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The Crown in Spanish: what gets lost in  
translation and dubbing  
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## **Abstract**

This research paper focuses on the analysis of different versions of the first episode of the first season of the Netflix TV series *The Crown*. The study draws on Corpus-based Translation Studies to unveil what gets lost in the translation of the show into Spanish, both in dubbing and subtitling. Translation strategies as a way to classify deviations from the original in the target texts will be used to determine the model of equivalence of both the subtitled and the dubbed versions and hopefully reveal differences between these two modes of audiovisual translation. In a globalized world, translators play an essential role in making TV series from different countries accessible to other cultures, but there is always a cost to it.

**Keywords:** Corpus-based Translation, Translation Shifts, Dubbing, Subtitling.

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## **Introduction**

Audiovisual translation is a dynamic and evolving field that combines language proficiency, cultural understanding, and technical skills to bridge the gap between different languages and cultures, making audiovisual content accessible and enjoyable to viewers worldwide.

The main motivation for choosing this TFG topic was that as I want to become a professional translator, this could introduce me to the world of translation studies. At the same time, this may help me acquire some valuable knowledge for my professional career.

This paper's first section deals with audiovisual translation, specifically subtitling and dubbing, as well as its history. It also aims to explain how things were in Spain for the audiovisual media from 1939 until nowadays. The main objective of this TFG is to compare the English and the Spanish subtitled and dubbed versions of an episode of *The Crown* TV series. Drawing on a Corpus-based methodology, this comparison will lead to a search for Translation Shifts to help unveil the model of equivalence followed in those two versions of *The Crown* into Spanish. Section 2 introduces this theoretical framework, which is based on Descriptive Translation Studies. Following this section, the materials used and the methodology followed in the analysis are explained. The results and discussion sections together with my conclusions will follow.

## 1. Audiovisual Translation

### 1.1. Audiovisual translation History<sup>1</sup>

In this 21st-century society in which we live, we cannot imagine our daily life without technology and all the advantages that technology has brought. However, if we look back, about two centuries ago, people barely knew what a camera was. Once the camera appeared, at the beginning of the 20th century, a series of images could be put together, which kind of simulated movement and can almost mark the appearance of the first films.

Of course, those productions were silent, as the technology did not reach the appropriate level of development. As Izard, N. reminds us, “those so-called silent movies, as they presented some verbal and iconic language” (2001, 189), usually were accompanied by instrumental music (piano, organ, or orchestra). They also had pieces of text called intertitles, which helped the spectators to follow the story and to clarify the context of what was happening. In those times, showing the audience movies from other countries was relatively easy, as the translators just had to translate those intertitles.

The audiovisual world is extremely dependent on technology. The more the technology improves, the more the movies themselves improve. Once the cameras became more and more advanced and movie makers had more ease in making and producing those projects, at the beginning of the 1920s, silent movies started to include simple soundtracks and some sound effects. According to Izard, N. (2001, 191-192) an example of this inclusion would be *Don Juan*, a film

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<sup>1</sup> This point of the paper bases its theory on Chapter X, written by Natalia Izard Martínez of the book *La Traducción para el doblaje y la subtitulación*. Cátedra (2001)

released in 1926, which was a silent movie with a soundtrack recorded in Vitaphone, that required synchronizing movie tape and soundtrack. That, of course, was hard to achieve, and sometimes viewers ended up hearing a character speaking when the movie showed a different character on screen. Once the movie and soundtrack tapes could overlap, this problem disappeared—the transition from silent movies to movies with sound presented economic difficulties for their producers. Moreover, psychological problems for the actors also appeared because they had to change their acting completely.

The Hollywood industry only accepted actors and directors with perfect English during the 1930s decade. For example, the well-known actress Greta Garbo, who was from Sweden, spoke perfect English, but in the beginning, she refused to perform in spoken movies as she had to change her acting completely. Like her, lots of actors had problems too. Even Charles Chaplin did not produce a spoken movie until the 1940s. During those times, producers tried to adapt spoken movies to silent versions and vice versa, but the results were primarily unsatisfactory.

When movies start having properly spoken dialogues, some problems appear. The movies were much more complex, as productions were longer and had more text, which made it more difficult to export them abroad. Translators had to think about what strategy they wanted to follow to approach foreign movies to their culture. Each country chose the strategy that suited them best and the one they could afford too<sup>2</sup>. European countries adopted either subtitling, dubbing, or depending on the context, one or the other.

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<sup>2</sup> This will be discussed in the following points of this paper.

For a while, neither the subtitled version of a movie nor the dubbed one worked properly due to the poor technology they had in movie theatres. For that reason, one possible solution they created was to make multilingual versions of movies<sup>3</sup>.

The first multilingual movie filmed in Hollywood was an English and a German version of the movie *Atlantic* by E. A. Dupont in 1929, adding a French version in 1930. However, even though these movies all tell the same story, each was filmed in a different country, in a different studio, with a different cast, and with a different director.

Some countries preferred to keep the same cast for the different movie versions. However, as many actors were only proficiently fluent in one or two languages, they created the *Idiot Cards* for the other movie adaptations they had to make. Those were giant cards that someone held behind the camera. Those cards displayed the phonetic transcription of the dialogues the actors had to deliver. So while performing, they read what they had to say from those cards. This situation resulted in funnier movies, as the characters talked in Spanish, French, or German but with a heavily marked American accent. However, those

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<sup>3</sup> This system consisted of filming the same movie in different languages simultaneously. According to Vincendeau (1988), there were several ways of doing it:

- a) The director of the different versions of the movie was the same. For example, the director Lubitsch. He directed the American and French versions of the movie *One Hour With You* (1932).
- b) For movies with more versions, sometimes until fourteen versions of the same movie were filmed, each director directed one version. These versions were filmed mainly in the Paramount Studios. The director was elected, considering their nationality. For example, the movie *The Lady Lies* (1929). This movie had six different versions and a different director for each adaptation.
- c) They used to change the cast depending on the adaptation they were making. They based their election basically on the linguistic competence of the actors. Greta Garbo, for example, used to perform characters in the German and Swedish adaptations of the movies she made, as she spoke both languages fluently.



multilingual versions did not succeed due to their lack of quality and rentability. So people started to ask for original movies with well-known actors dubbed into their language. So the Joinville Studios were reconverted into a dubbing center in 1933.

Finally, in the 1940s, two options remained in audiovisual translation: either dubbing or subtitling. From now on, each country had to choose which strategy they wanted to adopt. Some strategies were based on ideological, economic, or cultural reasons. In Europe, though, Spain, Italy, France, and Germany chose dubbing, while Scandinavian countries, Belgium, the Netherlands, Greece, and Portugal chose subtitling for everything except children's audiovisual products.

## **1.2 Subtitling History**

Previously, it has been mentioned that silent movies had some intertitles to help the audience to contextualize the action. The beginning of translating subtitles started in this period. To export those films to other countries, translators prepared the translation for those intertitles, cut the original intertitles, and pasted the translated intertitles to the original movie. One particularity about this process is that it took place in the country the movie was made.

In the late 1920s, American studios decided to export movies subtitled in French, German, and Spanish. The target country had to choose which version did they want. However, as some countries accepted one of those languages as a second language, there was no problem. The countries that did not have a second language had to accept the original English version of the movie with no subtitles.

In the 1930s, another problem appeared. Many spectators needed to learn to read, so subtitling could only settle in some countries. However, there were some countries that, since the beginning, opted for subtitled movies. As mentioned in the previous point, it is the case of Portugal, the Netherlands, Greece, and the Scandinavian countries. Indeed, the Netherlands and Sweden, and still nowadays, keep subtitling everything instead of dubbing it.

### **1.3 Dubbing History**

The beginning of the subtitling history also marked the beginning of the dubbing history. When people wanted to export movies abroad, they also had the chance to export them without any translation. The foreign countries that bought the movie hired an actor whose work was to read the translation of the intertitles during the movie projection. However, those actors not only translated the intertitles but made additional comments, clarifying some confusing scenes that may confuse the viewers. This fact caused the beginning of the dubbing industry.

With the advent of spoken movies, people started to open up and discover other cultures and countries. Those movies, which were in the original version, allowed people to rely on what the movie was showing and learn some things about the original language and culture. It was suitable for many countries to make them known internationally, but the fact that the languages came from different origins simultaneously was a barrier between the countries. In the United States, for example, this was an excellent opportunity for the country to discover each state's different accents. However, in other countries like Italy, in the 1950s, there was an accent hierarchy, the one from Tuscany being the "standard" one. Many actors were from different regions of Italy, and some

accents denoted a lower social class. For that reason, when they filmed a movie, they either learned to speak with the Tuscan accent or were dubbed by other actors with that specific accent.

Even having this problem with the accents and as mentioned in the 1.1 section, Italy, France, and Germany, bought dubbed movies.

#### **1.4 Dubbing and subtitling in Spain**

In the specific case of Spain, this country has permanently opted for dubbed movies. Either to bring movies closer to people or somehow manipulate the audience in favor of the government. During Franco's regime, each movie or audiovisual project had to be dubbed according to the *Orden del Ministerio de Industria y Comercio* from April 23, 1941. The eighth article of this order stipulated that every foreign production had to be dubbed if they wanted to show it in movie theatres.

Queda prohibida la proyección cinematográfica en otro idioma que no sea el español, salvo autorización que concederá el Ministerio de Industria y Comercio y siempre que las películas en cuestión hayan sido previamente dobladas. El doblaje deberá realizarse en estudios españoles que radiquen en el territorio nacional y por personal español.

Censorship in Spain had two sides besides being a manipulative weapon. In 1936, under the leadership of Pope Pío XI, the *Vigilanti Cura* was created. This association recommended that catholic countries create national offices to promote cinema honesty and classify movies according to their beliefs and

ideology. They thought the situation differed after the Nationals' war victory in Spain, so they slightly changed the color classification. From now on, movies with white color were suitable for everyone, the ones with blue color were suitable for young and adults, movies with pink color were suitable only for adults, and the ones with deep red color were considered dangerous.

In 1946, the National Education Ministry, and other commissions and committees, merged and created the new *Junta Superior de Orientación Cinematográfica*. In this committee, the church member occupied an important position, and his vote was, on most occasions, the predominant. However, the committee changed its rules to adapt them to the new country's ideology and approach them with National-Catholicism.

Esta interesante modificación de las normas hasta entonces vigentes concedía un especial y discriminador privilegio al censor eclesiástico, confirmando la nueva orientación del Estado hacia el nacional-catolicismo, a expensas del falangismo, y coherente con la significación católico-integrista de José Ibáñez Martín, a la sazón Ministro de Educación Nacional (Gubern 1975: 53)

In the 1960s, the church and the government split, as the church ideology kept being more conservative, and the ideology's government became more towards consumerism and more open to foreign traditions. The censor figure still existed, but the ones in charge of censoring audiovisual productions were more liberal than in some previous years. Moreover, they decided to change the color classification previously mentioned for movies *suitable for everyone*, *suitable for older than fourteen years*, and *suitable for older than eighteen years*.

When the end of Franco's Regime was arriving, the *Ministerio de Información y Turismo*, published in 1975, the new *Normas de calificación cinematográfica*. Those rules substituted the censor's rules and, compared to them, were widely open-minded. However, some foreign movies that show what Spanish people considered immoral behaviors were still banished.

Nowadays, many people consume TV dubbed in Spanish. However, in more recent years, and thanks to the new audiovisual platforms, subtitled TV consumption is rising, and it can be affirmed that subtitled TV and dubbed TV are reaching a level of co-existence in our current society.

## **2. Theoretical framework**

According to Hermans (1985, 10-11), Translation Studies theorists:

Have in common [...] an approach to literary translation which is descriptive, target-oriented, functional and systemic; and an interest in the norms and constraints that govern the production and reception of translations, in the relation between translation and other types of texts processing, and in the place and role of translations both within a given literature and in the interaction between literatures.

This paper follows the Descriptive Translation Studies (DTS) Model. This model focuses on an empirical analysis of the translation practices used by translators. It aims to understand translation as it occurs in real-world contexts, considering the translators' choices and the factors that may create a more significant or lower impact on the language, culture, or society in the TL.

Corpora play an important role in DTS research. In the context of DTS, corpus refers to a collection of translated texts, aligned with their source texts. These corpora

are built on the basis of inclusion criteria to serve a research purpose, thus enabling researchers to examine such things as translation patterns, trends, and variations across different languages, genres, and periods, to name but a few. In doing so, researchers can gain insights into translation strategies, shifts, and norms translators employ in their translations. They can investigate issues related to equivalence, stylistic choices, cultural adaptation, and the impact of the source text on the translation. Corpus-based DTS studies can provide empirical evidence and quantitative data to support or challenge existing theories and assumptions about “the nature of translation as a product and a process by means of corpora, based on the statistical analysis of the features of translated texts in relation to non-translated texts and the source texts” (Baker, 1993)<sup>4</sup>.

Corpora used in DTS research can be compiled from various sources, such as published translations, parallel texts, multilingual websites, or translated literary works. This work relies on a bilingual, parallel corpus, that is, a corpus of audiovisual texts in English and their translation into Spanish, both subtitled and dubbed. It starts as a catalogue of all the materials which can be potentially analysed for the purposes of my study, namely the five seasons comprising the TV series *The Crown*, to then be narrowed down through selection criteria to a particular excerpt of an episode for thorough analysis.

## 2.1 Models of Equivalence

A very well-known scholar in DTS is Gideon Toury. His approach to DTS gives more importance to translations as cultural and social products rather than

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<sup>4</sup> Quote taken from Hu, K. & Li, X. (2018). Corpus-based Critical Translation Studies: Research Areas and Approaches. *Meta*, 63(3), 583 – 603. <https://doi.org/10.7202/1060164ar> Page 586.

just linguistic equivalents of the source text. He argues that the whole translation process - from choosing the text to translate to the actual translation process, going through the selection of the translator - are essential factors that influence the final translation. He developed two main concepts, which are *Acceptability* and *Adequacy*.

*Acceptability* refers to the accurate and faithful translation of a text, being loyal to the source text, but at the same time, making appropriate changes to adapt it to the linguistic and cultural norms of the target language<sup>5</sup>. These translations are perceived as more natural and authentic within the TL and culture. This concept considers linguistic norms, stylistic preferences, idiomatic expressions, cultural conventions, etcetera. This model of equivalence is a more typical quality of dubbing.

*Adequacy*, conversely, examines whether a target text is faithful to the original in terms of content, message, and communicative function. It is concerned with preserving the essential information, intentions, and effects of the SL while accommodating the linguistic and cultural constraints of the TL. It is a more typical quality of subtitling.

Venuti describes two different approaches to translation, presenting as translation strategies *Domestication* and *Foreignization*. *Domestication* is when the translated text is more familiar and accessible to the target language as linguistic and cultural norms adapt to the target culture. With this strategy, the translation may seem more natural, and even sometimes, the audience may need

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<sup>5</sup> From Toury, G. (1995). *Descriptive Translation Studies and Beyond* (Vol. 4). John Benjamins Publishing. Page 57.

to remember that they are listening to a translated text. However, it also causes the loss of some original cultural references. According to (Venuti, 1995): The domesticating method is an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home. (Pag. 20)

*Foreignization* is the process in which the translated text keeps lots of the source text and cultural features, causing it to be more difficult for the target culture to understand. Sometimes this strategy is used when the translators want to approach the original culture to the target culture. For example, the audience of the TV show or movie will become more familiar with some features of the original culture, even though they may feel the translations are more challenging to understand. According to (Venuti, 1995): the foreignizing method is an ethnodeviant pressure on those values to register the linguistic and cultural differences of the foreign text, sending the reader abroad. (Pag. 20) Venuti argues that both strategies are equally important; the translator has to decide which is more appropriate for a given text considering the target audience.

I will rely on these concepts to draw my conclusions.

## **2.2 Translation shifts**

This paper aims to analyze what is lost in subtitling and dubbing through an organized analysis which relies on the concept of translation shifts as deviations between the source text and the target text. In Catford's words: "By 'shifts' we mean departures from formal correspondence in the process of going from the SL [Source Language] to the TL [Target Language]." (1965:73), Source and Target Language added). Translation shifts can be found at various levels,



marking differences in language structure, cultural references, and idiomatic expressions.

These shifts can be perceived by researchers when they confront the target text with the source text (and even by educated audiences with some knowledge of the languages involved when it comes to subtitles) and they somehow reflect the model of equivalence of the translation. Translation shifts are ultimately the result of a process of problem solving on the part of the translator that results in what we perceive as a shift. For that reason, in this paper, I will search for translation shifts as a reflection of the model of equivalence used in the subtitled and dubbed versions. To organize my analysis, I will classify those shifts using labels that describe the kind of action or process the translator has resorted to in solving a problem. For that, I rely on already existing concepts within DTS.

According to Nida and Taber (1969: 12, italics added), "Translating consists in reproducing in the receptor language the *closest natural equivalent* of the source-language message." In the book *Exploring Translation Theories* by Anthony Pym, in chapter 2, which talks about *Natural Equivalence*, he mentions different translation strategies that translators can follow. According to Pym, A (2010, 14-16), this is a list of the different translation strategies:

- **Loans:** A term from the SL is borrowed to define something that does not exist in TL. It keeps its original form.
- **Calques:** An expression used in SL is translated word-for-word.
- **Literal translation:** Translate word-for-word from the SL to TL, but adapt the grammatical structure of sentences to the language.

- **Transposition:** To change one part of the speech (grammatical categories) without changing the sense of the sentence. According to Vinay and Darbelnet, this is one of the most common techniques translators use.
- **Modulation:** Is used when other techniques would create an ungrammatical, unsuitable, or unidiomatic text in the TL. Adjust the text to different discursive conventions.
- **Correspondence:** Each member of the SL set can be associated with one or more members of a set in the TL.
- **Adaptation:** When cultural references are changed from SL to TL to fit in the specific culture.
- **Amplification:** To add more information in the TL translation.
- **Reduction:** To suppress some words that may sound redundant in the TL.
- **Explicitation:** Details are introduced in the TL and implicit in the SL.
- **Implication:** What is explicit in the SL is made implicit in the TL, relying on the context or the situation to convey meaning<sup>6</sup>.
- **Generalization:** To use general terms in TL to define something from the SL with a more specific term.
- **Particularization:** The opposite of generalization. To define something expressed in a general term from the SL, use a more specific term in the TL.

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<sup>6</sup> Definition by (Vinay and Darbelnet 1995: 334).

- **Compensation:** To include an element of information or stylistic effect in the TL in a different place than in the SL. For example, the possibility that there is in Spanish to choose between *tú* or *usted* that there is not in English as we can only use *you*.

I expect to use these so-called translation strategies to classify the shifts I identify in the analysis of my corpus.

### 3. Materials and Methods

As mentioned in the section two of this paper, I will do a Corpus-based translation study. For that reason, I will be using a bilingual parallel corpus, which includes audiovisual texts in English and their translations into Spanish and English. The excerpts that I finally choose to analyse will be aligned at segment level relying on the original arrangement of the subtitles of the source text, which are identical to the actual audio track of the TV series, with no adjustments made to the original script. Subtitles into Spanish will be obtained on the internet while the dubbed version's transcription will be done manually. The different stages in the process of narrowing down the corpus into the excerpt that I will actually analyse will be divided into Corpus 0 (the whole catalogue of episodes comprising the TV series), Corpus 1 (the excerpt that I choose to analyse), and Corpus 2 (the translation units displaying translation shifts for me to classify as translation strategies that led to those shifts).

#### 3.1 Materials

The analysis of this paper will be based on the TV series *The Crown*, a British historical drama. It was released in 2016, and the fifth season was released in 2022.

Currently, it has a total of 50 episodes between fifty and sixty minutes long<sup>7</sup>. The TV series makes a chronicle of the life of Elizabeth II from the 40s to the modern times—all the personal intrigues, romances, and political rivalries she had to front as the Queen of England. The different chapters of the TV series are what I will call Corpus 0. This is corpus 0 and it is a catalogue of the episodes of the TV series.

### **3.2 Methods**

As introduced in the previous section of this paper, this will be a Corpus-based translation. As already mentioned, my Corpus 0 refers to the total amount of episodes that the TV series has. At present, this Corpus 0 has a total of 50 episodes. Based on times constraints and, more importantly, relevance, an excerpt from an episode should suffice to get a general idea of the model of equivalence of both the subtitled and dubbed versions, as suggested by my supervisor. Corpus 1 is thus the transcription of an excerpt lasting 20 minutes of episode 1, season 1. The analysis will move from the target text to the source text but it is obviously a dynamic process. I have created, from scratch, a table with the different versions and translations to analyze. This Word document is structured, with each English subtitle serving as an alignment unit. Then in the same row, I include the Spanish subtitle and dubbed version separately. Finally, Corpus 2 (included as an Annex II) presents the reader with an account of the shifts identified, and the translation strategy that best describes the shift. Each of the lines in both Corpus 1 (not included) and Corpus 2 is called a translation unit, regardless of whether they display a translation shift or not.

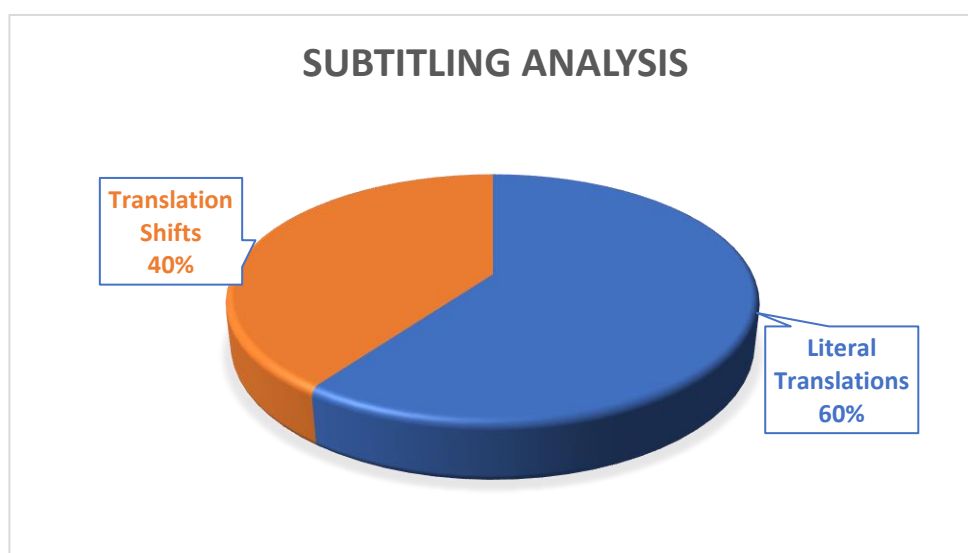
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<sup>7</sup> For further information, see Annex 1.

#### 4. Results

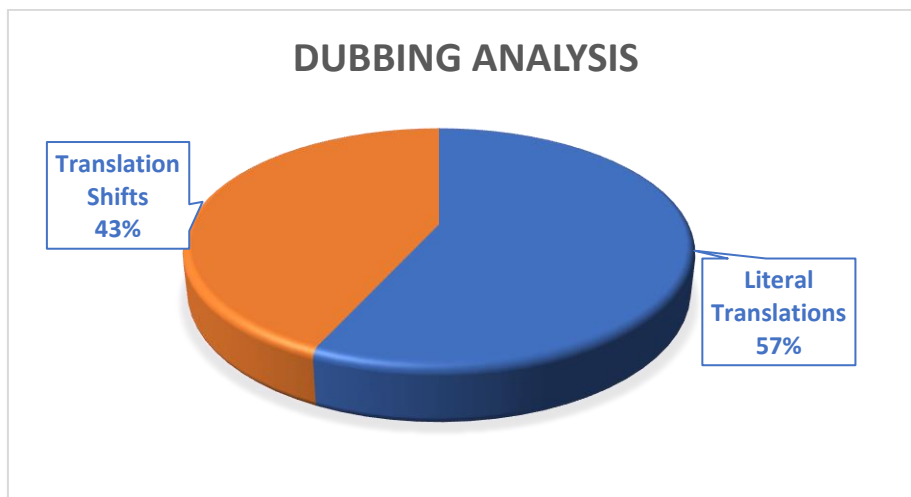
The analysis carried out for this paper covered a corpus of around 4,500 words. That corpus was divided into a total number of 248 translation units. A significant number of those translation units displayed Literal Translations, which will not be present in Corpus 2 as they are irrelevant to the analysis part: none of them seemed to qualify as a shift since they did not result in deviations from the actual meaning of the source text.

Ninety-nine translation units contained shifts for the subtitling part.



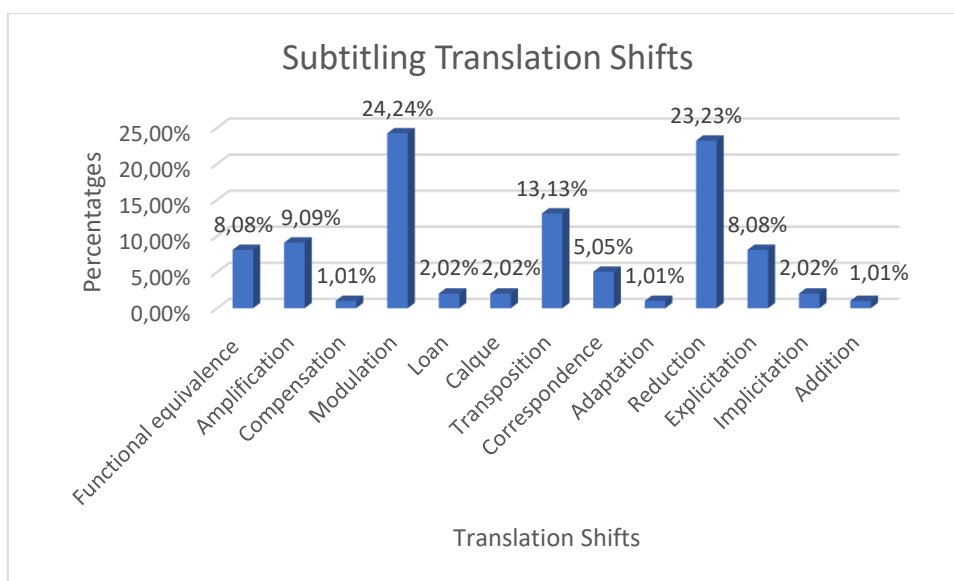
**Figure 1** *Literal Translations vs Translation Shifts for Subtitling*

To clarify this, and as can be seen in Figure 1, for this part, sixty per cent of the total translation units displayed literal translations. For the dubbing part, though, a hundred and seven translation units presented shifts. For this part, as can be seen in Figure 2, forty-three per cent of the translation units included shifts, while almost fifty-seven per cent of the translation units displayed Literal Translations.



**Table 2** *Literal Translations vs Translation Shifts for dubbing.*

Now, let us look at what happened with the other part of the analysis. For the subtitling part, we still have forty per cent to analyze. Figure 3, on the following page, shows a classification and a comparison of the different Translation Shifts and their usage in the translation analysis for the subtitling part.

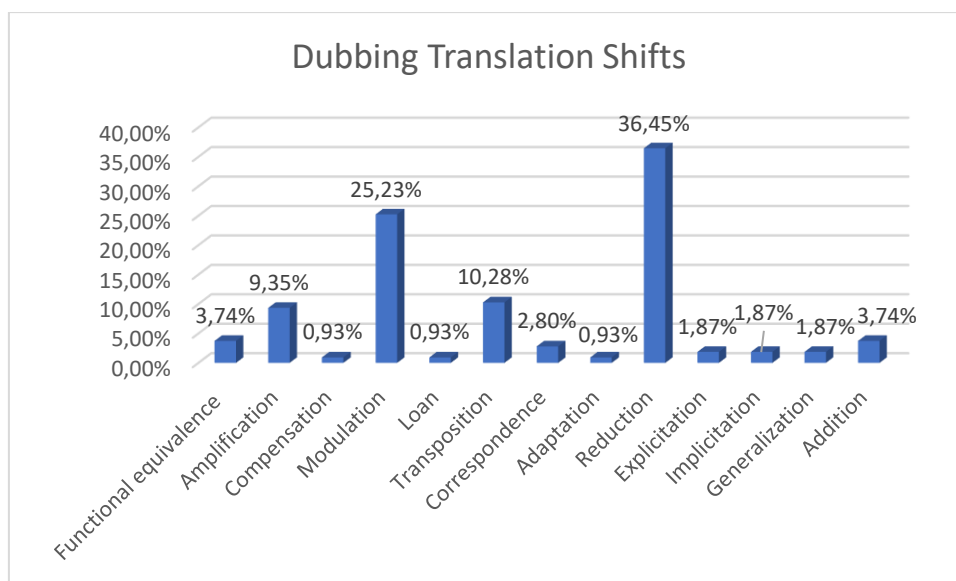


**Figure 3** *Subtitling Translation Shifts Classification*

As the table shows, Modulation was the most frequently used translation shift, with almost a twenty-fifth per cent of usage. It was followed very closely by Reduction, with a twenty-third per cent of usage. The third one mainly used was

Transposition, with a thirteenth per cent of usage. Others, such as Functional equivalence, Amplification, or Explication, were also reasonably used. However, none of them reach ten per cent. On the other hand, translation shifts such as Compensations, Loans, Calques, Correspondences, Adaptations, Implications, or Additions were barely used, with only one or two examples in the whole analysis. For both the subtitling and dubbing parts, examples of each translation shift will be presented in the discussion part of the paper.

For the dubbing part, there is still more than forty-three per cent to analyze. Table 2, following this paragraph, shows the classification of the different Translation Shifts and their usage in the translation analysis for the dubbing part.



**Table 4** *Dubbing Translation Shifts Classification*

This table clearly shows more differences between the translation shifts that are more and less used. Thus, the translation shift more used in difference was Reduction by more than thirty-six per cent of usage. Modulation followed it, less close than in the subtitling table, with more than twenty-fifth per cent of usage. Finally, the third translation shift more used was Transposition, with barely ten per cent of usage.

Amplification is the only translation shift left that almost grazes ten per cent. On the other hand, Functional equivalences, Compensations, Loans, Correspondences, Adaptations, Explications, Implications, Generalizations, and Additions are only slightly present. They only appear in one or two translation units in the complete analysis.

## 5. Discussion

This paper's section will present and explain some examples of each translation shift. Firstly, I will present examples of individual translation units for the subtitling part and, secondly, for the dubbing part. The examples will be presented from the translation shift with more representation to the one least represented.

### 5.1 Subtitling

#### Modulation

As mentioned in the results section, modulation was the most used translation shift in subtitling. Here there are three translation units as examples present in the analysis. In the first one, King George and Sir Winston Churchill are talking about the forthcoming tour of the Commonwealth, and King George proposes that Princess Elizabeth go in his place. As seen in the example, in the English version, they use the first person plural when talking as if they were responsible for provoking that change in her. However, the Spanish subtitled version uses the third-person singular, as if she was the one who had to be accustomed to those things. Her position is responsible for her having to get used to those acts.

Time Slots	English Script	Spanish Subtitles	Translation Shift
00:30:31,725 --> 00:30:37,365	Besides... <b>we have to start breaking</b>	Además, <b>debería empezar a</b>	Modulation



	<b>her in gently,</b> don't we?	<b>acostumbrarse</b> <b>poco a poco,</b> ¿no le parece?	
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The meaning of both is almost the same, besides having a very different structure. However, the Spanish translation sounds more natural for us as Spanish speakers than it would be translated as "debemos empezar a acostumbrarla".

The following example is still from the conversation between King George and Sir Winston Churchill. The English version uses an imperative verb; in Spanish, it is translated as a modal verb in the first-person singular form.

<b>Time Slots</b>	<b>English Script</b>	<b>Spanish Subtitles</b>	<b>Translation Shift</b>
00:30:39,445 --> 00:30:41,485	<b>Keep</b> one eye on the future.	<b>Debemos</b> pensar en el futuro.	Modulation

Here is the Spanish version, which gives the impression that they hold the world's weight on their shoulders, being responsible for everything that happens in the country. In this example, the Spanish translation does not sound incorrect, but for me, it would sound more natural, for example, to translate it as "Mirar hacia el futuro."

Finally, the following example occurs when Sir Winston Churchill arrives at the 10<sup>th</sup> of Downing Street after being elected Prime Minister of England. He is checking how things organize now and suggesting to his secretary that someone move that upstairs. This third example of modulation has a let imperative form in English. However, the Spanish version presents an imperative verb in the second-person singular form.

<b>Time Slots</b>	<b>English Script</b>	<b>Spanish Subtitles</b>	<b>Translation Shift</b>
00:31:24,925 --> 00:31:27,285	-It's the teleprinter. <b>-Let's have it</b> upstairs.	- Es el teletipo. <b>Súbelo</b> a la planta de arriba.	Modulation

In English, it gives me the impression that they are trying to keep this British politeness, while in Spanish are making it more natural in the sense that Spanish people use to be more direct in giving orders. However, supported by the image, the viewer can see that the order is directed not to the secretary but to anyone.

### **Reduction**

Let us now see some examples of reductions. All these three examples occur in a conversation between Princess Elizabeth's mother, her sister Margaret and Peter, the King's trustworthy man.

In the first example, Peter enters the dining room and greets Princess Elizabeth and Princess Margaret. As the example shows, in English, he does use the complete Royal Treatment to greet them by saying, "Your Royal Highnesses." In Spanish, however, it is translated as "Altezas", which clearly shows a reduction as part of the information presented in English is missing.

<b>Time Slots</b>	<b>English Script</b>	<b>Spanish Subtitles</b>	<b>Translation Shift</b>
00:34:48,805 --> 00:34:51,965	Your Royal Highnesses.	- Altezas	Reduction

In the second example, Princess Margaret is talking. The table shows that the original version of the TV series uses the sentence, "I was only thinking of papa." This sentence is translated as "Lo decía por papá." which misses some of the information in the original sentence.

<b>Time Slots</b>	<b>English Script</b>	<b>Spanish Subtitles</b>	<b>Translation Shift</b>
00:35:12,365 --> 00:35:14,365	I was only thinking of papa.	Lo decía por papá.	Reduction

The last example of Reduction has some information missing in the Spanish translation. The English sentence "Given the choice, you know he'd never let him out of his sight." is translated as "Si fuera por él no lo perdería de vista." The "you know" part is missing in the Spanish translation.

<b>Time Slots</b>	<b>English Script</b>	<b>Spanish Subtitles</b>	<b>Translation Shift</b>
00:35:14,445 --> 00:35:17,005	Given the choice, you know he'd never let him out of his sight.	Si fuera por él, no lo perdería de vista.	Reduction

### **Transposition**

Remember that the Transpositions refer to changing a phrase's grammatical category or the syntactical structure from the SL to the TL.

The first example occurs when Sir Winston Churchill and his wife talk about the country's future on the 10th of Downing Street. As the example below shows, what in English is a verb, "be led"; in Spanish, it is translated as the noun "líder". The translator here changed the grammatical category of the word. However, the message translated is the same.

<b>Time Slots</b>	<b>English Script</b>	<b>Spanish Subtitles</b>	<b>Translation Shift</b>
00:32:59,565 --> 00:33:02,005	The country needs to <b>be led</b> by someone strong.	El país necesita un <b>líder</b> fuerte.	Transposition

In this second example, Princess Elizabeth talks with her husband, Philip. She tells him she is going to Buckingham to eat breakfast with her mother and sister.

<b>Time Slots</b>	<b>English Script</b>	<b>Spanish Subtitles</b>	<b>Translation Shift</b>
00:33:54,365 --> 00:33:56,405	-Breakfast with your mother? -And Margaret.	- ¿A desayunar con tu madre? Y con Margarita.	Transposition

In English, to talk about the meal she is about to eat, the original transcript uses the noun "breakfast". Nevertheless, in the Spanish translation, the translator translated that English noun as a Spanish verb, saying, "¿A desayunar con tu madre?". So, in this example, as in the previous example, the grammatical category of the word changes.

Finally, this last example of transposition happens when Princess Elizabeth is eating breakfast at his mother's house. It is a conversation between Princess Elizabeth and Princess Margaret about Peter.

<b>Time Slots</b>	<b>English Script</b>	<b>Spanish Subtitles</b>	<b>Translation Shift</b>
00:36:01,965 --> 00:36:03,725	That look between the two of you.	Cómo os habéis mirado.	Transposition

In this case, there is also a grammatical change in the word. In English, the noun "look" is translated as a present perfect ("habéis mirado").

### **Amplification**

The following examples show how some information not present in the original tape script has been added to the Spanish translation. The first example occurs when King George and Sir Winston Churchill discuss Princess Elizabeth's future.

<b>Time Slots</b>	<b>English Script</b>	<b>Spanish Subtitles</b>	<b>Translation Shift</b>
00:30:15,085 --> 00:30:20,845	Though... probably wise to let the Princess Elizabeth	Sin embargo, probablemente sea más sensato dejar que la princesa Isabel	Amplification

In this example, the quantity adverb *more* is added while the original version does not present any comparative form of the adjective wise.

<b>Time Slots</b>	<b>English Script</b>	<b>Spanish Subtitles</b>	<b>Translation Shift</b>
00:33:08,165 --> 00:33:11,005	A situation like that would require enormous energy.	Una situación así requeriría una enorme cantidad de energía.	Amplification

In the Spanish translation, there is the addition of "cantidad de", probably to emphasize that governing a country is difficult.

### **Explicitation**

Here there are two examples of explicitation. The first example occurs when Sir Winston Churchill and his wife arrive at Downing Street. In the original version, the intonation that follows the sentence helps the viewer understand the politeness with which the woman makes the question. For the Spanish translation, as any intonation pattern cannot follow it, the translator adds, "¿si eres tan amable?".

<b>Time Slots</b>	<b>English Script</b>	<b>Spanish Subtitles</b>	<b>Translation Shift</b>
00:31:49,565 --> 00:31:52,325	Could you give us a moment, please, Jock?	¿Nos das un momento, Jock, si eres tan amable?	Explicitation

The second example happens when Princess Elizabeth and Philip talk before she goes to her mother's house to eat breakfast. In the original form, the verb "Imagine" is translated as "Lo imaginaba". The translator here conjugates the verb and adds an object pronoun to clarify the meaning, which is confusing in English.

<b>Time Slots</b>	<b>English Script</b>	<b>Spanish Subtitles</b>	<b>Translation Shift</b>
00:33:56,485 --> 00:33:59,725	<b>Imagine.</b> I'm checking curtain fabrics in an hour.	<b>Lo imaginaba.</b> Yo iré dentro de una hora a mirar telas para las cortinas.	Explicitation

### Correspondence

The following table is a clear example of semantic correspondence, as the translation has been done accurately and tries to preserve the original meaning and semantic content. This translation also tries to copy the grammatical structure of the original text, being possible to classify as a syntactic correspondence.

Time Slots	English Script	Spanish Subtitles	Translation Shift
00:33:14,405 --> 00:33:18,285	I have considered resigning <b>for Anthony's sake.</b>	he pensado en renunciar <b>por el bien de Anthony.</b>	Correspondence
00:33:18,365 --> 00:33:19,805	<b>For your sake.</b>	<b>Por tu bien.</b>	Correspondence

### Calque

Here there are two examples of calque. The first is an obvious example of calque. It happens when Philip talks to his son, Charles, and tells him that he cannot play with him now. As the boy obeys him and goes with his grandfather, Philip says to him the expression "Good boy." This expression is translated into Spanish as "Buen chico." it is a Calque, as Spanish people never would use this sentence to refer to a human being. It is more common to hear it referring to pets. This expression also comes from American movies. Even though at the beginning started as a Calque, nowadays it is widely accepted.

Time Slots	English Script	Spanish Subtitles	Translation Shift
00:48:39,005 --> 00:48:41,485	If you go and play with grandpapa, I'll be right over. <b>Good boy.</b>	Ve a jugar con el abuelo, yo iré enseguida. <b>Buen chico.</b>	Calque

### Implication

The following example reflects an implication. As it is well known, in the English culture, there is still the differentiation between Miss and Mrs. In Spain, this differentiation got lost in time, and as the Spanish subtitles reflect, people say their names

when they introduce themselves. This example happens when this young lady introduces herself to Sir Winston Churchill on his arrival at Downing Street.

<b>Time Slots</b>	<b>English Script</b>	<b>Spanish Subtitles</b>	<b>Translation Shift</b>
00:31:37,685 --> 00:31:40,965	-Oh, Miss Venetia Scott, sir. -A new addition.	- Venetia Scott, señor. - Una nueva incorporación.	Implication

### **Loan**

The following is an example of a Loan. The name of the Palace is a borrowing from the English language. The translator presupposes that everyone watching the TV series will be familiar with what Buckingham Palace is and what it represents. This scene occurs when Princess Elizabeth wants to visit her mother's home.

<b>Time Slots</b>	<b>English Script</b>	<b>Spanish Subtitles</b>	<b>Translation Shift</b>
00:34:13,605 --> 00:34:14,645	Buckingham Palace.	Al palacio de Buckingham.	Loan

### **Adaptation**

This example occurs when Philip finally goes to play with his son. When he asks what game he is playing, he answers, "Granny's footsteps." This translation suffered an adaptation, as it has been translated into Spanish as how the game is known here in Spain.

<b>Time Slots</b>	<b>English Script</b>	<b>Spanish Subtitles</b>	<b>Translation Shift</b>
00:49:10,885 --> 00:49:13,685	-What are we playing? -Granny's footsteps.	- ¿A qué jugamos? - Al escondite inglés.	Adaptation

### **Addition**

The following example includes an addition in the Spanish subtitles' column. When Philip and Princess Elizabeth are talking, the image shows their children playing behind them with their grandparents. However, in this scene, the translator adds the

translation of an individual sentence spoken by King George, who is not at the forefront. Moreover, there is no form to check the lip synchronicity as he does not appear directly on the camera.

<b>Time Slots</b>	<b>English Script</b>	<b>Spanish Subtitles</b>	<b>Translation Shift</b>
00:48:23,405 --> 00:48:25,205	My work is as a naval officer,	- Ven aquí, Carlos. Mi trabajo es oficial de la Marina,	Addition

### **Compensation**

The table below shows an example of compensation. This translation unit comes from a conversation between King George and Sir Winston Churchill. Presumably, as both are adult people and they both have important positions, in Spanish, we know for sure that they will talk between them, addressing them as "Usted". However, that is impossible to mark in English, as the only form to address someone is with the pronoun "you".

<b>Time Slots</b>	<b>English Script</b>	<b>Spanish Subtitles</b>	<b>Translation Shift</b>
00:30:23,885 --> 00:30:25,405	What say you?	¿Qué opina usted?	Compensation

## **5.2 Dubbing**

### **Reduction**

In this translation unit, we see how the translator takes advantage of the fact that in the scene viewers can only see Sir Winston Churchill's mouth, and they only dubbed his part, leaving the other out.

<b>Time Slots</b>	<b>English Script</b>	<b>Spanish Dubbing</b>	<b>Translation Shift</b>
00:31:22,685 --> 00:31:24,845	-Welcome back, sir. -What's this?	¿Qué es esto?	Reduction



The following example shows a reduction in the sense that in Spanish, they use the Direct Object pronoun "las" to reference the curtains. However, again dubbers leverage the fact that Philip's lips hide behind his daughter's hair and the lip synchronicity is impossible to check.

<b>Time Slots</b>	<b>English Script</b>	<b>Spanish Dubbing</b>	<b>Translation Shift</b>
00:34:05,725 --> 00:34:06,885	Let's pick the curtains.	Vamos a verlas.	Reduction

### **Modulation**

The unit below shows a modulation in that the grammatical structure is entirely different from the sentence in the dubbing column. Both, however, transmit the same meaning and effect to the target audience.

<b>Time Slots</b>	<b>English Script</b>	<b>Spanish Dubbing</b>	<b>Translation Shift</b>
00:31:46,325 --> 00:31:48,725	I had hoped I'd seen the back of this place.	Esperaba no volver a ver este lugar.	Modulation

The modulation presented in this example changes not the message's meaning but the person they use when talking. In the English version, they use the first-person plural. In the Spanish version, though, they use the second-person plural.

<b>Time Slots</b>	<b>English Script</b>	<b>Spanish Dubbing</b>	<b>Translation Shift</b>
00:37:41,005 --> 00:37:45,005	-But... we removed it? -We did.	- Pero, ¿lo extirparon? - Así es.	Modulation

### **Transposition**

In this example of transposition, the original sentence has been completely changed to a prepositional phrase.

<b>Time Slots</b>	<b>English Script</b>	<b>Spanish Dubbing</b>	<b>Translation Shift</b>
00:33:06,245 --> 00:33:08,085	We both are.	Y yo también.	Transposition

### **Amplification**

The following example shows more information in the Spanish Dubbed version than in the original version. With that being said, in the Spanish dubbing, a "Gracias" appear at the end of the scene. They could do it to emphasize British politeness.

<b>Time Slots</b>	<b>English Script</b>	<b>Spanish Dubbing</b>	<b>Translation Shift</b>
00:34:07,845 --> 00:34:10,125	-Where to, ma'am? -Buckingham Palace, please.	- ¿A dónde, señora? - Al palacio de Buckingham, por favor. Gracias.	Amplification

In this example, in the Spanish dubbed version, an answer is added after the sentence announced by Princess Elizabeth. This answer does not appear in the original tape script, and again the lip synchronization is impossible.

<b>Time Slots</b>	<b>English Script</b>	<b>Spanish Dubbing</b>	<b>Translation Shift</b>
00:44:21,685 --> 00:44:23,365	Will you take them?	Quédese con ellos. Sí, señora.	Amplification

### **Addition**

The example behind shows two translation units of addition. However, those additions are made from extras inside the TV series and have nothing to do with the main characters. This is to give more realism to the fact that, in that scene, they are fixing their house. Again, lip synchronization is impossible as the people talking are extras in the scene.

<b>Time Slots</b>	<b>English Script</b>	<b>Spanish Dubbing</b>	<b>Translation Shift</b>
00:33:56,485 --> 00:33:59,725	Imagine. I'm checking curtain fabrics in an hour.	¿Otro rodillo? Ya imagino. Yo tengo que escoger la tela de las cortinas.	Addition
00:33:59,805 --> 00:34:02,165	-Yes.	Dame la caja. No, espera. Sí.	Addition

### **Functional Equivalence**

Functional was not included as a translation strategy in Pym's list of possible translation shifts. Functional Equivalence mainly refers to achieving the same communicative function of the source text in the target language. It captures the overall meaning, intention, and effect, and the translator translates it with the grammar of the TL, but it does not qualify as a culturally fixed equivalent expression to its source text counterpart in a different context. As Li says, "The 'function' in Nida's 'functional equivalence' refers to different pronunciation, grammar, vocabulary and discourse, but with the same or similar expression function." (2021, 13).

<b>Time Slots</b>	<b>English Script</b>	<b>Spanish Dubbing</b>	<b>Translation Shift</b>
00:50:20,565 --> 00:50:21,605	Christ.	Ah, Dios.	Functional Equivalent

## Correspondence

The following example shows a case of correspondence when the expression "Bugger off!" is translated as "¡Eh! Déjame en paz." Both expressions, in the end, transmit the same meaning. However, each version does it with the one that will sound more familiar to viewers.

Time Slots	English Script	Spanish Dubbing	Translation Shift
00:49:58,765 --> 00:50:02,285	-Morning! -Bugger off!	- ¡Buenos días! ¡Eh! Déjame en paz.	Correspondence

## Explicitation

In this example, the dubbed version has to explain what "duck" mean in the original version. As in Spanish, there is no fixed expression other than "cazar ..." when people talk about hunting.

Time Slots	English Script	Spanish Dubbing	Translation Shift
00:50:09,325 --> 00:50:12,005	-It's a beautiful morning for duck. -What?	- Hace una mañana ideal para cazar patos. - ¿Qué?	Explicitation

## Generalization

In this example behind, there is a generalization of the word "withy". It is translated as "árbol" in Spanish. This translation is because here, it refers to the actual plant, while the English word used in Spanish refers to the product of the plant. Thus, the generalization.

<b>Time Slots</b>	<b>English Script</b>	<b>Spanish Dubbing</b>	<b>Translation Shift</b>
00:50:33,125 --> 00:50:37,165	Oh, Teal. Below the <b>withy</b> there.	¡Oh!, una cerceta. Bajo ese <b>árbol</b> de ahí.	Generalization

### **Implicitation**

In the Spanish translation of the example behind, the English part of "to be led by" is implicit in the word "líder". The dubber does not need to add extra information as if the person is the "líder" of the country (s)he is ruling the country.

<b>Time Slots</b>	<b>English Script</b>	<b>Spanish Dubbing</b>	<b>Translation Shift</b>
00:32:59,565 --> 00:33:02,005	The country needs to be led by someone strong.	El país necesita un líder fuerte.	Implicitation

### **Adaptation**

As well as with the subtitling part, the game's name has been adapted to how we know it here. However, for the Spanish dubbing, they translated the North American form of *Statues* literally. In Spain, this game is known as "Escondite inglés".

<b>Time Slots</b>	<b>English Script</b>	<b>Spanish Dubbing</b>	<b>Translation Shift</b>
00:49:10,885 --> 00:49:13,685	-What are we playing? -Granny's footsteps.	- ¿A qué jugamos? - A las estatuas.	Adaptation

### **Compensation**

Also, like in the subtitling part, it marks the differentiation between the second person in Spanish. This distinction is impossible in English as only the form "you" is accepted.

<b>Time Slots</b>	<b>English Script</b>	<b>Spanish Dubbing</b>	<b>Translation Shift</b>
00:30:23,885 --> 00:30:25,405	What say you?	¿Qué opina usted?	Compensation

### **Loan**

In the dubbed part, dubbers omit the word "palace" when referring to Buckingham. They assume that everyone knows what Buckingham refers to.

<b>Time Slots</b>	<b>English Script</b>	<b>Spanish Dubbing</b>	<b>Translation Shift</b>
00:34:13,605 --> 00:34:14,645	Buckingham Palace.	A Buckingham.	Loan

## **6. Conclusions**

After some research on audiovisual translation's history and the history of subtitling and dubbing, I am surprised to see that quite a few countries in Europe from the beginning opted for subtitled movies. The situation in Spain differed due to Franco's regime, as they took dubbing as a manipulative weapon. Moreover, lots of generations got used to consuming dubbed TV. Luckily, this situation is slowly changing, and nowadays, young generations are more used to original subtitled movies and TV series.

The analysis of the TV series sample made me realize that the most widely used Translation strategies both in Subtitling and Dubbing are Modulation, Reduction, and Transposition. The fact that translators did not use foreign words in the translations makes me think that both subtitling and dubbing suffered domestication in their translations as a manner to approach the British culture to Spanish-speaking countries. The analysis allowed me to check that subtitles contained more literal translations than dubbing, which is something you can expect from this kind of translation, as its main aim is not to create the illusion of an original but to inform about what is being said, as opposed to the dubbed version. It also allowed me to check that both translations generally use techniques to

create a more natural translation for the viewer's. All in all, we could say that while the dubbed version attempts to substitute the original and the subtitled version favors information on the original, both try to attain what Nida coined as “the closest natural equivalent”.

To conclude, this paper analyzes only a small sample of the TV series due to our limited time to write it. However, an extensive study of an entire chapter or season might throw different conclusions. Still, it has been an honor for me to be able to do this work. Hopefully, the knowledge acquired while doing this TFG will help me in my professional future as a translator.

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## Annex I

Season 1			
Chapter	Director	Writer	Duration
1.Wolferton Splash	Stephen Daldry	Peter Morgan	57:04
2.Hyde Park Corner	Stephen Daldry	Peter Morgan	1:01:40
3.Windsor	Philip Martin	Peter Morgan	1:00:00
4.Act of God	Julian Jarrold	Peter Morgan	58:18
5.Smoke and Mirrors	Philip Martin	Peter Morgan	55:43
6.Gelignite	Julian Jarrold	Peter Morgan	58:39
7.Scientia Potentia Est	Benjamin Caron	Peter Morgan	59:04
8.Pride & Joy	Philip Martin	Peter Morgan	58:56
9.Assassins	Benjamin Caron	Peter Morgan	1:00:48
10.Gloriana	Philip Martin	Peter Morgan	55:18

Season 2			
Chapter	Director	Writer	Duration
1.Misadventure	Philip Martin	Peter Morgan	57:03
2.A Company of Men	Philip Martin	Peter Morgan	55:04
3.Lisbon	Philip Martin	Peter Morgan	56:32
4.Beryl	Benjamin Caron	Amy Jenkins & Peter Morgan	1:01:08
5.Marionettes	Philippa Lowthorpe	Peter Morgan	1:01:28
6.Vergangenheit	Philippa Lowthorpe	Peter Morgan	1:02:04
7.Matrimonium	Benjamin Caron	Peter Morgan	1:00:48
8.Dear Mrs. Kennedy	Stephen Daldry	Peter Morgan	57:34
9.Paterfamilias	Stephen Daldry	Tom Edge & Peter Morgan	1:00:30
10.Mystery Man	Benjamin Caron	Peter Morgan	59:50

Season 3			
Chapter	Director	Writer	Duration
1.Olding	Benjamin Caron	Peter Morgan	47:48
2.Margaretology	Benjamin Caron	Peter Morgan	47:46
3.Aberfan	Benjamin Caron	Peter Morgan	55:18
4.Bubbikins	Benjamin Caron	Peter Morgan	59:50
5.Coup	Christian Schwochow	Peter Morgan	57:28
6.Tywysog Cymru	Christian Schwochow	James Graham & Peter Morgan	55:52
7.Moondust	Jessica Hobbs	Peter Morgan	56:36

8.Dangling Man	Sam Donovan	David Hancock & Peter Morgan	47:16
9.Imbroglio	Sam Donovan	Peter Morgan	47:24
10.Cri de Coeur	Jessica Hobbs	Peter Morgan	59:00

Season 4			
Chapter	Director	Writer	Duration
1.Gold Stick	Benjamin Caron	Peter Morgan	54:20
2.The Balmoral Test	Paul Whittington	Peter Morgan	57:16
3.Fairytale	Benjamin Caron	Peter Morgan	56:44
4.Favourites	Paul Whittington	Peter Morgan	1:00:32
5.Fagan	Paul Whittington	Jonathan D. Wilson & Peter Morgan	52:54
6.Terra Nullius	Julian Jarrold	Peter Morgan	54:39
7.The Hereditary Principle	Jessica Hobbs	Peter Morgan	50:26
8.48:1	Julian Jarrold	Peter Morgan	53:46
9.Avalanche	Jessica Hobbs	Peter Morgan	49:44
10.War	Jessica Hobbs	Peter Morgan	54:24

Season 5			
Chapter	Director	Writer	Duration
1.Queen Victoria Syndrome	Jessica Hobbs	Peter Morgan	55:40
2.The System	Jessica Hobbs	Peter Morgan	49:52
3.Mou Mou	Alex Gabassi	Peter Morgan	52:38
4.Annus Horribilis	May El-Toukhy	Peter Morgan	53:58
5.The Way Ahead	May El-Toukhy	Peter Morgan	49:54
6.Ipatiev House	Christian Schwochow	Peter Morgan	58:02
7.No Woman's Land	Eric Richter Strand	Peter Morgan	51:36
8.Gunpowder	Eric Richter Strand	Peter Morgan	55:14
9.Couple 31	Christian Schwochow	Peter Morgan	52:22
10.Decommissioned	Alex Gabassi	Peter Morgan	51:48

## Annex II

Time Slots	English Script	Spanish Subtitles	Translation Shift
00:30:05,885 --> 00:30:08,685	Turns out there's barely any difference.	Resulta que apenas noto la diferencia.	Functional Equivalence
00:30:08,765 --> 00:30:10,725	Good. Good.	Bien.	Functional Equivalence
00:30:15,085 --> 00:30:20,845	Though... probably wise to let the Princess Elizabeth	Sin embargo, probablemente sea más sensato dejar que la princesa Isabel	Amplification
00:30:23,885 --> 00:30:25,405	What say you?	¿Qué opina usted?	Compensation
00:30:31,725 --> 00:30:37,365	Besides... <b>we have</b> to start breaking her in gently, don't we?	Además, <b>debería empezar</b> a acostumbrarse poco a poco, ¿no le parece?	Modulation
00:30:37,445 --> 00:30:38,285	Do we?	¿Usted cree?	Modulation
00:30:39,445 --> 00:30:41,485	<b>Keep</b> one eye on the future.	<b>Debemos</b> pensar en el futuro.	Modulation
00:31:24,925 --> 00:31:27,285	-It's the teleprinter. <b>-Let's have it</b> upstairs.	- Es el teletipo. <b>Súbelo</b> a la planta de arriba.	Modulation
00:31:27,365 --> 00:31:29,405	-Everything as it was before, sir? -Yes!	- ¿Lo quiere todo como antes, señor? - ¡Sí!	Explicitation
00:31:29,485 --> 00:31:31,565	Everything exactly as it was before.	Exactamente como antes.	Reduction
00:31:37,685 --> 00:31:40,965	-Oh, <b>Miss Venetia</b> Scott, sir. -A new addition.	- Venetia Scott, señor. - Una nueva incorporación.	Implication
00:31:46,325 --> 00:31:48,725	I had hoped I'd seen the back of this place.	- Confianza en que ya no volveríamos a este lugar.	Modulation
00:31:49,565 --> 00:31:52,325	Could you give us a moment, please, Jock?	¿Nos das un momento, Jock, si eres tan amable?	Explicitation
00:31:58,845 --> 00:32:04,805	He talked a great deal about his	No paraba de hablar de su recuperación y	Modulation

	recovery. Lots of mentions of “bouncing back”.	de lo rápido que ha mejorado.	
00:32:34,165 --> 00:32:35,725	Least of all him.	Y mucho menos él.	Functional Equivalence
00:32:37,205 --> 00:32:40,805	-Sir? Lunch. -Let’s have it in here.	- El almuerzo, señor. - Lo tomaremos aquí.	Modulation
00:32:50,325 --> 00:32:53,685	That’s what defines the condition of living.	En eso consiste estar vivo.	Transposition
00:32:53,765 --> 00:32:55,845	Will he die tomorrow? No.	¿Si se va a morir mañana? No.	Explicitation
00:32:59,565 --> 00:33:02,005	The country needs to <b>be led</b> by someone strong.	El país necesita un <b>líder</b> fuerte.	Transposition
00:33:08,165 --> 00:33:11,005	A situation like that would require enormous energy.	Una situación así requeriría una enorme cantidad de energía.	Amplification
00:33:14,405 --> 00:33:18,285	I have considered resigning for Anthony’s sake.	he pensado en renunciar por el bien de Anthony.	Correspondence
00:33:18,365 --> 00:33:19,805	For your sake.	Por tu bien.	Correspondence
00:33:19,885 --> 00:33:25,365	But then I realized a situation like that would also require statesmanship.	Pero entonces me di cuenta de que una situación así requerirá a un estadista.	Reduction
00:33:38,405 --> 00:33:41,285	This is Clarence House dining room to Clarence House kitchen.	Comedor de Clarence House llamando a cocina de Clarence House.	Transposition
00:33:41,365 --> 00:33:42,805	Dining room to kitchen.	Comedor llamando a cocina.	Transposition
00:33:44,365 --> 00:33:47,445	-Dining room to kitchen! -Yes. Dining room to kitchen!	- ¿Comedor llamando a cocina! - Sí, comedor llamando a cocina.	Transposition
00:33:47,525 --> 00:33:48,525	Oh, bugger it!	¡Joder!	Correspondence
00:33:54,365 --> 00:33:56,405	-Breakfast with your mother?	- ¿A desayunar con tu madre?	Transposition

	-And Margaret.	Y con Margarita.	
00:33:56,485 --> 00:33:59,725	<b>Imagine.</b> I'm checking curtain fabrics in an hour.	Lo imaginaba. Yo iré dentro de una hora a mirar telas para las cortinas.	Explicitation
00:34:07,845 --> 00:34:10,125	-Where to, ma'am? -Buckingham Palace, please.	- ¿A dónde, señora? - Al palacio de Buckingham, por favor.	Loan
00:34:13,605 --> 00:34:14,645	Buckingham Palace.	Al palacio de Buckingham.	Loan
00:34:24,685 --> 00:34:26,125	The queen has asked to see you.	La reina desea verle.	Modulation
00:34:27,045 --> 00:34:29,405	Yes, we look forward to seeing the doctor then.	Sí, entonces esperaremos a ver qué dice el médico.	Explicitation
00:34:40,645 --> 00:34:43,365	We do both so love living at Clarence House	Nos encanta vivir en Clarence House.	Reduction
00:34:43,445 --> 00:34:46,565	and he has all sorts of ideas about how to modernize it.	Él tiene todo tipo de ideas sobre cómo modernizarla.	Reduction
00:34:46,645 --> 00:34:48,725	He really is rather ingenious like that, actually.	Lo cierto es que es bastante ingenioso en ese aspecto.	Reduction
00:34:48,805 --> 00:34:51,965	-Now, Peter. -Your Majesty. Your Royal Highnesses.	- Bien, Peter. - Majestad. - Altezas.	Functional Equivalence  Reduction
00:34:54,605 --> 00:34:58,445	Tell me, do you think the King will be well enough to go to Sandringham?	¿Crees que el rey se encontrará bien para ir a Sandringham?	Reduction
00:35:01,845 --> 00:35:04,805	-So it's decided. -Will you be joining us, too?	- Entonces, está decidido. - ¿Nos acompañarás?	Reduction
00:35:12,365 --> 00:35:14,365	I was only thinking of papa.	Lo decía por papá.	Reduction
00:35:14,445 --> 00:35:17,005	Given the choice, you know he'd never let him out of his sight.	Si fuera por él, no lo perdería de vista.	Reduction
00:35:18,885 --> 00:35:22,685	-He's quite devoted to you.	- Él te aprecia mucho.	Correspondence

	-Then let me discuss it with Rosemary.	- Permítame hablarlo con Rosemary, pues.	
00:35:22,765 --> 00:35:25,725	Oh, no. No, it's out of the question.	Oh, no, no, ni hablar.	Reduction
00:35:25,805 --> 00:35:30,285	Why, mummy? Let Peter discuss it.	¿Por qué, mamá? Deja que lo hable.	Functional equivalence
00:35:32,805 --> 00:35:34,685	-Well, he did offer. -Oh, very well.	- Se ha ofrecido él. - Oh, está bien.	Functional equivalence
00:35:38,365 --> 00:35:41,805	I'd want my husband at home at Christmas with his children.	Querría que mi marido pasase las Navidades en casa, con sus hijos.	Amplification
00:36:01,965 --> 00:36:03,725	That look between the two of you.	Cómo os habéis mirado.	Transposition
00:36:10,485 --> 00:36:13,525	The papers all think I'm for Johnny Dalkeith or Billy Wallace.	La prensa me relaciona con Johnny Dalkeith o Billy Wallace.	Modulation
00:36:13,605 --> 00:36:17,405	-Mummy and Papa, too, by the way. -They're just boys. Whereas Peter is...	- Igual que mamá y papá. - Son unos críos, mientras que Peter es...	Reduction
00:36:17,485 --> 00:36:20,205	No, I quite see the attraction of Peter.	Entiendo por qué te gusta Peter.	Reduction
00:36:51,125 --> 00:36:56,005	I might expect some... soreness,	molestias,	Modulation
00:37:07,965 --> 00:37:09,925	-How often? -All the time.	- ¿Con qué frecuencia? - Todo el tiempo.	Functional equivalence
00:37:41,005 --> 00:37:45,005	-But... we removed it? -We did.	- Pero ¿lo extirpamos? - Sí.	Modulation
00:37:46,045 --> 00:37:48,245	So what is this?	Entonces ¿qué ocurre?	Functional equivalence
00:37:53,085 --> 00:37:57,965	has fewer, but still significant, blockages.	hay más obstrucciones. En menor número, pero significativas.	Amplification
00:38:27,325 --> 00:38:30,525	A patient has a right to know the full picture.	Los pacientes tienen derecho a conocer íntegramente su situación.	Modulation
00:38:30,605 --> 00:38:33,765	But I was overruled. The theory was that, if	Pero no me lo permitieron, con la	Reduction

	His Majesty felt he'd been cured,	teoría de que, si se creía curado,	
00:39:00,485 --> 00:39:02,445	Who knows the full picture?	¿Quién está al corriente de todo?	Modulation
00:39:55,045 --> 00:39:57,445	More likely months.	Aunque lo más probable es que sean meses.	Amplification
00:42:22,685 --> 00:42:23,725	-Oh, look. -Oh...	Fíjate.	Reduction
00:42:40,845 --> 00:42:42,725	Charming. Quite charming.	Encantador. Qué simpático.	Modulation
00:43:57,765 --> 00:44:00,165	Thank you. Thank you.	Gracias.	Reduction
00:44:10,445 --> 00:44:14,925	Ma'am, His Majesty has requested you attend him in his study.	Señora, Su Majestad desea reunirse con usted en su estudio.	Modulation
00:44:16,125 --> 00:44:18,165	Urgently requested, ma'am.	Es urgente, señora.	Transposition
00:44:21,685 --> 00:44:23,365	Will you take them?	¿Te quedas con ellos?	Modulation
00:44:37,885 --> 00:44:42,165	In case you're wondering, I haven't anything specific to say.	Si te estás preguntando si tengo algo específico que decirte,	Modulation
00:44:52,805 --> 00:44:56,605	If there's anything you wanted to ask me, just fire away.	Si quieres preguntarme algo, dispara.	Reduction
00:44:59,285 --> 00:45:00,925	Are they a nuisance?	¿Es muy aburrido?	Transposition
00:45:19,685 --> 00:45:23,205	Cabinet meetings, Foreign Office briefings,	reuniones de gabinete, del Ministerio de Asuntos Exteriores,	Reduction
00:46:20,605 --> 00:46:22,605	-And lonely?	¿Te sientes solo?	Amplification
00:46:40,445 --> 00:46:42,085	-Philip? -Mm.	¿Felipe?	Reduction
00:46:47,525 --> 00:46:51,725	Well, I'm afraid he's become something of a snagaholic.	Me temo que se ha vuelto un poco adicto a los inconvenientes.	Explicitation
00:46:51,805 --> 00:46:52,805	A what?	¿Cómo?	Modulation
00:47:04,045 --> 00:47:08,765	"That switch is an inch too high. And	"Ese interruptor está demasiado alto y ese	Explicitation

	that door handle's wrong."	picaporte no es el adecuado".	
00:47:08,845 --> 00:47:11,805	"Well, don't be silly," I say. "A handle's a handle."	"No seas tonto", le digo, "solo es un picaporte".	Transposition
00:47:20,045 --> 00:47:22,725	And then when your health's improved, we'll return to Malta	Y cuando te recuperes, volveremos a Malta,	Reduction
00:47:22,805 --> 00:47:26,125	and he'll have his navy again, and all will be well.	y él podrá volver a la Marina, y todo se arreglará.	Modulation
00:47:28,725 --> 00:47:34,765	But, in the meantime... I'm still not yet well enough to travel.	Pero mientras tanto, todavía no estoy bien para viajar.	Reduction
00:47:34,845 --> 00:47:38,085	Not long distances, anyway.	Largas distancias, desde luego que no.	Modulation
00:47:47,485 --> 00:47:52,765	My health is improving but I'm still not yet well enough.	Estoy mejorando, pero aún no me he recuperado lo suficiente.	Reduction
00:48:23,405 --> 00:48:25,205	My work is as a naval officer,	- Ven aquí, Carlos. Mi trabajo es oficial de la Marina,	Addition
00:48:25,285 --> 00:48:28,205	not grinning like a demented ape while you cut ribbons!	no sonreír como un mono amaestrado mientras tú cortas cintas.	Modulation
00:48:31,805 --> 00:48:35,485	Oh! Without their parents for months on end?	¿Sin ver a sus padres durante meses?	Amplification
00:48:35,565 --> 00:48:38,925	-Daddy, can you come and play? -I won't be a moment, darling.	- Papi, ¿vienes a jugar? - Un momento, cariño.	Modulation
00:48:39,005 --> 00:48:41,485	If you go and play with grandpapa, I'll be right over. Good boy.	Ve a jugar con el abuelo, yo iré enseguida. Buen chico.	Implicitation Calque
00:48:44,565 --> 00:48:46,805	-Daddy's coming. -They won't know.	- Ahora viene papá. - No se enterarán.	Modulation
00:48:46,885 --> 00:48:49,245	-They are too young to notice.	- Son muy pequeños para darse cuenta.	Reduction



	-Come on. Be quiet.	- No hagas ruido.	
00:48:49,325 --> 00:48:51,405	It would so help in papa's recovery.	Ayudaría mucho en la recuperación de papá.	Transposition
00:49:10,885 --> 00:49:13,685	-What are we playing? -Granny's footsteps.	- ¿A qué jugamos? - Al escondite inglés.	Adaptation
00:49:58,765 --> 00:50:02,285	-Morning! -Bugger off!	- ¡Buenos días! - ¡Vete a la mierda!	Correspondence
00:50:03,805 --> 00:50:09,245	Yes, I'm not sure that's the correct address for the King of England.	No estoy seguro de que esa sea la forma correcta de dirigirse al rey de Inglaterra.	Amplification
00:50:09,325 --> 00:50:12,005	-It's a beautiful morning for duck. -What?	- Una mañana estupenda para cazar patos. - ¿Qué?	Explicitation
00:50:12,085 --> 00:50:14,685	I thought Wolferton Splash.	He pensado en ir a Wolferton Splash.	Amplification
00:50:41,485 --> 00:50:44,365	But, in the end, there's nowhere better than the Splash	pero al final, no hay nada mejor para levantar el ánimo	Transposition
00:50:44,445 --> 00:50:47,605	with a bagful of cartridges to lift the spirits.	que una buena charca y una bolsa de cartuchos.	Transposition
00:50:49,725 --> 00:50:53,005	Oh, he is, thank you. Like a young man again.	Sí, gracias, vuelvo a sentirme joven.	Modulation
00:51:01,645 --> 00:51:04,125	We'll be all right. My son-in-law's a naval man.	Todo irá bien, mi yerno está en la Marina.	Calque

<b>Time Slots</b>	<b>English Subtitles</b>	<b>Spanish Dubbing</b>	<b>Translation Shift</b>
00:30:00,485 --> 00:30:04,965	Not sure I ever imagined what breathing through one lung would feel like.	No me había imaginado cómo sería respirar con un solo pulmón.	Reduction

00:30:05,885 --> 00:30:08,685	Turns out there's barely any difference.	Resulta que apenas hay diferencia.	Functional Equivalence
00:30:23,885 --> 00:30:25,405	What say you?	¿Qué opina usted?	Compensation
00:30:26,925 --> 00:30:30,445	-Is she up to it? -Yes, I'd say so.	- ¿Estaría dispuesta? - Sí, yo diría que sí.	Modulation
00:30:31,725 --> 00:30:37,365	Besides... we have to start breaking her in gently, don't we?	Además, tenemos que empezar a prepararla poco a poco.	Reduction
00:30:37,445 --> 00:30:38,285	Do we?	¿Por qué?	Modulation
00:30:39,445 --> 00:30:41,485	Keep one eye on the future.	Hay que mirar al futuro.	Modulation
00:31:22,685 --> 00:31:24,845	-Welcome back, sir. -What's this?	¿Qué es esto?	Reduction
00:31:24,925 --> 00:31:27,285	-It's the teleprinter. -Let's have it upstairs.	- El teletipo, señor. - Que lo lleven arriba.	Modulation
00:31:27,365 --> 00:31:29,405	-Everything as it was before, sir? -Yes!	- ¿Está todo como usted lo dejó? - ¡Sí!	Transposition
00:31:29,485 --> 00:31:31,565	Everything exactly as it was before.	Todo está justo como yo lo dejé.	Transposition
00:31:37,685 --> 00:31:40,965	-Oh, Miss Venetia Scott, sir. -A new addition.	- La señorita Venetia Scott, señor. - Es nueva.	Reduction
00:31:41,725 --> 00:31:44,445	-A good one, I'd say. -Thank you, sir.	- Ya, y muy buena. - Gracias, señor.	Reduction
00:31:46,325 --> 00:31:48,725	I had hoped I'd seen the back of this place.	Esperaba no volver a ver este lugar.	Modulation
00:31:49,565 --> 00:31:52,325	Could you give us a moment, please, Jock?	¿Puede dejarnos, Jock?	Modulation
00:32:37,205 --> 00:32:40,805	-Sir? Lunch. -Let's have it in here.	- Señor, el almuerzo. - Lo tomaremos aquí.	Modulation

00:32:53,765 --> 00:32:55,845	Will he die tomorrow? No.	¿Si morirá mañana? No.	Explicitation
00:32:59,565 --> 00:33:02,005	The country needs to be led by someone strong.	El país necesita un líder fuerte.	Implicitation
00:33:02,085 --> 00:33:06,165	-Well, I'm strong. -You are also tired, Winston.	- ¡Yo soy fuerte! - Pero estás cansado, Winston.	Reduction
00:33:06,245 --> 00:33:08,085	We both are.	Y yo también.	Transposition
00:33:14,405 --> 00:33:18,285	I have considered resigning for Anthony's sake.	Me he planteado dimitir, por el bien de Anthony,	Correspondence
00:33:18,365 --> 00:33:19,805	For your sake.	por tu bien.	Correspondence
00:33:19,885 --> 00:33:25,365	But then I realized a situation like that would also require statesmanship.	Pero he comprendido que una situación así, requiere de un hombre de estado como yo.	Amplification
00:33:25,445 --> 00:33:28,325	The party needs me. The country needs me.	La política y el país me necesitan.	Transposition
00:33:38,405 --> 00:33:41,285	This is Clarence House dining room to Clarence House kitchen.	Comedor de Clarence House llamando a cocina de Clarence House.	Transposition
00:33:41,365 --> 00:33:42,805	Dining room to kitchen.	Comedor llamando a cocina.	Transposition
00:33:48,605 --> 00:33:51,885	Right, check the circuits and up the amperage of the fuse wire.	Compruebe los circuitos y suba la resistencia del fuselaje.	Reduction
00:33:56,485 --> 00:33:59,725	Imagine. I'm checking curtain fabrics in an hour.	¿Otro rodillo?	Addition
		Ya imagino. Yo tengo que escoger la tela de las cortinas.	Reduction
00:33:59,805 --> 00:34:02,165	-Yes.	Dame la caja. No, espera.	Addition
		Sí.	
00:34:05,725 --> 00:34:06,885	Let's pick the curtains.	Vamos a verlas.	Reduction
00:34:07,845 --> 00:34:10,125	-Where to, ma'am?	- ¿A dónde, señora?	

	-Buckingham Palace, please.	- Al palacio de Buckingham, por favor. Gracias.	Amplification
00:34:13,605 --> 00:34:14,645	Buckingham Palace.	A Buckingham.	Loan
00:34:24,685 --> 00:34:26,125	The queen has asked to see you.	La reina solicita verle.	Modulation
00:34:27,045 --> 00:34:29,405	Yes, we look forward to seeing the doctor then.	Sí, esperamos ver al médico.	Reduction
00:34:31,925 --> 00:34:33,845	-Now? -Yes.	¿Ahora?	Reduction
00:34:40,645 --> 00:34:43,365	We do both so love living at Clarence House	Nos encanta vivir en Clarence House.	Reduction
00:34:43,445 --> 00:34:46,565	and he has all sorts of ideas about how to modernize it.	Felipe sabe qué hacer para modernizarla.	Reduction
00:34:46,645 --> 00:34:48,725	He really is rather ingenious like that, actually.	Es bastante ingenioso en eso, la verdad.	Reduction
00:34:48,805 --> 00:34:51,965	Your Royal Highnesses.	Altezas reales.	Reduction
00:34:58,525 --> 00:35:01,005	I do. As a matter of fact, I think it would do him good.	Lo creo. Es más, le vendría muy bien.	Reduction
00:35:14,445 --> 00:35:17,005	Given the choice, you know he'd never let him out of his sight.	Si por él fuera nunca le perdería de vista.	Reduction
00:35:17,085 --> 00:35:18,805	Well, that's true.	Eso es cierto.	Reduction
00:35:18,885 --> 00:35:22,685	-He's quite devoted to you. -Then let me discuss it with Rosemary.	- Le tiene mucho aprecio. - Lo comentaré con Rosemary.	Reduction
00:35:32,805 --> 00:35:34,685	-Well, he did offer. -Oh, very well.	- Él se ha ofrecido. - Oh, está bien.	Reduction
00:35:35,845 --> 00:35:38,285	But, as a wife, I know what my answer would be.	Como esposa, sé cuál sería mi respuesta.	Reduction
00:36:01,965 --> 00:36:03,725	That look between the two of you.	Esa miradita entre los dos.	Transposition

00:36:13,605 --> 00:36:17,405	-Mummy and Papa, too, by the way. -They're just boys. Whereas Peter is...	- Mamá y papá también. - Esos son niños, mientras que Peter es...	Reduction
00:37:07,965 --> 00:37:09,925	-How often? -All the time.	- ¿Asiduamente? - A todas horas.	Modulation
00:37:21,925 --> 00:37:24,405	It's time we gave that blockage a name, sir.	Ese taponamiento tiene un nombre, señor.	Modulation
00:37:41,005 --> 00:37:45,005	-But... we removed it? -We did.	- Pero, ¿lo extirparon? - Así es.	Modulation
00:37:48,325 --> 00:37:51,405	<b>We removed</b> the left lung, sir. But the right...	<b>Extirparon</b> el pulmón izquierdo, pero el derecho...	Modulation
00:38:16,325 --> 00:38:17,205	Next?	¿Lo siguiente?	Functional equivalence
00:38:23,165 --> 00:38:27,245	I argued that His Majesty should be told at the time.	Yo sostuve que había que informar a Su Majestad.	Reduction
00:38:27,325 --> 00:38:30,525	A patient has a right to know the full picture.	Un paciente tiene derecho a saberlo.	Reduction
00:41:36,165 --> 00:41:37,045	Merry Christmas.	Adelante, Feliz Navidad.	Amplification
00:42:22,685 --> 00:42:23,725	-Oh, look. -Oh...	- Oh... - Oh...	Reduction
00:42:40,845 --> 00:42:42,725	Charming. Quite charming.	Qué simpático. Es un detalle muy bonito.	Amplification
00:44:06,005 --> 00:44:08,405	Very good. Charles, come on.	Carlos, eso es.	Reduction
00:44:09,325 --> 00:44:10,365	-Alright. -No, Mummy.	- Así, eso es.	Reduction
00:44:10,445 --> 00:44:14,925	Ma'am, His Majesty has requested you attend him in his study.	Señora, Su Majestad solicita su presencia en su despacho.	Modulation
00:44:16,125 --> 00:44:18,165	Urgently requested, ma'am.	Lo solicita con urgencia, señora.	Amplification
00:44:19,645 --> 00:44:20,485	Alright.	Está bien.	Functional equivalence
00:44:21,685 --> 00:44:23,365	Will you take them?	Quédese con ellos. Sí, señora.	Amplification

00:44:28,165 --> 00:44:29,765	Off we go then!	Muy bien, muy bien.	Modulation
00:44:43,085 --> 00:44:45,005	Just wanted to spend time with you.	solo quería pasar un rato contigo.	Modulation
00:45:11,685 --> 00:45:13,485	Well, what's inside?	¿Qué hay dentro?	Reduction
00:45:19,685 --> 00:45:23,205	Cabinet meetings, Foreign Office briefings,	reuniones del gabinete, informes internacionales,	Reduction
00:45:39,885 --> 00:45:41,685	Will you take that? Thank you.	Gracias.	Reduction
00:46:14,685 --> 00:46:15,925	Don't you get sick of it all?	¿No te hartas de esto?	Reduction
00:46:20,605 --> 00:46:22,605	-And lonely?	¿Y te sientes solo?	Amplification
00:46:27,965 --> 00:46:31,725	Which is why it's so important to have the right person by your side.	Por eso es muy importante tener a una buena persona a tu lado.	Modulation
00:46:33,045 --> 00:46:35,645	I've been very lucky in that regard with your mother.	Yo he tenido mucha suerte con tu madre.	Reduction
00:46:38,605 --> 00:46:39,645	How's your fellow?	¿Qué tal tu chico?	Modulation
00:46:47,525 --> 00:46:51,725	Well, I'm afraid he's become something of a snagaholic.	Pues me temo que se está volviendo un poco quisquilloso.	Modulation
00:46:51,805 --> 00:46:52,805	A what?	¿Y eso?	Modulation
00:47:01,005 --> 00:47:03,965	he can't look at anything without seeing its faults.	no hay nada a lo que no le vea fallos.	Reduction
00:47:04,045 --> 00:47:08,765	"That switch is an inch too high. And that door handle's wrong."	"Ese interruptor está demasiado alto, ese picaporte está mal."	Reduction
00:47:08,845 --> 00:47:11,805	"Well, don't be silly," I say. "A handle's a handle."	"No seas tonto", le digo yo, "solo es un picaporte".	Transposition
00:47:11,885 --> 00:47:13,565	I should make more of an effort with him.	Deberías esforzarte más con él.	Modulation

00:47:47,485 --> 00:47:52,765	My health is improving but I'm still not yet well enough.	Mi salud va mejorando, pero sigo sin estar bien del todo.	Modulation
00:47:53,805 --> 00:47:57,845	-Well, if you think we're up to it. -You'll be fine.	- Si crees que estoy preparada... - Lo harás bien.	Modulation
00:48:07,805 --> 00:48:10,085	And there's talk of starting in Kenya.	y hablan de ir por primera vez a Kenia.	Modulation
00:48:11,925 --> 00:48:13,565	Right, we'll be gone months.	Ya, serán varios meses.	Transposition
00:48:23,405 --> 00:48:25,205	My work is as a naval officer,	- Carlos, vuelve aquí. - Mi trabajo es ser oficial de la armada,	Addition
00:48:25,285 --> 00:48:28,205	not grinning like a demented ape while you cut ribbons!	no sonreír mientras tú inauguras monumentos.	Reduction
00:48:28,285 --> 00:48:31,725	-What about the children? -The children will be fine.	- ¿Y qué pasa con los chicos? - Los niños estarán bien.	Modulation
00:48:35,565 --> 00:48:38,925	-Daddy, can you come and play? -I won't be a moment, darling.	- Papá, ¿te vienes a jugar? - En un momento, hijo.	Modulation
00:48:39,005 --> 00:48:41,485	If you go and play with grandpapa, I'll be right over. Good boy.	Ve a jugar con el abuelo, yo voy enseguida. Buen chico.	Implication
00:48:41,565 --> 00:48:44,485	Come on, darling, Daddy's busy. Come and start again.	Venga querido, papá está ocupado, ven aquí.	Reduction
00:48:44,565 --> 00:48:46,805	-Daddy's coming. -They won't know.	- Dice que ahora viene. - No se enterarán.	Amplification
00:48:46,885 --> 00:48:49,245	-They are too young to notice. -Come on. Be quiet.	Venga, me doy la vuelta. - Son demasiado pequeños.	Addition Reduction Modulation

		- Venga, cógeme de la mano.	
00:48:49,325 --> 00:48:51,405	It would so help in papa's recovery.	Y ayudaría mucho a papá a recuperarse.	Transposition
00:49:05,405 --> 00:49:06,365	Yes.	Sí, arriba.	Amplification
00:49:10,885 --> 00:49:13,685	-What are we playing? -Granny's footsteps.	- ¿A qué jugamos? - A las estatuas.	Adaptation
00:49:13,765 --> 00:49:15,885	Come on then. Let's go. And then it's bedtime.	Muy bien, vamos allá, venga, y luego a dormir.	Transposition
00:49:52,565 --> 00:49:57,445	-What's the weather like today? -Rather misty at the moment, sir.	- ¿Qué día hace hoy? - Con bastante niebla, señor.	Reduction
00:49:58,765 --> 00:50:02,285	-Morning! -Bugger off!	- ¡Buenos días! - ¡Eh! Déjame en paz.	Correspondence
00:50:09,325 --> 00:50:12,005	-It's a beautiful morning for duck. -What?	- Hace una mañana ideal para cazar patos. - ¿Qué?	Explicitation
00:50:20,565 --> 00:50:21,605	Christ.	Ah, Dios.	Functional equivalence
00:50:33,125 --> 00:50:37,165	Oh, Teal. Below the <b>withy</b> there.	¡Oh!, una cerceta. Bajo ese <b>árbol</b> de ahí.	Generalization
00:50:37,245 --> 00:50:41,405	When I woke up this morning, I thought we'd go Babingley Flat or Eleven Acres.	Al despertarme, he pensado en ir a Babingley Flat o Eleven Acres,	Reduction
00:50:41,485 --> 00:50:44,365	But, in the end, there's nowhere better than the Splash	pero al final, no hay nada mejor que una buena charca con un puñado de	Amplification
00:50:44,445 --> 00:50:47,605	with a bagful of cartridges to lift the spirits.	cartuchos para levantar el ánimo.	
00:50:49,725 --> 00:50:53,005	Oh, he is, thank you. Like a young man again.	Así es, gracias. Me siento joven otra vez.	Modulation



00:51:01,645 --> 00:51:04,125	We'll be all right. My son-in-law's a <b>naval man.</b>	Todo irá bien, mi yerno es un <b>hombre de mar.</b>	Generalization
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