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TRABAJO DE FIN DE GRADO

HAMLET'S SOLILOQUY ON THE SCREEN. AN
APPROACH TO TRANSLATION QUALITY
ASSESSMENT

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ABSTRACT

Although Hamlet's soliloquy is one of the most translated and adapted works in history, there is no study that deals with the appropriateness or adequacy of its translations into Spanish. This project aims to address this gap focusing on the audiovisual field, analysing the correction of the soliloquies in three adaptations, the best known and awarded, from a functional approach and adding audiovisual criteria. Starting from the audiovisual transcriptions, we will consider its suitability to the source text from the models proposed by Ammann and Karoubi within functional approaches, and by Chaume from the audiovisual point of view to see that the second adaptation will be the one that maintains, in a reliable way, the function, spelling and metaphors of the source text, and demonstrate that it is possible to carry out an objective analysis that verifies the degree of adequacy in a translation with its source text.

Keywords: Hamlet, soliloquy, translation quality assessment, approaches, audiovisual translation.

RESUMEN

A pesar de que el soliloquio de Hamlet es una de las piezas más traducidas y adaptadas de la historia, no existe ningún estudio que aborde la corrección o adecuación de sus traducciones al español. Este trabajo pretende afrontar esa carencia centrándose en el terreno audiovisual, analizando la corrección de los soliloquios en tres adaptaciones, las más conocidas y premiadas, desde un punto de vista funcional y añadiendo criterios audiovisuales. Partiendo de las transcripciones audiovisuales, se examinará su adecuación al texto fuente desde los modelos propuestos por Ammann y Karoubi en los criterios funcionales y por Chaume desde el punto de vista audiovisual para comprobar que la segunda adaptación será la que mantenga, de manera fidedigna, la función, el spelling y las metáforas del texto primitivo, y demostrar que es posible realizar un análisis objetivo que compruebe el grado de adecuación de una traducción con su texto fuente.

Palabras clave: Hamlet, soliloquio, evaluación de la calidad de la traducción, enfoques, traducción audiovisual.

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0. AIM

The aim of our project will be to evaluate the quality and accuracy of three Spanish translations of Hamlet's soliloquy in three different films gathered up from the years 1948, 1990 and 1996. We will evaluate their accuracy according to a series of criteria that we are going to establish. Therefore, our objectives for this paper are:

- To understand two different approaches and study the different models within them.
- To approach audiovisual translation and specifically the technical aspects of dubbing.
- To establish a series of criteria that objectively help determine the adequacy of a translation.
- To analyse the level of accuracy in the target texts of Hamlet's soliloquies by following some criteria based on translation quality assessment and audiovisual translation.
- To determine the possible reasons for the decisions made if the target texts differ from the original.
- To determine which translation is the most appropriate, taking into account their level of accuracy.

1. INTRODUCTION

Hamlet has been, is and will be one of the greatest plays of English literature of all time. Since its composition, still discussed¹, it has become one of the most influential and adapted works in history. Probably based on *Ur-Hamlet* of Thomas Kyd (as cited in Muir 1977:158) both plays begin with a ghost demanding vengeance; they are concerned with madness, real or assumed; there is the death of an innocent woman; the heroes blame on themselves for their procrastination, and both works contain a play within a play. It is said that the *Ur-Hamlet* seems to have been fairly close to Shakespeare's play in its main outlines (*ibid.*:161). Either way, *Hamlet* has had numerous critical interpretations, commentaries, studies and adaptations. Nevertheless, beyond the popularity of the play itself, a part of the speech gains importance over the rest: Hamlet's soliloquy. That question of "To be or not to be" of the Prince of Denmark's speech has remained in the mind of the people over the years, and has been emulated and recreated, even parodied, several times in different media.

What concern us in this work is, precisely, this last field of adaptations, specifically those offered by the so-called seventh art: cinema. Since the invention of the celluloid industry, more than a hundred films have adapted the well-known work of Shakespeare², including George Méliès filmed his own version, silent, and in black and white, in the early twentieth century.

The present paper deals with the translation quality assessment of Hamlet's soliloquy in three different films and is going to be structured in seven main sections:

In section 1 we have the abstract, the aim of the project and the introduction, which are going to clarify the purpose of our work.

¹ The consensus among modern scholars concludes that a date could be established between late 1599 and early 1601, but a minority sees an earlier composition of an original version (Hutchings). Retrieved from: <http://triggs.djvu.org/global-language.com/ENFOLDED/HUTCHINGS/DateofComposition1-04.html> (Accessed date: 20/06/2018).

² Shakespeare is the writer who has been adapted more often to the cinema. For more information, it is recommended to consult the works of Rothwell (2004) or Rosenthal (2000) that delve into the history of Shakespeare's film adaptations or visit <http://www.shakespeareonfilm.com>, which is Rosenthal's webpage.

Section 2 includes the theoretical background. We will describe translation quality assessment based on two main approaches: equivalence-based approaches and functional approaches; and we will briefly explain some technical aspects of dubbing in relation to audiovisual translation.

Section 3 deals with materials and methodology used. We will explain the corpus we have used for our study as well as the criteria selected to evaluate the appropriateness of the target texts.

Section 4 includes the data analysis of both source and target texts. We have included examples extracted from the translations with their correspondent explanation.

In section 5 we include the results of the target texts analysed in section 4 and the data provided by the criteria we have established.

Section 6 offers the conclusion of our project.

Finally, section 6 offers the conclusion of our project and section 7 contains the bibliography, which all the reference sources we have used and consulted for this project.

2. THEORETICAL BACKGROUND

2.1 Translation quality assessment

In order to evaluate the quality of a translation, we are going to start defining what translation means. Many critics have tried to limit its meaning, something that is still widely discussed. However, we can find an approximation in the definition set by House (2015:2):

“Translation can be defined as the result of a linguistic-textual operation in which a text in one language is re-contextualized in another language. As a linguistic-textual operation, translation is, however, subject to, and substantially influenced by, a variety of extra-linguistic factors and conditions.”

Following this definition, some authors, like Koby and Melby (2017:178) attempt to describe the aim of translation quality:

“A quality translation demonstrates accuracy and fluency required for the audience and purpose and complies with all other specifications negotiated between the requester and provider, taking into account end-user needs.”

This makes translation quality assessment one of the key issues in translation studies (House 2015:1). Translation scholars have tried to improve its practice by developing models based on scientific theories of translation. These different models can be discussed in terms of the translation theories they rely on, procedures they propose and evaluation parameters (Lauscher 2000:151).

With the aim of evaluating what we consider an appropriate translation, we are going to classify the models in two main approaches: an equivalence-based approach, with equivalence as the main concept of translation in which we are going to distinguish between five different models established by scholars in the field, such as Lauscher, Reiß, House, Holmes and Van den Broeck; and a functional approach, depending on the function of the target text, which can be similar or different from the source text and is

going to be divided into four models according to scholars as Ammann, D'Hulst, Karoubi and Nord.

Approaches of translation quality assessment

2.1.1 Equivalence-based approaches

In this approach, equivalence is considered the key concept of translation. According to Panou (2013:2), equivalence indicates that the source and target text share some kind of similarity. This concept can be related to the definition proposed by Catford (1965:20), where translation is the replacement of textual material in one language by equivalent textual material in another language. This means that we have to find equivalent words and phrases from the source language into the target language.

Furthermore, in order to characterize the equivalence of a text, it is important to analyse the texts for the purpose of establishing a relationship between the source and the target text. The theories on equivalence-based translation view translation as an attempt to reproduce the source text as closely as possible because the target text can never be equivalent to the source text on all levels (Lauscher 2000:151). In this dissertation, we will distinguish between five different models within this approach.

For the first model, we are going to set the categories proposed by Lauscher (2000:151-152). This author establishes that in order to assess optimum equivalence between the source and target text, the critic analyses both texts by using different categories that work together in the translation and evaluation processes and by combining them, the evaluator assumes the translator's role and explains the linguistic and situational factors. So, these processes involve more than a comparison of items into the source and the target text. The categories can be divided into three (*ibid.*:151):

- **Text type:** To capture the main function of the language in a text.
- **Linguistic instructions:** To learn from the semantic, stylistic and grammatical properties of the source text.

- **Extralinguistic determinants:** To refer to the impact of contextual factors in verbalization strategies and include different levels of knowledge of subject matter among source and target readers, their different perception and evaluation of particular phenomena, etc.

The second model is set by Reiß (quoted in Lauscher 2000:152) and aims to build an evaluation procedure involving two steps:

- Analysis of the target text in order to evaluate the appropriateness of target language use.
- Comparison of source and target texts based on the analysis of both texts, to establish the degree of equivalence between them.

Nord (as cited in Lauscher 2000:152) argues that this model implies the active role of the translator in the translation process in order to provide a comprehensive and systematic model of the translation analysis of the text and its evaluation. However, according to Lauscher, Reiß's approach does not work with all texts which, in practice, can be considered translations (*ibid.*:152); for instance, it is not applicable to translations that serve other functions than providing an equivalent reproduction of the source text or with a different audience in the target culture.

The third model is established by House (1997:31) and defines translation as “the replacement of a text in the source language by a semantically and pragmatically equivalent text in the target language”, with equivalence as the fundamental criterion of translation quality. As a requirement for this equivalence, House posits that a translation text has a function equivalent to that of its original, however, this requirement needs to be differentiated given the distinction that the author makes between overt and covert translation (*ibid.*:32). These are defined as:

- **Overt translation:** In this translation, the original is tied in a specific manner to the source language community and its culture, and is often directed at source

culture addressees but at the same time points beyond the source language community (House 2015:54).

- **Covert translation:** It is a translation “which enjoys the status of an original source text in the target culture” (*ibid.*:56). A source text and its covert translation have equivalent purposes, they are based on equivalent needs of a comparable audience in the source and target language communities (*ibid.*:56).

Following this model proposed by House, Lauscher (2000:155) states that an appropriate translation would be one that respects established cultural differences in verbalization strategies and in addition, tries to reproduce the linguistic properties of the original, but this assertion does not work with many target texts in practice. They will be considered inappropriate translations because they respect target culture and its conventions.

The fourth model is based on the literary translations and translation studies of Holmes. He considers translation equivalence as a non-reliable criterion (Holmes 1998:5) because languages and cultures are over-structured for true equivalence to be possible. This makes the translator find what Holmes denominates “matchings” — words, turns of phrase, and the rest, fulfilling functions in the language of the translation and the culture of its reader that in many ways are closely akin (*ibid.*:54). In seeking these matchings, the translator needs to make decisions on the basis of his individual knowledge, sensibility and experience of the two languages and cultures involved, with the aid of his personal preferences (*ibid.*:54). Holmes uses literary translation as an example to explain the problem of looking for an appropriate equivalent translation (*ibid.*:55):

“Faced with the choice between a word that appears to be an ideal match for the word in the original, but that has a syllable too many or an accent in the wrong place for the metre, and a word that is less appropriate in its meaning, overtones, or music, but that meets the metrical requirements, the translator who has decided to give priority to those requirements has to make do with the second word. But often, there is not a word to meet the requirements.”

This process is similar to the fifth model of quality assessment on literary translations proposed by Van den Broeck (quoted in Lauscher 2000:155). In order to evaluate a translation, the critic needs to establish the adequate translation and compare it with the target text by describing the changes observed in the target text on the basis of the results of contrastive linguistics and stylistics, then, he compares the translation made with the target text (*ibid.*:156). This implies that there is not only one accurate translation, so, to assess the quality of a translation, we need to compare more than one translation. He pays special attention to the fact that changes made in translations to achieve an ‘adequate translation’ can be related to a variety of linguistic and extralinguistic factors and cannot be easily attributed to the incompetence of the translators or their intention to manipulate the source text (*ibid.*:156).

As we have seen, and according to Lauscher (2000:158) we can determine that “equivalence-based approaches are built on definitions of translating and translations that are too restrictive to account for all texts considered translations in practice”. Although, as stated by Nord (2002:1) “some scholars still maintain the view that equivalence is the only valid yardstick of translation quality and a constitutive characteristic of translation proper.”

2.1.2 Functional approaches

We can describe function as “a prospective concept, which is determined for each translation by the translator and translation commissioner with regard to the use of the target text in the target culture situation” (Lauscher 2000:156). The function of the target texts can be diverse although they can be limited by socially determined concepts of translating. In this type of approaches, the equivalence is out of the theories for different reasons (Nord 2002:1):

- Different stages of lexicological or terminological development with regard to source and target languages.
- Discrepant levels of knowledge and experience in source and target audiences.

- Large gaps between source and target cultures: Value systems, perspectives, world views, etc.

For the first approach, Ammann's functional model of translation emphasizes not only the importance of the reader or recipient, but of the translation brief and the intended function of the translation in the target culture (quoted in Dam et al. 2005:195). This model involves five steps of analysis, with the translated text as the starting point. The model sets out to establish (*ibid.*:195-196):

- The function of the translation in the target culture.
- The intratextual coherence of the translation.
- The function of the source text in the source culture.
- The intratextual coherence of the source text.
- The intertextual coherence between target and source texts.

In order to understand the meaning of coherence in these steps of analysis stated by Ammann, we are going to use the definition proposed by Blum-Kulka (1986) which defines coherence as “a covert potential meaning relationship among parts of a text, made overt by the reader or listener through processes of interpretation.” Ammann proposes an evaluation procedure in which the critic needs to determine the function and coherence of the target text, just as the function and coherence of the source text, before proceeding to compare coherence between source and target text (Lauscher 2000:157). Therefore, a good translation for this author is the one that allows the target reader to reach a coherent interpretation of the target text. Ammann equates function with coherent reader interpretation, but we cannot assume that the target text function consists of producing a text which allows for coherent interpretation (*ibid.*:156-157).

The second model is proposed by D'Hulst. Lauscher refers to it as a procedure restricted to evaluating texts for special purposes which tend to have the same function in source and target cultures (*ibid.*:157). This function is equated with the concept of text act which can be specified by two types of text structure: topic-centred text structure and hierarchical text structure (*ibid.*:157). Lauscher mentions that, in

D'Hulst's model, the first stage of the critic is to evaluate the structure of the target text and the source texts separately by examining the appropriateness of the text structure to the text function and then, to compare the source text and the target text again to remark the differences between both, but this sometimes can lead to defective source texts (*ibid.*:158). D'Hulst's approach, according to Lauscher, is just applicable under two conditions:

- A text's function can be clearly and unambiguously related to text structures.
- There is a typology of text acts and related text structures for each language.

The third model is set by Karoubi and establishes that the process of assessment often starts with a critical reading of the translated text and various influential factors, including the source text, to identify problematic features that seem to challenge the suitability of translated text for the assessment (Karoubi 2016:262). Karoubi divides the problematic textual features into two groups (*ibid.*:262-264): Structural properties of the translated text and Lexical and stylistic properties of the translated text.

- Structural properties of the translated text.

Karoubi's structural properties are based on the linguistic rules and structures presented in the English grammar and writing style guides; but not all of these properties are universal, some of them are language-specific and differ from one language to another (*ibid.*:263).

Order of textual material	Syntactic structure	Morphological, phrase, clause, and sentence structures	
	Information structure	Old/given vs. new information, focus/stress and topic marking	
Grammatical function of the textual material	Syntactic categories (parts of speech/word classes)	Verb, noun, pronoun, adjective, adverb, preposition, conjunction, interjection	
	Inflective forms	Verb	Voice, mood, aspect,

		person, number, gender, etc.
		Other word classes
Grammatical and lexical cohesion between the textual material	Cohesive devices	E.g. reference, ellipsis, substitution, pronominalization, repetition, use of connectors, etc.
Grammatical complexity of sentences	Simple, compound, and complex sentences, sentence length	
Spelling	E.g. Archaic/modern spellings, misspellings (typos), etc.	
Punctuation	E.g. period, ellipsis, colon, semicolon, comma, hyphen, dash, question mark, exclamation mark, quotation marks, parentheses, brackets, apostrophe, oblique, etc.	
Formatting and Layout	E.g. font (type, style, size), paper size, indentations, margins, references, spaces, tables, figures, illustrations... etc.	

Table 1. *Structural properties of the translated text.* Adapted from “*Translation quality assessment demystified.*” Karoubi, (p.263).

- Lexical and stylistic properties of the translated text

We can divide the lexical and stylistic properties into: micro and macro-textual levels. Although Karoubi adds small modifications, the micro textual level is based on Leech’s (1983) classification.

a. Micro-level

Meaning	Conceptual (denotative, referential)		
	Associative	Connotative	
		Situational	Dialect (geographical), Time (Archaic, old, contemporary, temporal dialect), register (technical

			terminology), social status (level of formality)
		Reflective	
		Collocative	
		Figurative	Idiom, Metaphor, Metonymy, Synecdoche, Irony, Myth, etc.
Co-occurrence of Lexical items	Statistical Collocation		

Table 2. *Structural properties of the translated text.* Adapted from “*Translation quality assessment demystified.*” Karoubi, (p.264).

b. Macro-level

For dealing with the lexical and stylistic features of the translated text at the macro-textual level, Karoubi categorises the problematic features at this level according to De Beaugrande & Dressler’s (1981) seven standards of textuality (quoted in Karoubi 2016:266).

Logical/Pragmatic Coherence and Consistency	Continuity of sense	Configuration of Concepts and Relations		
		Interaction with the Prior Knowledge of the World		
Intentionality and Acceptability	Meaning (at the level of sentence)	Locutionary Meaning (Literal Meaning)		
		Illocutionary Meaning (Pragmatic Meaning)		
Informativity	Information Quantity			
Situationality	The Subject Matter			
Intertextuality	Style of Writing	Individual	e.g. Shakespeare’s or Hemingway’s style of writing	
		Generic	Literary	e.g. stories, poems, novels, plays, etc.
			Non-Literary	e.g. scientific,

				journalistic, legal, etc.
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Table 3. *Structural properties of the translated text*. Adapted from “*Translation quality assessment demystified*.” Karoubi, (p.264).

Besides the models proposed by Ammann, Hulst and Karoubi, we have a fourth model of translation based also in functional approaches and proposed by Nord (1991:77) and claims:

“The notion of text function means the communicative function, which a text fulfils in its concrete situation of production/reception and derived from the specific configuration of extratextual factors: sender’s role, intention, receiver’s expectation, medium, place, time, and motive.”

As she understands it, the notion of text function is related to the situational aspect of communication (*ibid.*:78). She also establishes that “the function of the target text is not arrived at automatically from an analysis of the source text but is pragmatically defined by the purpose of the intercultural communication.” (*ibid.*:9). According to Nord, this means that the reception of a text depends on individual expectations of the translator, determined by the situation, his social background and communicative needs in which he receives the text (*ibid.*:16). She also describes the particular situation of the translator’s reception, determined by his particular competences, and as a text producer in the target culture who adopts somebody else’s intention in order to produce a communicative instrument for the target culture (*ibid.*:11).

According to Lauscher (2000:158) “functional models define translation as any target text that fulfils a function in the target culture.” So, as we have seen, we can determine that the quality of a translation, within this approach, is based on the functional characteristics of the text.

2.2. Audiovisual translation

Audiovisual translation can be defined as “the translation of recorded audiovisual material” (Karamitroglou 2000:2), and involves “translating what might be seen or heard through any audio/or visual format whether it is recorded material or live performances” (El-Taweel, 2016). Bernal Merino (as cited in Rica 2016:15) states that one important key feature of audiovisual translation is that this type of translation depends on the image and sound, so it is easy for a mistranslation to be evident, either because the information given to us is not the adequate, or because none is provided. This author also establishes that the typical texts of this type of translation modality are:

- Film scripts for cinema and television.
- Documentary scripts, promotional videos of companies and products, etc.
- Scripts for multimedia computer applications (educational or playful, for both computer and game consoles).

In the translation of any audiovisual product, we have to set up a number of priorities and constraints in the translation process, which cannot be restricted only to the linguistic field of the translation, but to the technical aspects, which play a role in the audiovisual product that is going to be translated (*ibid.*:31).

Mayoral et al. (as cited in Rica 2016:31) point out that we have to take into account the message of the source text and the result of the target language (together with music, noise and images), although it is true that the audiovisual translator can only work in the linguistic field (the language) since he cannot manipulate the other codes.

Other authors as, for example, Martí Ferrol (2007:176) distinguishes between formal, linguistic, iconic and socio-cultural constraints for the translation phase.

- **Formal:** Inherent to the professional techniques and practices due in dubbing and subtitling. For example: Phonetic synchrony and isochrony.

- **Linguistic:** Associated with dialect variation, idiolects, registers, spoken language, as: Dialects, idiolects, registers and spoken language.
- **Iconic (or Semiotic):** Associated with filmic language and of semiotic type: related to signs transmitted by both the visual channel and the hearing one (songs), that belong to the non-linguistic signification codes (except in the case of songs), for example: Iconic, photography, montage, proxemics, kinetic synchrony and songs.
- **Socio-cultural:** Due to the simultaneous existence of different cultural systems in the linguistic and iconic messages, such as: verbalized cultural references and iconic cultural references.

When we talk about priorities and constraints in the audiovisual product, we have to consider three levels of analysis. The combination of these levels of analysis allows us to identify the priorities and constraints both in the translation of audiovisual texts and the technical field of audiovisual translation (Rica 2016:32).

<i>Three levels of analysis</i>				
<i>Text (Textual code)</i>		<i>Image (Visual code)</i>		<i>Sound (Acoustic code)</i>
<ul style="list-style-type: none"> • Sociolinguistics • Psycholinguistics • Phonetic transcription • Historical references • Cultural references • Phraseological units 	+	<ul style="list-style-type: none"> • Proxemia (space) • Kinesia (body movement) • Visual messages • Advertisements • Iconography 	+	<ul style="list-style-type: none"> • Linguistic prosody • Songs • Music • Background vocals • Contextual sounds

Table 4. *Levels of analysis of audiovisual products.* Adapted from “*Aspectos lingüísticos y técnicos de la traducción audiovisual (TAV).*” Rica Peromingo, (p.32). (Our translation).

2.2.1. *Technical aspects of dubbing*

Additionally, in the substitution of an original soundtrack for another in any audiovisual product, we have to consider certain fundamental factors pointed out by Agost (as cited in Gea et al. 2010:284):

- **Content synchronism:** which implies that the plot of the source and dubbed versions must be congruent with each other.
- **Visual synchronism:** which implies that the articulatory — and visible — movements of the mouth and the sounds we can hear are in concord. Authors such as Chaume (quoted in Gea et al. 2010:284-285) distinguishes between three types of visual synchronisation:
 - Lip synchrony: to adapt the translation to the articulatory movements of the on-screen characters, making sure that the translation particularly respects the open vowels and bilabial and labio-dental consonants pronounced on screen.
 - Isochrony: To fit a translation into the duration of the screen characters' utterances, following their mouth articulation movements and their pauses and silences.
 - Kinesic synchrony: to be coherent with the actor's body movements.
- **Characterisation synchronism:** which implies harmony between the voice of the dubbing actors and actresses and the looks and gesticulation of the on-screen actors and actresses.

As we have seen, dubbing phase is a complex process which needs to work with certain technical factors of synchrony between the voices of the dubbing actors and the images that appear in the audiovisual product. However, it is also important to consider the message of the source text to give an adequate translation in the target language.

3. MATERIALS AND METHODOLOGY

In order to analyse the translations of the soliloquy of Hamlet, we are going to evaluate them in three motion pictures. For this purpose, we will set up different criteria for the translation quality assessment based on the models of the scholars within functional approaches and criteria for audiovisual translation, since the target texts are taken from films.

3.1. Corpus study: Films

Although *Hamlet* is one of the most adapted plays in the history of the seventh art³, to make a qualitative comparison of all of them, in terms of translation, would mean an immeasurable work.

As the starting point, since there is a broad range of films, we have selected five of them from the following years: 1948, 1969, 1970, 1990 and 1996. Of that number, we have considered to work with three of them that are, in our opinion, the most relevant ones:

- Olivier⁴, Laurence. (Producer & Director). (1948). *Hamlet*. United Kingdom: Two Cities.
- Zeffirelli⁵, Franco. (Director). (1990). *Hamlet*. United States, United Kingdom & France: Nelson Entertainment & Icon Productions.
- Branagh⁶, Kenneth. (Director). (1996). *Hamlet*. United Kingdom & United States: Castle Rock Entertainment.

³ According to Internet Movie Database (IMDb), Shakespeare's Hamlet is the basis of 139 films that are known as an adaptation of the work, but there are 218 films that make direct reference to that play. <https://www.imdb.com/search/keyword?keywords=reference-to-shakespeare%27s-hamlet> (Accessed date: 23/06/2018).

⁴ This English theater veteran first transplanted his passion for Shakespeare to the big screen in the 1940s with his *Henry V* (1944). After that he adapted Shakespeare in other two times, with *Hamlet* (1948) and *Richard III* (1955).

⁵ This is not the first time that the Italian film director adapts a play by Shakespeare, since he adapted *Romeo and Juliet* in his acclaimed film from 1968 and *Othello* in 1986.

These three films were selected because they are well-known by the public, they can be easily accessible (even freely in libraries), we have found dubbed versions of them in Spanish and finally, they were nominated and have received the most prestigious awards on the planet.

Hamlet (Olivier 1948) won a total of four Academy Awards⁷, two BAFTA Awards and two Golden Globe Awards, as well as three nominations⁸ among others; *Hamlet* (Zeffirelli 1990) received two Academy Awards nominations⁹ and a BAFTA nomination¹⁰; and *Hamlet* (Branagh 1996) won the Best Cinematography Award and GBCT Operators Award of the British Society of Cinematographers, and it was nominated to four Academy Awards¹¹, and five Satellite Awards¹² among others.

The other two film versions, intended for this study, were discarded due to their lack of information and details, making the search process a laborious work and without producing the desired results; one of the films containing more information: *Hamlet* (Richardson, 1969) is not distributed in Spain and consequently we do not have access to a dubbed version; and *Hamlet* (Guerin, 1970) is an original version in Spanish, not corresponding to the purpose of our study since we cannot apply the criterion of audiovisual translation to it.

Regarding the years of the selected motion pictures, we have taken a diachronic perspective, which considers the development and evolution of the language through time (Evans 2000:1). For this reason, we have tried to avoid that the release date among

⁶ This British filmmaker made his name precisely directing and starring the Shakespeare's play Henry V. He has brought to the screen the texts of the Bard of Avon six times in the past thirty years with the mentioned *Henry V* (1989), *Much Ado about nothing* (1993), *Othello* (1995), *Hamlet* (1996), *Love's Labour's Lost* (2000) and *As you like it* (2006).

⁷ Including Best Picture, Best Actor in a Leading Role, Best Art Direction-Set Decoration and Best Costume Design.

⁸ To Best Actress in a Supporting Role, Best Score and Best Director.

⁹ For Best Art Direction and Best Costume Design.

¹⁰ To Best Supporting Actor.

¹¹ To Best Art Direction, Best Costume Design, Best Original Score, and Best Writing (Adapted Screenplay).

¹² To Best Art Direction and Production Design, Best Cinematography, Best Costume Design, Best Original Score and Best Supporting Actress – Motion Picture.

films was not very close, so we could appreciate more changes and comment on them when analysing the target texts.

As we were not able to find the film scripts to compile the target texts, first, we have collected the motion pictures from a public library, second, we have heard to the audio of each film, in the part where Hamlet's soliloquy appears, third, we have started to transcribe each word since the transcripts are exactly the same words Hamlet says on the films, and finally, we have listened to the recording and read our transcript simultaneously to make sure it was correct and there was no possibility of errors in the transcription. Each resulting transcription was saved individually in a different text editor document corresponding to its year in order to facilitate its access for the analysis.

3.2. Criteria for translation quality assessment

The criteria, on which we have based our translation quality assessment, are taken from the functional approaches (*vid supra*, p. 8). The reason why we have chosen functional approaches and not equivalence-based approaches is because, as established in Nord (2002:1), the variety of translation forms and types accepted in professional settings tend to widen the notion of equivalence to an extent that it just refers to some kind of relationship between a source and a target text. Other reason is that we would have different stages of development in source and target languages, for example, large gaps between source and target cultures, value systems, perspectives, world views, different levels of knowledge and experience in source and target audiences, so we cannot decide who would be the one to specify what kind of equivalence is required in a particular translation process. Finally, it is difficult to achieve a translation accepted by all as appropriated under certain considerations established by the conventions of the translator.

Within this approach, the criteria for translation quality assessment have been selected from the models developed by the scholars Ammann and Karoubi. The model of D'Hulst was not used because of its similarities with Karoubi's model, and Nord's

model (1991:9) was rejected because it deals with the individual expectations of the translator (determined by the situation, his social background and the communicative needs in which he receives the text culture conventions) and we have not succeeded in finding the possible authors of the translations to set his social background or expectations¹³.

Since the material of study has been composed by target texts used in films, we have also established a criterion related to the point of view of audiovisual translation. The reason is that Bernal Merino (as cited in Rica 2016:15) sets that this type of translation depends on the sound and it is easy for mistranslation to be evident.

All the criteria have been organised in a table with three columns, first, the models to which they belong, within functional approaches and related to audiovisual translation, second, the name of the criteria, we have given them a number for further use, instead of writing again the whole concept and finally, their explanation and what they consist of. The criteria are going to be divided between written and oral since we are working with dubbed films.

¹³ We could only find one translator mentioned in Zeffirelli, Guillermo Ramos, who also participated as a translator in 1997 Shakespeare's *Romeo and Juliet* adaptation by Baz Luhrmann.

Written criteria		
Model	Criteria	Definition
Ammann's model (quoted in Dam et al. 2005:195) – Functional approaches.	(1) The intertextual coherence between target and source texts.	Check whether the coherence of the source text is the same and has been maintained in the target texts too. There have to be certain conditions for the text to be coherent as recurrence of information, relationship between the expressed facts and progression of the information. To evaluate this, we are going to establish an organized structure of information progression for the source text based on the Hamlet's thoughts set by Rafter (2011:112), which is going to be established later in the comparative analysis, and see if the target texts respect and maintain the structure too.
Karoubi's model (2016:262-264). – Functional approaches.	(2) Spelling – Archaic/modern spellings.	Use of archaic or modern spellings. We will check whether the archaic spellings of the source text are maintained in the target texts, that is, if the equivalent terms in the target texts belong to the same time of the source text or not.
	(3) Meaning: Associative: Figurative: Metaphors.	We will see whether the target texts maintain the metaphors which appear in the source text or not.
Oral criterion		
Model	Criterion	Definition
Chaume's model (quoted in	(4) Visual synchronism: Lip synchrony.	It consists of adapting the translation to the articulatory movements of the on-screen characters, making sure that the

Gea et al. (2010:284) – Audiovisual translation.		translation particularly respects the open vowels and bilabial and labio-dental consonants pronounced on screen
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Table 5. *Criteria for translation quality assessment.*

We have chosen these criteria, based on the research we have done about translation quality assessment and audiovisual translation, as they represent some of the most important aspects to consider when analysing the appropriateness of a translation. Although we have selected these criteria, any other related to translation quality assessment (or functional approaches) and technical aspects of dubbing can be implemented.

4. ANALYSIS

4.1. Preliminary considerations

Before we start, it is necessary to clarify some aspects. The target texts will be classified according to the criterion under study. Particular examples¹⁴ will be analysed, and the source and target texts will be organised in tables as follows:

Example	ST	TT₁	TT₂	TT₃
1				
2				

Table 6. *Example of classification.*

ST corresponds to Shakespeare's source text and TT₁, TT₂ and TT₃ to the motion pictures of 1948, 1990 and 1996 respectively. In the case of the oral criterion, the numbers in parentheses will indicate the time in which the cited example appears during the film..

4.2. Data analysis

4.2.1. *Intertextual coherence between target and source texts*

To evaluate this criterion, as we have said before, we are going to establish an organized structure of information progression for the source text based on the Hamlet's thoughts set by Rafter (2011:112) and see if the target texts respect and maintain the structure too.

1. A positive thought, Hamlet knows well that to be or not to be is the question, and he is against committing suicide for religious reasons.

¹⁴ Since this paper has a defined and limited extension, we have considered more appropriate to deal with specific examples instead of comparing the whole soliloquy, since it would result in a much more extensive work.

2. To die, to sleep, it is an attractive desire because finishes with the physical and emotional pains. He is considering this choice.
3. Hamlet is in doubt. He does not think that with death, the being does not continue dreaming.
4. He concludes that since he does not know what dreams can come once he is dead, he has to reflect on them.
5. Due to the previous idea, we endure life suffering calamities, even though we could end up with everything committing suicide.
6. We live all those pains because we are not sure that, after death, there is not something worse.
7. Consciousness makes us cowards, stopping our desire to act.
8. Hamlet is aware of Ophelia's presence.
9. He asks her to pray for him.

Example	ST	TT ₁	TT ₂	TT ₃
1	To be, or not to be- that is the question: Whether 'tis nobler in the mind to suffer The slings and arrows of outrageous fortune Or to take arms against a sea of troubles, And by opposing end them.	Ser, o no ser, todo el problema es ése. ¿Qué es más noble al espíritu, sufrir Golpes y dardos de la airada suerte O tomar armas contra un mar de angustias Y darles fin luchando?	Ser o no ser, ésta es la cuestión. Si es más noble sufrir en el ánimo Los tiros y flechazos de la insultante fortuna O alzarse en armas contra un mar de agitaciones Y desafiándolas, acabar con ellas.	Ser o no ser, esa es la cuestión. Si es mejor para el alma soportar Los golpes y dardos de la ultrajante fortuna O revelarse contra un mar de adversidades, Y en dura pugna darles fin.

2	<p>To die- to sleep- No more; and by a sleep to say we end The heartache, and the thousand natural shocks That flesh is heir to. 'Tis a consummation Devoutly to be wish'd.</p>	<p>Morir, dormir, No más, y con un sueño dar fin A la congoja, y a los sobresaltos Que la carne heredó, consumación Que se ha de desear.</p>	<p>Morir, dormir, Nada más, y con un sueño decir que acabamos Con el sufrimiento del corazón y los mil golpes naturales Que son herencia de la carne. Ésta es una consumación Piadosamente deseable.</p>	<p>Morir, dormir, Nada más, y con el sueño poner fin Al sufrimiento, y a todos los males Que son herencia de la misma carne. Es una consumación Que piadosamente deseo.</p>
3	<p>To die- to sleep. To sleep- perchance to dream: ay, there's the rub!</p>	<p>Morir, dormir, Dormir, tal vez soñar, ¿ese es el caso!</p>	<p>Morir, dormir. Dormir y tal vez también soñar: sí, ¡ahí está el tropiezo!</p>	<p>Morir, dormir. Dormir, o quizás soñar, sí, ¿eso preocupa!</p>
4	<p>For in that sleep of death what dreams may come When we have shuffled off this mortal coil, Must give us pause. There's the respect That makes</p>	<p>Porque el pensar que sueños trae la muerte Ya desprendidos del mortal estorbo, Nos ha de contener. Ese respeto</p>	<p>Pues tiene que preocuparnos qué sueños podrán llegar en ese sueño de muerte Cuando nos hayamos desecho de este embrollo mortal, He aquí el</p>	<p>El sueño de la muerte. Qué sueños tendremos Cuando la muerte nos libere del agobio terrenal Y encontremos la paz. Y por eso sólo pienso</p>

	calamity of so long life.	Larga existencia presta a mi fortuna.	pensamiento, Que nos hace tan interminable el infortunio.	Que es una desgracia tener una larga vida.
5	Who would these fardels bear, To grunt and sweat under a weary life, But that the dread of something after death.	Quién querría gemir Y tras sudar toda una vida Sin el temor de algo tras la muerte	Quién aguantaría cargas, Gruñendo y sudando sin cesar bajo el peso de la vida, Si no fuera porque esperan que haya algo después de la muerte.	Quién podría llevar la carga, Gruñendo y sudando, de esta vida fatigosa, Si no fuera por el temor de lo que se oculta tras la muerte.
6	The undiscover'd country, from whose bourn No traveller returns- puzzles the will.	Esa ignota región de cuyos límites Ninguno vuelve, turba la mente.	El país sin descubrir de cuyos límites Ningún viajero regresa jamás, desconcierta la voluntad.	El país sin descubrir, Del que ningún viajero ha logrado regresar, que nos desconcierta.
7	Thus conscience does make cowards of us all.	La conciencia nos vuelve así cobardes.	Así la conciencia nos convierte a todos en	Así la conciencia nos hace a todos cobardes.

			cobardes.	
8	Soft you now! The fair Ophelia!	SENTENCE OMITTED	SENTENCE OMITTED	¡Calla ahora! ¡La bella Ofelia!
9	Nymph, in thy orisons Be all my sins rememb'red.	SENTENCE OMITTED	SENTENCE OMITTED	Ninfa, en tus oraciones. Acuérdate de mis pecados.

Table 7. *Intertextual coherence between target and source texts.*

The data reflect that the translators of the TT₁ and TT₂ maintained the information progression structure in 77,7% of the cases, but for examples 8 and 9, the sentences have been omitted, while the translator of the TT₃ has respected the 100% of the cases.

4.2.2. *Spelling – Archaic/modern spellings*

According to *Grammarist*¹⁵, an archaism is a word or expression that is no longer commonly used. Archaisms are commonly found in literary works and represent interesting examples of the constant evolution of the language. Poetic contractions are also considered archaic, not commonly used today in modern English but they can be found in early modern English poetry, with a prescribed meter, to offer a solution to help fit on the meter as for instance in Shakespeare. In the case of Spanish, poetic archaisms¹⁶ are used quite regularly in some literary writings to give greater beauty to expressions, but an excessive use of them can make a text difficult to understand. But in Spanish, the use and study of poetic contractions are not very widespread, metaplasmus¹⁷ or effective misspelling is used intentionally for the sake of meter or rhyme¹⁸, however, its comparison is not relevant for this study because Spanish hardly contemplates the contractions for those mechanisms.

¹⁵ Archaism. (n.d.). *Grammarist*. Retrieved from: <http://grammarist.com/archaisms/> (Accessed date: 09/06/2018).

¹⁶ Ulises Vidal López, Guillermo. (2010). “*Taller de lectura y redacción: II.*” p. 302.

¹⁷ Retrieved from: http://changingminds.org/techniques/language/figures_speech/metaplasmus.htm (Accessed date: 23/06/2018).

¹⁸ Retrieved from: <https://www.thoughtco.com/metaplasm-rhetoric-term-1691312> (Accessed date: 23/06/2018).

Example	ST	TT ₁	TT ₂	TT ₃
1	“Whether 'tis nobler in the mind to suffer”	“¿Qué es más noble al espíritu, sufrir”	“Si es más noble sufrir en el ánimo”	“Si es mejor para el alma soportar”
2	“That flesh is heir to. 'Tis a consummation”	“Que la carne heredó, consumación”	“Que son herencia de la carne. Ésta es una consumación”	“Que son herencia de la misma carne. Es una consumación”
3	“Devoutly to be wish'd. To die-to sleep.”	“Que se ha de desear. Morir, dormir,”	“Piadosamente deseable. Morir, dormir.”	“Que piadosamente deseo. Morir, dormir.”
4	“To sleep-perchance to dream: ay, there's the rub!”	“Dormir, tal vez soñar, ¡ese es el caso!”	“Dormir y tal vez también soñar: sí, ¡ahí está el tropiezo!”	“Dormir, o quizás soñar, sí, ¡eso preocupa!”
5	“When we have shuffled off this mortal coil,”	“Ya desprendidos del mortal estorbo,”	“Cuando nos hayamos desecho de este embrollo mortal,”	“Cuando la muerte nos libere del agobio terrenal”
6	“Th' oppressor's wrong, the proud man's contumely,”	“O al opresor, la afrenta del soberbio,”	“El agravio del opresor, la burla del orgulloso,”	“La infamia del opresor, la soberbia afrenta del orgulloso,”
7	“The pangs of despis'd love, the law's delay,”	“La hiel del huido amor, la tarda ley,”	“Los espasmos del amor despreciado, el retraso de la justicia,”	“La angustia del amor despreciado, la tardanza de la ley,”

8	“The insolence of office, and the spurns ”	“La insolencia del cargo y los desprecios ”	“La insolencia del poder supremo, y las patadas ”	“La arrogancia del poder y los golpes ”
9	“That patient merit of th' unworthy takes,”	“Que al mérito le ofrece el hombre indigno,”	“Que el paciente mérito recibe del indigno,”	“Que sufre la virtud de quienes indignos”
10	“With a bare bodkin? Who would these fardels bear,”	“...Con un simple estilete? ¿Quién querría gemir...”	“...Con un simple puñal? ¿Quién aguantaría cargas, ...”	“...Con un simple puñal? ¿Quién podría llevar la carga, ...”
11	“The undiscover'd country, from whose boorn ”	“Esa ignota región de cuyos límites ”	“El país sin descubrir de cuyos límites ”	“El país sin descubrir, del que ningún viajero ha logrado regresar”
12	“Thus conscience does make cowards of us all”	“La conciencia nos vuelve así cobardes”	“Así la conciencia nos convierte a todos en cobardes”	“Así la conciencia nos hace a todos cobardes”
13	“Is sicklied o'er with the pale cast of thought,”	“Desmaya al suave tinte de la idea”	“Se debilita por la pálida tonalidad del pensamiento,”	“Se debilita bajo la pálida sombra de la razón”
14	“And enterprises of great pith and moment”	“Y las empresas de rigor y empeño,”	“Y las empresas de mayor importancia y empuje ”	“Y así empresas de gran peso y entidad”

15	“The fair Ophelia!- Nymph, in thy orisons”	SENTENCE OMITTED	SENTENCE OMITTED	“¡La bella Ofelia! Ninfa, en tus oraciones.”
16	“Be all my sins rememb'red. ”	SENTENCE OMITTED	SENTENCE OMITTED	“ Acuérdate de mis pecados.”

Table 8. *Spelling – Archaic/modern spellings.*

Regarding the translation of archaisms, we can appreciate that the target texts do not have any of them. Translators have avoided them by using more formal language as in the cases of 10: *estilete* and 11: *ignota* in TT₁ while TT₂ and TT₃ use more modern vocabulary: *puñal* and *sin descubrir* from the examples 10 and 11 respectively. In the particular case of 2: “*This*”; 4: “*ay*” and 10: “*fardels*” in the ST, TT₁, the translator of the TT₁ has omitted the translation of these archaic words. In the examples 15 and 16 from TT₁ and TT₂, the sentences have been omitted. Poetic contractions of examples 1: *'tis*; 2: *'tis*; 3: *wish'd*; 6: *Th'*; 7: *despi'd*; 9: *th'*; 11: *undiscover'd*; 13: *o'er* and 16: *rememb'red* are archaic.

This criterion has been useful to see the similarities between TT₂ and TT₃, because we cannot expand on the historical contexts that would help us to see if keeping the archaisms in TT₁, being the oldest of the three, is better than use modern language.

The table above also helps us see similar translations of the terms between TT₂ and TT₃, in the cases 2: “*heredó*”; 7: “*cobardes*” and “*carga/s*”; 10: “*puñal*” and 11: “*sin descubrir*”, which can result in a tendency of TT₃ to follow the translation of TT₂.

4.2.3. Meaning: Associative: Figurative: Metaphors

Most metaphors in the soliloquy refer to death, what happens afterlife and also about life. We will focus on those fragments that are richer from a translating point of view, and how the metaphors have been solved.

Example	ST	TT ₁	TT ₂	TT ₃
1	“The slings and arrows of outrageous fortune.”	“Golpes y dardos de la airada suerte.”	“Los tiros y flechazos de la insultante fortuna.”	“Los golpes y dardos de la ultrajante fortuna.”

Table 9. *Metaphor (example) 1.*

In this metaphor, fortune is seen as defiant. The *stings*¹⁹ of fortune was a common saying in the Renaissance, but in this context slings are referred to shots, as a reference to arrows, because they can do great arm. The translators of the TT₂ and TT₃ have reproduced the same image while the translator of the TT₁ has replaced the word *fortune* with a synonym.

Example	ST	TT ₁	TT ₂	TT ₃
2	“Or to take arms against a sea of troubles, And by opposing end them.”	“O tomar armas contra un mar de angustias, Y darles fin luchando?”	“O alzarse en armas contra un mar de agitaciones, Y desafiándolas, acabar con ellas.”	“O revelarse contra un mar de adversidades, Y en dura pugna darles fin.”

Table 10. *Metaphor (example) 2.*

¹⁹ Some argue that the word “*slings*” is a misprint of the intended word, *stings*. Mabillard, Amanda. *Hamlet Soliloquy Glossary. Shakespeare Online*. 2000. Retrieved from: <http://shakespeare-online.com/plays/hamlet/soliloquies/slings.html> (Accessed date: 09/06/2018).

Troubles are compared to a sea in which it is difficult to swim against the tide, which means if you cannot fight the problems of life, you must end them with suicide. The word *sea* is associated with the immense power of evil, reinforcing its strength and power. The translators of the target texts have reproduced the *sea of troubles* using synonyms as: *angustias*, *agitaciones*, *adversidades*, all of them related to *troubles*.

Example	ST	TT ₁	TT ₂	TT ₃
3	“To die- to sleep. To sleep- perchance to dream: ay, there's the rub!”	“Morir, dormir. Dormir, tal vez soñar, ¿ese es el caso!”	“Morir, dormir. Dormir y tal vez también soñar: sí, ¡ahí está el tropiezo!”	“Morir, dormir. Dormir, o quizás soñar, sí, ¿eso preocupa!”

Table 11. *Metaphor (example) 3.*

In this metaphor, Hamlet seems to have a preference for death, comparing it to images such as sleeping and dreaming. *The rub* is defined as a problem, a difficulty. The translators of the TT₁ and TT₃ have chosen a different translation of the term not related with the real meaning as the translator of the TT₂ has done.

Example	ST	TT ₁	TT ₂	TT ₃
4	“When we have shuffled off this mortal coil”	“Ya desprendidos del mortal estorbo”	“Cuando nos hayamos desecho de este embrollo mortal”	“Cuando la muerte nos libere del agobio terrenal”

Table 12. *Metaphor (example) 4.*

Mortal coil refers to the body, metaphor of death, to separate the soul from the body. To our view, none of the target texts have maintained the original metaphor and this can lead to a misunderstanding of the word *coil*. Instead of choosing a Spanish

equivalent as *envoltura*, that would sound more accurate, the target texts show different translations of the term, which are not very precise.

Example	ST	TT ₁	TT ₂	TT ₃
5	“The undiscover'd country, from whose bourn No traveller returns”	“Esa ignota región de cuyos límites Ninguno vuelve.”	“El país sin descubrir de cuyos límites Ningún viajero regresa jamás.”	“El país sin descubrir, Del que ningún viajero ha logrado regresar.”

Table 13. *Metaphor (example) 5.*

Here Hamlet is talking about death and afterlife and it is something that makes him uncomfortable. No one knows what happens when you die, and he has the belief that human beings do not return. The translator of the TT₁ uses a formal word to refer to *undiscover'd*, but has omitted the translation of the word *traveller*, while TT₂ and TT₃ share a common translation.

Example	ST	TT ₁	TT ₂	TT ₃
6	“Thus conscience does make cowards of us all, and thus the native hue of resolution, is sicklied o'er with the pale cast of thought”	“La conciencia nos vuelve así cobardes, y así el matiz de la resolución, desmaya al suave tinte de la idea”	“Así la conciencia nos convierte a todos en cobardes, y así el colorido natural de la resolución, se debilita por la pálida tonalidad del pensamiento”	“Así la conciencia nos hace a todos cobardes, y así también el color natural de la resolución, se debilita bajo la pálida sombra de la razón”

Table 14. *Metaphor (example) 6.*

The native hue of resolution, which means, the way the natural color of making up your mind. Hamlet expresses a desire and fear of death, as well as scorn for himself for thinking that he did nothing. He also believes that we are unable to take action and that is what turns men into cowards. In all the target text we can see that cowardice is represented, but there is ambiguity with the last expression: “*the pale cast of thought*”, only the TT₂ has selected the appropriate translation of the term *thought*, while TT₁ and TT₃ have used close synonyms of this word.

As we can see, the adaptation of Zeffirelli (TT₂) has maintained most of the metaphors, preserving the original meaning of them. TT₃, the most recent, follows TT₂ example, and the film that is closest to the original meaning of the metaphors is TT₁.

4.2.4. *Visual synchronism: Lip synchrony*

Lip synchrony is one of the key factors in audiovisual translation, especially in dubbing, and essential in close-up shots. It consists of adapting the translation to the articulatory movements of the on-screen characters, making sure that the translation particularly respects the open vowels and bilabial and labio-dental consonants pronounced on screen.

We have chosen the first example because it is well-known by the spectator, it is a soliloquy and it is usually a close-up of the actor. For the rest of them, we have decided to choose those examples who can be more relevant, with more than one different translation of the term, to those with just one option of translation²⁰.

Example	ST	TT ₁	TT ₂	TT ₃
		Time: 59:53	Time: 47:33	Time: 31:01
1	“To be, or not to be- that is the	“Ser, o no ser, todo el	“Ser o no ser, ésta es la	“Ser o no ser, esa es la

²⁰ For example, a word taken from the source text: *death*, which is translated as *muerte*, in the three target texts.

	question:”	problema es ése.”	cuestión.”	cuestión.”
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Table 15. *Lip synchrony (example) 1.*

In the first example we have the word *question*, which begins with a voiceless velar plosive sound /k/, this sound is represented in TT₂ and TT₃, but the translator of the TT₁ has chosen a free translation, since we do not have a close-up of the actor while he speaks, with the decision of a voiceless bilabial plosive sound /p/: *problema*, which is not an appropriate selection of the term.

Example	ST	TT ₁	TT ₂	TT ₃
		Time: 01:01:10	Time: 48:57	Time: 32:01
2	“Must give us pause. ”	“Nos ha de contener. ”	“He aquí el pensamiento ”	“Y encontremos la paz. ”

Table 16. *Lip synchrony (example) 2.*

Here we have a voiceless bilabial stop plosive /p/ in the word *pause*. This sound is represented in TT₂ and TT₃, but it does not happen in TT₁, where the translator has chosen a voiceless velar plosive sound /k/ with the word *contener*.

Example	ST	TT ₁	TT ₂	TT ₃
		Time: 01:01:30	Time: 49:15	Time: 32:19
3	“The pangs of despis'd love”	“La hiel del huido amor”	“Los espasmos del amor despreciado”	“La angustia del amor despreciado”

Table 17. *Lip synchrony (example) 3.*

In this example, we have a voiceless bilabial plosive sound /p/ of the word *pangs*, which is only represented in the TT₂ in the word *espasmos*. In the case of TT₁, we have a word starting with a mid-front unrounded vowel sound /e/: *hiel*, while in TT₃ we have an open central unrounded vowel /a/: *angustia*. Both, TT₁ and TT₃ cannot be considered appropriate translations according to this criterion.

Example	ST	TT ₁	TT ₂	TT ₃
		Time: 01:01:50	Time: 49:36	Time: 32:33
4	“With a bare bodkin ?”	“Con un simple estilete ?”	“Con un simple puñal ?”	“Con un simple puñal ?”

Table 18. *Lip synchrony (example) 4.*

In the source text we have a voiced bilabial plosive sound /b/ in the word *bodkin*, this sound is similar to the voiceless bilabial /p/: *puñal* of TT₂ and TT₃, but this sound is not represented in TT₁, where we have a mid-front unrounded vowel sound /e/: *estilete*, so this choice is not very appropriated.

As we have seen, the target text who better adapts the sounds to lip synchrony is TT₂, the only motion picture in which we know the name of the translator and also the one who performs the role of adjuster²¹ for the film.

²¹ Retrieved from: <http://www.eldoblaje.com/datos/FichaPelicula.asp?id=2975> (Accessed date: 23/06/2018).

5. RESULTS

- Intertextual coherence

The data reflect that the translators of the TT₁ and TT₂ maintained the information progression structure in 77,7% of the cases, but for examples 8 and 9, the sentences have been omitted, while the translator of the TT₃ has respected the 100% of the cases.

- Archaic/modern spellings

Regarding the translation of archaisms, we can appreciate that the target texts do not have any of them. Translators have avoided them by using more formal language as in the cases of 10: *estilete* and 11: *ignota* in TT₁ while TT₂ and TT₃ use more modern vocabulary: *puñal* and *sin descubrir* from the examples 10 and 11 respectively. In the particular case of 2: “*This*”; 4: “*ay*” and 10: “*fardels*” in the ST, TT₁, the translator of the TT₁ has omitted the translation of these archaic words. In the examples 15 and 16 from TT₁ and TT₂, the sentences have been omitted. Poetic contractions of examples 1: ‘*tis*’; 2: ‘*tis*’; 3: *wish’d*; 6: *Th*’ ; 7: *despi’d*; 9: *th*’ ; 11: *undiscover’d*; 13: *o’er* and 16: *rememb’red* are archaic.

The results, obtained in this criterion, helps us see similar translations of the terms between TT₂ and TT₃, in the cases 2: “*heredó*”; 7: “*cobardes*” and “*carga/s*”; 10: “*puñal*” and 11: “*sin descubrir*” , which can result in a tendency of TT₃ to follow the translation of TT₂

- Metaphors

In the first metaphor, fortune is seen as defiant. The *stings of fortune* was a common saying in the Renaissance, but in this context slings are referred to shots, as a reference to arrows, because they can do great arm. The translators of the TT₂ and TT₃ have reproduced the same image while the translator of the TT₁ has replaced the word *fortune* with a synonym.

In the second metaphor, *troubles* are compared to a sea in which it is difficult to swim against the tide, which means if you cannot fight the problems of life, you must end them with suicide. The word *sea* is associated with the immense power of evil, reinforcing its strength and power. The translators of the target texts have reproduced the *sea of troubles* using synonyms as: *angustias*, *agitaciones*, *adversidades*, all of them related to *troubles*.

In the third metaphor, Hamlet seems to have a preference for death, comparing it to images such as sleeping and dreaming. *The rub* is defined as a problem, a difficulty. The translators of the TT₁ and TT₃ have chosen a different translation of the term not related with the real meaning as the translator of the TT₂ has done.

In the fourth metaphor, *mortal coil* refers to the body, metaphor of death, to separate the soul from the body. To our view, none of the target texts have maintained the original metaphor and this can lead to a misunderstanding of the word *coil*. Instead of choosing a Spanish equivalent as *envoltura*, that would sound more accurate, the target texts show different translations of the term, which are not very precise.

In the fifth metaphor, Hamlet is talking about death and afterlife and it is something that makes him uncomfortable. No one knows what happens when you die, and he has the belief that human beings do not return. The translator of the TT₁ uses a formal word to refer to *undiscover'd*, but has omitted the translation of the word *traveller*, while TT₂ and TT₃ share a common translation.

In the last metaphor, we have *the native hue of resolution*, which means, the way the natural color of making up your mind. Hamlet expresses a desire and fear of death, as well as scorn for himself for thinking that he did nothing. He also believes that we are unable to take action and that is what turns men into cowards. In all the target text we can see that cowardice is represented, but there is ambiguity with the last expression: “*the pale cast of thought*”, only the TT₂ has selected the appropriate translation of the term *thought*, while TT₁ and TT₃ have used close synonyms of this word.

- Lip synchrony

In the first example we have the word *question*, which begins with a voiceless velar plosive sound /k/, this sound is represented in TT₂ and TT₃, but the translator of the TT₁ has chosen a free translation, since we do not have a close-up of the actor while he speaks, with the decision of a voiceless bilabial plosive sound /p/: *problema*, which is not an appropriate selection of the term.

In the second example, we have a voiceless bilabial stop plosive /p/ in the word *pause*. This sound is represented in TT₂ and TT₃, but it does not happen in TT₁, where the translator has chosen a voiceless velar plosive sound /k/ with the word *contener*.

In the third example, we have a voiceless bilabial plosive sound /p/ of the word *pangs*, which is only represented in the TT₂ in the word *espasmos*. In the case of TT₁, we have a word starting with a mid-front unrounded vowel sound /e/: *hiel*, while in TT₃ we have an open central unrounded vowel /a/: *angustia*. Both, TT₁ and TT₃ cannot be considered appropriate translations according to this criterion.

In the last example, the source text includes a voiced bilabial plosive sound /b/ in the word *bodkin*, this sound is similar to the voiceless bilabial /p/: *puñal* of TT₂ and TT₃, but this sound is not represented in TT₁, where we have a mid-front unrounded vowel sound /e/: *estilete*, so this choice is not very appropriated.

6. CONCLUSION

As we have explained in the aim and introduction of our project, throughout this dissertation, we have focused on the translation quality assessment of three target texts of Hamlet's soliloquy based on functional approaches²² and technical aspects of dubbing in the analysis of the data. We wanted to see whether they can be considered appropriate translations or not, according to our criteria.

Although it is difficult to certain determine the adequacy or not of a translation, it is still possible to qualify and quantify many factors that could help us to identify if a translation achieves its main purpose, to adapt the target text in a culture without altering the intention of the source text.

The results of this study show that, for the first criteria, coherence of the source text has only been maintained in the TT₃, while in TT₁ and TT₂ part of the information progression has been omitted.

In addition, regarding the use of archaic and modern spellings, we have reached to the conclusion that there is a significant difference between the translation made for *Hamlet* in 1948 and the other motion pictures produced in 1990 and 1996. We can appreciate, in the film version of 1948, the use of a more formal language in some examples we have seen before, but there is also omission in the translation of archaic words. It is important to note that there is a tendency of the translator of TT₃ to follow some translations made by the translator TT₂, as he provides identical translation of terms as we have analysed in some examples before.

In the translation of metaphors, there is a high tendency of the translator of TT₁ to use more synonyms to represent the metaphors while TT₂ tries to be as close as possible to the original, that is something that TT₃ also tries to do, but sometimes the translator uses synonyms, as in TT₁, to solve them.

²² In order to reach an optimal translation, functional approaches offer a great help to translators by analysing both the source and the target texts.

Finally, regarding lip synchrony within audiovisual translation, TT₁ has chosen free translations since there is not a close-up of the actor while he speaks, or sometimes Hamlet is thinking what he is saying, and we do not need to pay attention to lip synchrony. TT₂ and TT₃ try to represent the same sounds of the target texts, but that is something that does not happen in all cases of TT₃, as we have seen in the results. For these reasons, we can conclude that the target text who better adapts the sounds to lip synchrony is TT₂.

After analysing the data and results of the target texts, our final conclusion is that TT₂²³ has maintained and respected the original function of the source text in most of the cases within the criteria of translation quality assessment, additionally, in audiovisual translation, this target text is the one that best fits the sounds to lip synchronisation. Regarding TT₃, we have seen that some results are as close as possible to the original, but in other cases, we do not have an appropriate selection of terms translated. Finally, we have not considered TT₁ as an accurate translation because in some examples of the criteria established, there has been omission of words or the translator has chosen a different translation of the term not related with the original meaning.

We have successfully achieved the aims of this paper, an approximation to the dissimilar models of two different approaches has been made, as well as we have developed a series of criteria that could help us to identify the adequacy of a translation. In addition, we have also determined the possible reasons for the decisions made when the target texts differed from the original, and we have set which translation can be considered the most appropriated, taking into account the level of accuracy of all of them. In the same way, we have been able to approach audiovisual translation and the technical aspects of dubbing, and finally, we have been able to analyse the level of accuracy in the targets texts of Hamlet's soliloquies by following criteria based on translation quality assessment and audiovisual translation.

²³ Davey, Bruce. (Producer), & Lovell, Dyson. (Producer), Zeffirelli, Franco. (Director). (1990). *Hamlet*. [Motion Picture]. United States, United Kingdom & France: Nelson Entertainment & Icon Productions.

To conclude our study, we have learned that it is important to consider certain factors in the translation to be considered appropriated or not, since the target texts have to represent and maintain the structure of the source text as well as preserve the original function.

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