *te* ocurre?

QUEEN Hamlet, *has* ofendido gravemente a *tu* padre.

HAMLET Eres *tú* quien ha ofendido a mi padre.

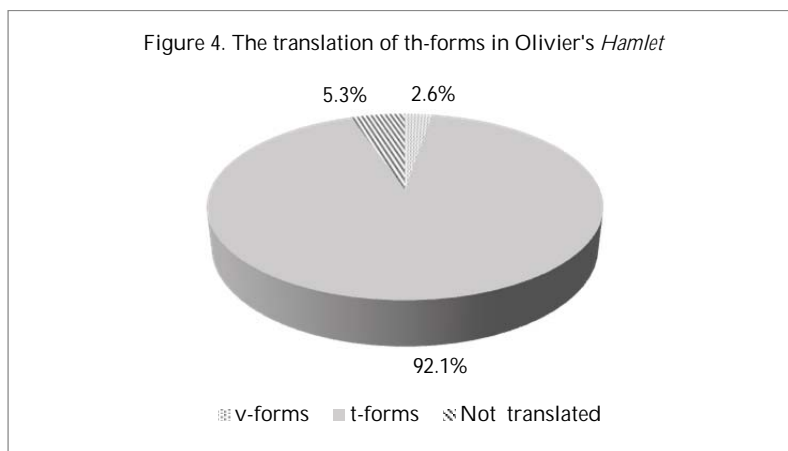
QUEEN Vamos, vamos, *respondes* con lengua insolente.

HAMLET venga, venga, *preguntas* con lengua perversa.

As all her speech is translated uniformly, her *t*-treatment to Hamlet unaltered, the audience misses some revealing changes in her mood with respect to her son.

Similarly to what has been commented for *Much Ado about Nothing*, there are no occurrences of the *ye* form in this film, as presumably the script writer thought it would sound too archaic and difficult to understand by the general audience. Where 'ye' is expected, 'you' replaces it.

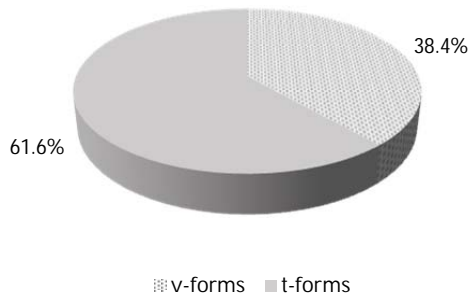
Most of the *th*-forms of address in Olivier's version are translated as *t-* in Spanish: 35 (92.1%), and only one is translated as *v-* (2.6%). Two are not translated (5.3%).



### Branagh's *Hamlet* (1996)

The fact that Olivier's *Hamlet* made many alterations and excisions to the play sparked controversy among Shakespearean purists. Moved by curiosity as to how different the results could be in the 1996 film, released nearly 50 years later than Olivier's, this version, the first unabridged theatrical film version of the play, running for 232', was the third to be analyzed. Among the four Academy Award nominations the film received, one went for its adapted screenplay, by Kenneth Branagh. The lines are based on Shakespeare's 1623 Folio.

The analysis showed that a total number of 183 *y*-forms in Branagh's film *Hamlet* (38.44%) are translated as *v*-forms in Spanish (compare to 36.1% in Olivier's). Despite the long span of time between both film versions of *Hamlet*, there is not a remarkable difference in the treatment of the *y*-forms in the Spanish dubbed version.

Figure 5. The translation of y-forms in Branagh's *Hamlet*

A larger percentage, 61.55%, are translated as *t*-forms (293) (compare to 47.2% in Olivier's). Here the difference is more marked. Looking into the reasons that lead to this percentage difference we discover that the length of the film itself is the answer: the passages where Polonius holds a conversation with Reynaldo, or Hamlet with Rosencrantz or Guildenstern are omitted in Olivier's version. Similarly, the long conversations held between Polonius and his son Laertes, then with his daughter Ophelia or the dialogue between brother and sister are markedly shorter in the 1948 version of the film. These and more passages showed the deferential *y*- in the original English version but have been transferred into Spanish by means of the *t*-form, which conveys a higher degree of closeness between S and H, a more patronizing mood on behalf of the S, or camaraderie between the two characters involved.

Branagh's film also provides interesting changes in mood in some characters, conveyed by linguistic means. As an example, in Act 3, Scene 1, after Hamlet's soliloquy, there is an encounter between Hamlet and Ophelia. She addresses Hamlet with *y*-forms (showing respect for the prince), which are translated as *v*- forms in Spanish:

Example 11 (01:33:31)

OV: OPHELIA My lord, I have remembrances of *yours* that I have longed long to redeliver. I pray *you* now receive them.

TT: Señor, tengo recuerdos que me *disteis* y que hace tiempo deseo devolver<sub>os</sub>. Os ruego que los aceptéis.

Hamlet, however, moves from an initial *y*-

Example 12 (01:34:19)

OV: Are *you* honest? (...) Are *you* fair?

TT: ¿*Eres* honesta? (...) ¿*Eres* bella?

to *th*- in anger:

(01:35:58)

OV: If *thou* dost marry, I'll give *thee* this plague for *thy* dowry: be *thou* as chaste as ice, as pure as snow, *thou* shalt not escape calumny. Get *thee* to a nunnery, go, farewell.

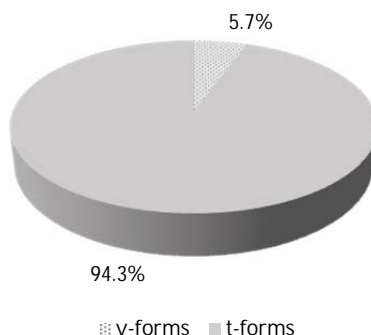
TT: Si alguna vez *te casas* ésta será mi maldición para *tu* dote: que *tú*, casta como el hielo, pura como la nieve, no logres escapar a la calumnia. *Vete* a un convento, *ve*, adiós.

And then goes back to *y*- in the English version, despising Ophelia.

The Spanish dubbed version does not reflect that change in mood, employing *t*-forms from the beginning. As a result the Spanish speaking audience misses part of Shakespeare's intended meaning.

The *th*-forms of address in Branagh's version are mostly translated as *t*- in Spanish: 233 (94.33%) (compare to 92.1% in Olivier's).

Figure 6. The translation of *th*-forms in Branagh's *Hamlet*



Worth mentioning here is the fact that the ghost is addressed as 'thou', possibly in fear. 'Thou' was found in dramatic address and invocation to (super-) natural forces (Wales 1996, 77). The Spanish translation renders the corresponding *t*-form:

Example 13 (00: 03:07)

OV: HORATIO By heaven, I charge *thee* speak.

TT: Por el cielo, *te* conjuro a que hables.

Only fourteen *th*-forms of address (5.66%) are translated as *v*-forms in Spanish. Despite the much greater amount of data retrieved from the four-hour running film, and the five decades that separate the two versions of *Hamlet*, it seems that there is not a remarkable difference in the translation of these forms of address into Spanish.

### 3.1.2. Titles

The expressions of deference in Shakespearean English could be accomplished by means of substrategies like the use of titles, regarded as particular forms of address. The status of the addressee would determine the choice of one or another form. According to Brown and Gilman (1989, 175) names with one honorific adjective would score points for deference and titles adorned with honorific adjectives would score higher than the former.

#### *Much Ado about Nothing*

Eleven different forms appear in *Much Ado about Nothing*. Only the Duke Don Pedro receives the treatment 'Your Grace', translated as 'Vuestra Gracia'. Don Pedro and Don John receive the title 'my lord' or variant forms, translated as 'señor'. Curiously, Claudio is addressed with the more polite form 'dear my lord' ('mi querido señor') by Leonato, when the latter addresses him as his future son-in-law. Benedick addresses Claudio once as 'boy' ('muchacho'), in a patronising mood. The translations of 'sir' and 'signior' are always levelled in the Spanish form 'señor'. This can be seen when John addresses Claudio in the fancy dress ball (00:25:31) or when Beatrice addresses Benedick, towards the end of the film:

Example 14 (01:29:38)

OV: Yea, *signior*, and depart when you bid me.

TT: Sí, *señor*, y partiré cuando lo ordenéis.



The Italian form ‘signior’ is never reflected in the TT, so the Spanish speaking audience misses a bit of the Italian flavor through this strategy of adaptation, which is rather disappointing, given that the film is set in Messina, the Italian town where Don Pedro of Aragon and his noblemen go to visit their friend Leonato. By contrast, Astrana Marín’s translation always keeps the loanword ‘signior’ when it appears: “Sí, *signior*, y partiré cuando me lo mandéis” (1974, 57) opting for the technique of loanword (Hurtado Albir 2004, 271), thus helping in the contextualization of the play. An explicit reference to Messina is made when the offended Leonato begs Don Pedro and Claudio to restore his beloved daughter’s honor:

Example 15 (01:21:44)

OV: But I pray you both tell the people *in Messina* here how innocent she died

TT: Pero ruego a los dos que declaréis a todo el pueblo *de Mesina* que ella murió inocente

### Olivier’s *Hamlet*

Nine different titles appear in *Hamlet*. Some show a high degree of politeness. There is elision (Hurtado Albir 2004, 270), however, in the translations of the forms ‘Good my lord’ and ‘Dread my Lord’,<sup>4</sup> both transferred as ‘mi señor’—the title adorned with honorific adjective is thus simplified to the translation of the title.

Four out of nine forms are not felicitous translations of the OV, as in the following example, where part of the addressee has been omitted. Again visual synchrony is not a reason for the change, as Polonius’s is an off voice here:

Example 16 (00:42:07)

[Polonius to King and Queen]

OV: My *liege and madam*.

TT: *Soberana señora*.

As a result, even though the film presents more polite formulae of address in its English version they are not always rendered as such in the target language. The elision is not present in Astrana Marín’s translation: “soberano mio, y vos, señora mía” (1974, 238).

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<sup>4</sup> Notice that the modifier is frequently placed before the determiner.

## Branagh's *Hamlet*

A much greater variety of forms of address pervades this film: different titles, with variant forms, which could be classified into:

Forms relating to the royal rank: each of the members of the royal family deserves specific forms. Thus, the king is addressed as: 'my (good) liege' ('majestad'), 'your highness', 'gracious', 'your majesty' ('vuestra majestad'). The queen as: 'my sweet queen' ('mi dulce Gertrude'), 'my liege and madam' ('mi soberano, mi señora'), 'your grace' ('vuestra gracia'), 'gracious' ('majestad'), '(good) madam' ('señora'), 'my dear majesty' ('mi querida majestad'). These forms are translated with the corresponding equivalent forms in Spanish, and as such they offer no difficulty. However, sometimes one form in Spanish is the translation of several different forms in English (as seen in the case of 'liege', 'majesty' or 'gracious', all translated as 'majestad').

By far the most recurrent of all address forms is 'Lord', with different degrees of formality, ranging from the most formal (to the king): 'Dread my lord' ('respetado señor') to other less formal formulae: 'Dear my lord, good my lord' ('buen señor'), 'my honored lord' ('mi ilustre señor'), 'my lord' ('(mi) señor'), the latter being the most frequent one. The second most frequent is 'Sir', and is always translated as 'señor'. 'Sirrah' reflects a clear distinction between the speaker (well positioned in society, in this case Hamlet) and the addressee, the grave-digger. This form has been replaced with 'sir' in the film script and is not translated.

Literal translation is the translation technique usually applied in the case of titles.

Family forms: 'brother' ('hermano'), 'daughter' ('hija'), 'my son' ('hijo mío'), '(dear) sister' ('querida hermana'), 'mother' ('madre'), always translated literally. The term 'cousin', used by the King to address Hamlet, is only translated once (out of three appearances) as 'sobrino', using a discursive creation technique ("a temporary equivalence which is totally unpredictable out of context") (Molina and Hurtado 2002, 510). As Crystal and Crystal point out, in Shakespeare 'cousin' is used "for virtually any relative beyond the immediate family, both for blood relatives and relatives through marriage, and often as a term of affection between socially equal

people who are not relatives at all, such as monarchs of different countries" (2002).

Other recurrent forms of address that appear are:

- 'friend(s)' appears in various phrases: 'my (good) friends', 'my old friend', 'your friendship', translated invariably as 'amigo(s)', except for the latter form, which is not translated.
- 'good gentlemen', translated as 'caballeros' (73%) o 'señores'(17%).

The term '(dear) lady' finds no translation when Hamlet addresses Ophelia (28%). It is translated as 'señora' when the Queen is the addressee (28%), although on one occasion Hamlet addresses her as 'madre' (14%) in the translation. When the King and Queen speak to the mad Ophelia the translation turns more patronizing: 'sweet lady' 'mi dulce niña' (15%) or 'pretty lady' 'linda dama'(15%).

### 3.2. Other Early Modern English forms

The film *Much Ado about Nothing* shows nine clearly identifiable Renaissance forms in its OV. Some of them are greetings:

- 'Good day': dated and formal. It is translated as 'buenos días', in current use in Standard Spanish.
- 'Good morrow': archaic, literary or dialectal, referring to the following day. It is translated as the previous formula, 'buenos días', currently in use in Spanish.

Others are expressions used at parting:

- 'Adieu': interjection; archaic form meaning 'goodbye'. It could have been translated as 'Id con Dios', 'con Dios'. But its translation is invariably 'adiós', the current formula in Spanish.
- 'Fare you well, farewell' (interjection, archaic). The S wishes well to the H at parting: 'may you fare well'. It is translated as 'adiós', the present Spanish expression. As with the previous example, the technique of levelling has been used.

The film displays other forms that were used in Shakespeare's days and sound archaic to the English-speaking audience:

- 'Ere': preposition, archaic. Translated as 'antes de/de que'. There is no archaic equivalent in Spanish or any other form in the translation of the sentences affected which compensate for its archaic nature.
- 'Hither': adverb translated as 'aquí', currently in use in Spanish.
- 'Methinks'<sup>5</sup> (archaic, the surviving Old English dative construction of 'it seems to me', where 'me' is the indirect object). It could have been translated as 'paréceme' or as an adverb indicating point of view (Palander-Collin 1997, 396). Instead we hear 'os veo'. The translation technique employed here has been that of modulation.
- 'Whither': adverb, archaic. Translated as '¿adónde?', currently in use in Spanish.
- 'Yesternight': translated as 'anoche', current in Spanish.

These examples show that the sporadic Early Modern English forms of the OV do not find a temporal equivalence in the TT, therefore making them sound contemporary to the audience.

Olivier's *Hamlet* makes, with its seventeen early forms, a slightly greater effort to take the audience back to the Elizabethan period. The forms interspersed throughout the text are:

An expression of good wishes when somebody leaves:

- 'Adieu': translated as 'adiós'.
- 'Farewell': also translated as 'adiós', the usual formula in present day Spanish.

A variety of Early Modern English forms which are no longer in use. Here they follow, in alphabetical order:

- 'Aught': archaic. Translated as 'nada'.

Example 17 (01:33:44)

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<sup>5</sup> The process of development of the phrase *me thinks* to a sentence adverbial started in the early fifteenth century. According to Palander-Collin (1997, 372) "some degree of grammaticalization has taken place in the development of *think* in Middle and Early Modern English, leading to a gradual adverbialization of the expression *me thinks* as an indicator of opinion or subjective truth."

I never gave you *ought*.

Astrana Marín provides a touch of earlier Spanish: “nunca te he dado cosa alguna” (1974, 249).

- ‘Ay’: interjection, archaic.

Example 18 (00:14:33)

Ay, madam.

Example 19 (01:13:52)

Ay, my good lord.

It has been translated as ‘sí’ in the first case, and with a touch of earlier days in the second: ‘así es, mi señor’.

- ‘It comes’: expanded verbal forms are not so frequently found in Shakespeare’s English. It has been translated as ‘ya llega’, sounding like present day Spanish.
- ‘Hither’: adverb, archaic.

Example 20 (01:15:06)

OV: the actors are come *hither*.

TT: Han llegado los cómicos, señor.

‘Hither’ is not translated; the Spanish audience does not perceive the antiquity of the verbal construction ‘are come’, either.

- ‘Likes’: still used as an impersonal verb; not translated.

Example: This *likes me* well.

- ‘List’: archaic form for listen, imperative. Translated as ‘escucha’.
- ‘Methinks’, ‘methought’: The former has not been translated. The latter is translated as ‘pensé’.
- ‘Mine’: variant form of the possessive ‘my’, uttered when the following words started with vowel. The translation does not take account of this variant form, being rendered as ‘mi’.
- ‘Nay’: dated, archaic. Translated as ‘no’, current in Spanish.
- ‘Our’:

Example 21 (00:16:27)

OV: *our* throne

TT: *nuestro* trono

The 'royal we' was employed by a person of high office, such as a monarch, earl or pope. The pronoun was used by royalty to indicate that they represented both the body natural and the body politic. Hence, the presence of the first person plural pronoun forms: 'we', 'us' and 'our'. Its use can help set the tone of a passage.

Example 22 (00:16:20)

OV: Think of *us*

TT: Pensad en *nos*

The translation helps to set the audience in the Renaissance. Astrana Marín translates both as a first person plural form: "nuestro trono" and "nos miréis como a un padre" (1974, 224).

- 'Whence': adverb, literary. Translated as 'de donde'. It does not sound literary or archaic in the translation.
- 'Yesternight': archaic. Compound formed in the Middle English period. Translated as 'la pasada noche', currently in use in Spanish.
- 'Wondrous': we find here the use of a non -/y adverb acting as an intensifier.

Example 23 (00:46:56)

OV: *wondrous* strange

TT: *muy* extraño

In twelve cases (70.5%) the Spanish audience does not hear an archaic form. The expressions 'This likes me well', 'marry' and 'methinks' are not translated. Only in three cases does the translation for dubbing give a hint of early forms: 'Ay' ('así es'); 'yesternight' ('la pasada noche'); the use of the 'royal we' in 'our throne' is translated as 'nuestro trono'; 'think of us' as 'pensad en nos'.

Branagh's *Hamlet* presents a far greater number of these early forms, as the script is based on the Folio. For reasons of space, unlike for the other two films, a selection of significant Early Modern English forms is presented here. Including all of them in this section

would doubtless require a paper of far greater length. The need to comply with word count has determined the decision to present some, leaving aside others.

A variety of farewell expressions like the following pervade the film (for the number of occurrences of each form and indication of their translation see table below):

- 'Good night' appears three times in the ST and is translated as 'buenas noches', with no archaic touch. The variant form 'Give you good night', however, is rendered as 'os deseo buenas noches', sounding more formal, most likely due to the presence of the *y-* pronoun.
- 'Farewell' appears 22 times and seventeenth of them are translated as 'adiós', showing no archaic touch. Notice, nevertheless, that when followed by a personal pronoun the translation gives a flavour of the archaic:  
ST: *Fare ye well*      TT: 'quedad con Dios' (1x)  
ST: *Fare thee well*      TT: 'debo despedirme ya' (1x)  
ST: *Fare you well*      TT: 'quedad con Dios' (appearing 3x)
- 'Adieu' appears four times, always translated as 'adiós'.
- 'God b'wi'ye' appears three times and finds different translations: 've con Dios', 'andad con Dios', 'te digo adiós'. In this case the translation in Spanish actually sounds more literary and takes the audience back to earlier times, although the association of the forms with the seventeenth-century is not made.

In sum, nine out of the 32 farewell forms (28%) render a touch of earlier days in the TT.

Something similar happens with greetings:

Example 24 (01:07:45)

OV: How *dost thou*, Guildenstern?

TT: ¿Cómo *estás*, Guildenstern?

Notice also here the use in English of a *th-* personal pronoun and an inflected verbal form, which contrasts with the present Spanish form.

Example 25 (01:43:36)

OV: *What ho, Horatio!*

TT: *Hola, Horacio*

The translation into Spanish does not show early forms. Astrana Marín provides more formal greetings in Spanish: “¿Cómo te va, Guildenstern?” (1974, 240) and “¿Quién es? ¡Ah!, Horacio” (1974, 252), respectively.

Other greetings pervade the text: ‘Holla’, ‘How is’t’ + name?, ‘How now’ + name/title?, ‘How do ye [...]’?, ‘How fares’ + title? and ‘Good morrow, sweet lord’, none of them showing archaic forms in Spanish. The exception is ‘How does my good lord?’ (2x), translated as ‘¿Cómo estáis, mi buen señor?’ Here the presence of the title has conditioned the translation, which achieves a touch of formality.

By way of conclusion, two out of the nineteen greetings (10.5 %) give a touch of earlier days in the TT.

Apart from farewell forms and greetings, there follow a selection of Early Modern English linguistic forms which appear repeatedly in this film.

‘Ay’: Branagh’s version of Hamlet shows 22 times the Renaissance way of asserting, translated as ‘sí’ in Spanish fifteen times, as in:

Example 27 (00:43:52)

OV: *Ay, thou poor ghost*

TT: *Sí, pobre espectro*

Other translations, however, sound more literary and dated (3x): (‘eso mismo’, ‘eso es’, ‘así es’) and on two occasions it is not translated.

There also appear in the audiovisual text double comparative forms, regarded as incorrect since the eighteenth century by grammarians:

Example 28 (01:56:42)

OV: Your wisdom should show itself *more richer* to signify this to his doctor

TT: Te mostrarías mucho *más sabio* si se lo contaras al médico



The technique used here is transposition. There are two occurrences in the ST. The sentence sounds contemporary to the Spanish audience.

In Early Modern English, the inversion verb-object is used not only for interrogations but also in other instances:

Example 29 (00:19:47 CD2)

OV: Thus *diddest thou*

TT: *Tú hiciste esto*

The Spanish translation does not put the stress on the manner, but on the person who carried out the action. This sentence also sounds contemporary to the Spanish audience, like any of the ten occurrences where this inversion is present in the ST.

'Mine', the variant form of the determiner 'my',<sup>6</sup> was preferred when the following word started with a vowel or <h>, a linguistic choice that originated in Middle English:

Example 30 (00:39:33)

OV: Sleeping in *mine* orchard.

TT: Mientras dormía en el jardín.

Again, this has no effect in the Spanish translation, where there is no equivalent archaic form. It is not translated in the example, but when it appears in the TT, it does so as 'mi'.

The negative form 'nay' appears fourteen times:

Example 31 (01:10:21)

OV: *Nay* then, I have an eye on you.

TT: *No os quitaré el ojo de encima.*

Transposition has been used as a translation technique in the example. Again, the Spanish audience does not hear archaic forms here. 'Nay' appears sixteen times in the ST, but it is only translated on four occasions, as 'no'.

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<sup>6</sup> Nevalainen and Raumolin-Brunberg (2003, 142) document the gradual disappearance of *-n* from the first-and second-person singular possessive determiners in the period 1500–1619, a change which seems to have been led by the lower ranks of society.

The contracted verbal form ‘nill’, the result of joining ‘ne’ + ‘will’, dates back from the Middle English period:

Example 32 (00:29:44 CD 2)

OV: Will he *nill* he

TT: quiera o *no quiera* hacerlo

The clearly archaic form in English finds a contemporary Spanish translation. Astrana Marín translates ‘quieras que no’ (1974, 277).

‘Perchance’, an archaic adverb borrowed in the Middle English period from Old French ‘par cheance’, meaning ‘by chance, possibly’;

Example 33 (00:24:37)

OV: *Perchance* ‘twill walk again

TT: *Quizá* aparezca otra vez

The technique used is literal translation, showing no trace of its archaic character in the Spanish version. It appears five times in the ST, the translation being always the same. Horatio’s reply, however, helps to take the audience back in time:

OV: ‘twill walk again

TT: Os aseguro que lo hará.

Astrana Marín opts for an outdated form: ‘de seguro’, compensating in a way for the absence of other early forms in the translation.

There are 34 occurrences of the ‘royal we’ formula, with variant forms:

Example 34 (00:09:40)

OV: Hamlet *our* dear *brother’s* death

TT: *La muerte* de mi querido hermano Hamlet

Example 35 (00:16:20)

OV: Think of *us* as of a father

TT: Que pienses en mí como en un padre

Every time the subject ‘we’ appears in the ST in its use as a ‘royal we’ (10x), it is rendered as a first person singular in the TT. Likewise, when ‘us’ appears as a ‘royal we’ formula (5x) it is translated as ‘a

mí'. The example above shows the translation to Spanish renders the present equivalent in all cases, sounding contemporary to the audience (contrasting with Olivier's film translation, which sounded more archaic in this respect). The same result is obtained in the translation of 'our' and 'ourselves', rendered as 'mí' and 'yo mismo', respectively.

Perhaps the most striking early pronoun form is the relativizer 'the which':

Example 36 (00:05:08)

OV: Against *the which*

TT: A cambio de *lo cual*

'The which' is a relative pronoun which appeared in Late Middle English as a calque from French 'lequel'. The combination was favoured by some writers at that time (Burrow and Turville-Petre 1992, 43) but as the sixteenth century unfolded, the preference for 'which' becomes apparent (Nevalainen and Raumolin-Brunberg 2003, 146). The Spanish translation shows present day usage, here and in other occurrences (3 in total).

The archaic determiner 'yon' appears twice, the TT showing invariably the same form.

Example 37 (00:02:33)

OV: When *yon* same star that's westward from the pole

TT: Cuando *esa* misma estrella al oeste de la polar

The technique applied here has been literal translation. Astrana Marín's translation appears more elaborate: "cuando esa misma estrella que se ve al occidente del polo" (1974, 220). Other Early Modern English forms are present in the original version, which easily take the English speaking audience back to Shakespeare's days. As seen above, the Spanish translation for dubbing does not reflect to the same extent the antiquity of the linguistic choices, often showing contemporary Spanish expressions.

Here follows a table that shows the number of occurrences of the forms analyzed and to what extent the translation for dubbing into Spanish achieves an archaic touch. In percentage terms, it amounts to only 8.7%.

Farewell expressions	No. of occurrences	Translated with archaic touch
'Good night'	3	1
'Farewell'	22	5
'Adieu'	4	0
'God b'wi'ye'	3	3
<b>Greetings</b>		
'Holla'	1	0
'How is't' + name?	4	0
'How now' + name / title?	4	0
'How dost thou' + name/title?	2	0
'How do ye' + title?	2	0
'How does my good lord?'	2	2
'What ho' + name!	1	0
'How fares' + title?	2	0
'Good morrow, sweet lord'	1	0
<b>Various Early Modern English linguistic forms</b>		
'Ay'	22	3
Double comparative forms	2	0
Inversion verb-object	10	0
'Mine'	12	0
'Nay'	16	0
'Nill'	1	0
'Perchance'	5	0
'Royal we'	36	0

'The which'	3	0
'Yon/yonder'	2	0

Table 1. Farewell expressions, greetings and various Early Modern English linguistic forms: number of occurrences in Branagh's *Hamlet* (ST) and number of archaic forms in the TT.

#### 4. Concluding remarks

This paper has sought to provide a thorough analysis of Early Modern English linguistic features present in three of the greatest Shakespeare movies and how they have been transferred in the Spanish translation for dubbing. To that end, a close observation has been carried out of all the forms of address (focusing particularly on second person pronouns and titles) and other archaic forms. A reference to some of the translation techniques applied complements the analysis.

Olivier's *Hamlet* tries at times to reproduce Elizabethan English, both in the source and target language. That effort, which can also be observed to a lesser degree in the film *Much Ado about Nothing*, is by no means evenly reflected in the Spanish translation for dubbing.

In Olivier's *Hamlet* the translation of *y*-forms as *v*-forms gives a touch of earlier times, as the translator has chosen outdated forms of Spanish. However, a large number of *y*-forms (47.2%) are rendered as *t*-forms, possibly to show affection from *o* to the H.

The largest majority of *th*-forms in *Much Ado about Nothing* are translated as *v*-forms. This most striking fact means that in the Spanish dubbed version there is a clear breach in the linguistic norm, the underlying intention possibly being to take the audience back to the Renaissance with the aid of these pronominal forms, compensating by these means for other Renaissance forms that appear more frequently in the ST but not in the TT. Visual synchrony (and thus lip-sync constraints) as one of the conditions for the good quality of the dubbed product, has not played a part in this decision.

As is the case in Olivier's *Hamlet*, occasional shifts in treatment are, by the same token, not reflected in the translation for dubbing, so the Spanish audience cannot perceive some revealing changes in mood between S and H conveyed by linguistic means.

Despite the long span of time between Olivier's (1948) and Branagh's version (1996) of *Hamlet*, there is not a remarkable difference in the treatment of the *y*-forms in the Spanish translation for dubbing.

In the translation of titles the Spanish speaking audience misses a bit of the Italian flavor present in *Much Ado's* OV through adaptation; this also affects Olivier's *Hamlet*, because, even though it presents more polite formulae of address in its OV, they are not always rendered as such in the target language.

Branagh's *Hamlet* shows a far greater variety of titles throughout the film which, by and large, have been translated literally for the Spanish audience. However, sometimes one form in Spanish is the translation of several different forms in English (as seen in the case of 'liege', 'majesty' or 'gracious'). By far the most recurrent of all address forms is 'Lord', which may be preceded by honorifics, therefore showing different degrees of formality. The second most frequent title is 'sir'. Both are translated as 'señor'.

The analysis of other Early English forms has shown that the film *Much Ado about Nothing* presents nine clearly identifiable Renaissance forms. However, they do not find a temporal equivalent in the Spanish choices, which sound contemporary to the audience. In turn, Olivier's *Hamlet* makes clear, with its seventeen early forms, a slightly greater effort to take the audience back to the Elizabethan period. In spite of that, in 70.5% cases the Spanish audience does not hear an archaic form.

Branagh's *Hamlet* presents a far greater number of these early forms, the reason being that the script is based on the Folio and the length of this film is twice that of the previous ones. Apart from the titles that may appear, the translation into Spanish does not show early forms.

Lastly, we have centered our attention on a variety of Renaissance forms that appear in greater numbers in Branagh's *Hamlet*: expressions of farewell, greetings and others: the negative 'nay', the adverb 'perchance', the 'royal we', double comparative constructions, impersonal verbs, contracted verbal forms like 'nill', obsolete pronouns like 'the which', the determiner 'mine' as a variant of 'my', very few of which have found an equivalence in

early Spanish. Moreover, this absence has not been compensated for linguistically in other parts of the text.

There is no intention to criticize the dubbing team here. At this point, however, one may wonder whether commercial interests may be behind these translation decisions. Olivier's film *Hamlet* shows a more marked literary word order and lexical choice that may take the audience back to the Renaissance. The successful reception of the film in the 1940s is beyond doubt. It is legitimate, however, to wonder whether this would still hold true. The gap of nearly 50 years between this film version of *Hamlet* (1948) and *Much Ado about Nothing* (1993) may have been decisive in the linguistic strategy followed, both in the source and target languages, trying in both cases to please the tastes of their contemporary audiences.

The intention to please the audience can be perceived in changes made in the original screenplay, namely 'ye' being replaced with 'you', 'a' being replaced with 'he'; presumably the thought that it would appear too archaic and difficult to understand by the general audience was at the root of those changes. In this same line, it is interesting to point out that even though the three are Shakespeare films, the characters produce contemporary English sounds, even when uttering archaic forms, the pronunciation of which must have been very different in Shakespeare's days.

In Branagh's *Hamlet* (1996) the translation into Spanish is, as a whole, very literary and takes the audience back to earlier times. Language is a barrier at first and its unusual length makes it unsuitable for a general audience. It is a fact that it was highly acclaimed by many critics and regarded as one of the best Shakespeare film adaptations ever made. However, it was not a box office success. It was conceived as a true "gourmet delicacy" aiming at a limited audience. There may be some truth in the opinion held by some film critics who state that, whether we like it or not, the Shakespeare-related films which have been real box-office successes in Spain are precisely those which have least to do with the writer's style.

Going back to the role of translation, the use of syntactic and lexical embellishments to give a touch of the literary style (Chaume 2012) are found in these films to a greater (Branagh's *Hamlet*) or lesser extent (*Much Ado about Nothing*, Olivier's *Hamlet*). The

presence of literary terms, a greater use of the subjunctive mood, and a dated word order are frequently used to give the script a touch of the old. Even if the translation for dubbing often falls short of conveying with accuracy the linguistic norms of courtesy, the characters' changes in mood, or the archaic nature of Early Modern English linguistic forms, the audiovisual text compensates for their absence with the support of the interaction of various signifying codes (Mason 2001, 23) that operate simultaneously to produce meaning: the music, the paralinguistic signs (acoustic dimension), the photographic code, types of shots and body language (visual dimension), all intertwine to offer good literary films for different audiences belonging to different times.

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