



**BENEMÉRITA UNIVERSIDAD
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FACULTAD DE LENGUAS

**COMPARISON BETWEEN THREE
TRANSLATIONS OF THE FIFTH SCENE OF
THE PLAY “ROMEO AND JULIET” AT
DIFFERENT POINTS IN TIME AND SPACE.**

A thesis submitted to the Faculty of Languages for the degree of

LICENCIATURA EN LENGUAS MODERNAS

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degree of


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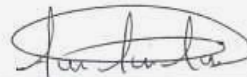
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Chapter 1

Introduction

Reading is a complex process of decoding symbols to construct a meaning. There, the writer expresses his points of view, imagination and even its knowledge. It is about an event at which something is read to an audience (Oceano compact English Dictionary, 2008).

When people read, they create a connection between the text and ourselves. That is why it is so important to translate correctly from one language to another. To translate texts (literary ones) is not so easy. Coisson and Badenes, (2007) in their book: *“Traduccion Periodística y Literaria”* considers that, when translators translate a literary text, they need to have the ability to express author’s idea using the knowledge they acquire when they studied languages or when they studied to be translators. Translators have to take into account syntax, cultural aspects (when and where the book was written); and obviously, to convey the same message in order that our translation sounds as powerful as the original one. Translators cannot forget that they need to follow authors’ style and they need to maintain the same idea of the original text as much as possible.

Translators are able to translate several kinds of text such as legal, medical, biblical, mechanical, or literary ones. As for literary translation,

there are a lot of authors that have been so famous around the world. Coisson and Badenes (2007) also said that translators have to be good readers. They have to take into account the reading techniques that he or she is going to use and to detect the linguistic and cultural difficulties being faced and to be resolved in the translation process.

Literary translation is an art involving the transposing and interpreting of creative works such as novels, short prose, poetry, drama, comic strips, and film scripts from one language and culture into another. It can also involve intellectual and academic works like psychology publications, philosophy and physics papers, art and literary criticism, and works of classical and ancient literature. Without literary translation, human thought and art would be devoid of the souls of great minds and books, spanning The Bible to Don Quixote to Freud and Einstein. In Literature, literary texts are an important item and some translations are the ones that we know actually (Autodidáctica Oceano Color, 1998)

For Instance, this research focuses on one of William Shakespeare's works. To translate his texts seems to be difficult because of the language in them and because Shakespeare wrote in a forms that range from the very polite, with different idioms that people do not use nowadays, to informal everyday language of his time. It is important to say that Shakespeare wrote several plays that to some translators their translation

would become difficult. Especially, in *Romeo and Juliet*, the difficulty of translating it is that it was written as a play. So, translators have to think not only of translating the idioms, but also of having to take into account the audience that Shakespeare regarded.

The book *Romeo and Juliet* is considered a classic and one of the most famous stories in universal literature. In this research, three Spanish versions by different authors from different places and different times are going to be shown. The principal point is to show how the Spanish versions differ, the interesting changes they may display due to the change of epochs, the different origins of the translators or other variables.

The three different versions of *Romeo and Juliet* in Spanish to compare are: the one by Luis Astrana Marín, XX Century version; the second one is by Editores Mexicanos Unidos of the XX Century and the third one is by Editorial Porrúa of the XX Century.

This book is one of the most famous plays that Shakespeare wrote. It has been translated to several languages but it has been difficult to translate because of certain terms, and certain words, that are no longer used.

It is important to say that people know the play *Romeo and Juliet* not just because they have read the book. They know the story because they have seen movies about it; or they may have attended to a play of it.

But in this research I am not going to focus on the watching of a movie for them to express their points of view. This research focuses on the reading of a fragment (or paragraph) of the three translated versions and see which of the three versions is the most accepted.

1.1 Purpose of the thesis

The main purpose of this study is to contrast the three different versions of Romeo and Juliet taking into accounts the change of audience's epoch and the outcome profile.

Many people who ever read a translated text, in this case Romeo and Juliet, do not consider the work of a translator as a reason to buy it or not, or to read it or not. Instead, they just like it or not; they accept or reject it without either blaming, or praising the work of the translator. However, the translator's work is the most important as there are many things he or she must bear in mind when working on a text. The surroundings, the context of the original text, reflect the intention of the author considering not only the story's plot, time, and place, but how he or she wanted the audience to accept the work, and in order to do so, he or she has to consider the audience's time and place. In its turn, the translator has to consider all the variables that surround the new audience, such as the time and the place of the audience for whom the original text is to be translated, in the

pursuit of replicating the same reaction, for the same reasons, of the original audience.

1.2 Rationale for topic selection

This topic was considered necessary to make other new translators aware of the need of considering the change in people's language along the time, of the need of considering that people's surroundings, time and place included, have an effect on the understanding of their reality.

But time goes by and, even the best of the translations, at a given time, might be neglected by the new coming generations who might find it difficult to understand the old ways, the old language for whichever the reasons, finding the best of the stories uninteresting or unattractive. Even today, Romeo and Juliet, a classic of the universal literature, can universally be understood by today's audiences, as it evidences what people are willing to do in the name of love, but it has to be done by means of different words to portray the story and fit the ways to express them in the new context. It can be considered that such a transcendent work, as the object of study, can provide better evidence of what it has been said above by confronting three pieces of its translation made at different epochs, by translators from different countries (One hour translation, 2015).

1.3 Research setting and relationship to the topic

This research includes several approaches by several authors about the translation of literary texts and the correct way to do so. In it, some specifications and the experiences of authors in the field of translation are included; people will be able to see that it is not enough to be aware or to be able to use another language to be a translator. To be a good translator involves the knowledge of the two languages and their cultural context, customs and environment; the time and place where the text was written, as well as; of course, who wrote it, the reasons for doing so and the audience who it is intended to be read by, and other concerns.

Thus, it is important to remember that this research is going to work with three *Romeo and Juliet* Versions that are from different but consecutive centuries. In other words; there are not centuries in between the three versions. The versions of Romeo and Juliet were the one by Luis Astrano Marín, the second one translated by “Editores Mexicanos” and the third one by “Editorial Porrúa.”

1.4 Significance of the topic

This paper will contribute to the translation field, mainly to literary translation. To make a translated text attractive to an audience, it is more important to translate in an easy closer way, than to write a version that

contains difficult words to understand in order to just make an elegant version, all this respecting the audiences' context.

As a conclusion, this work is intended to show that, as a translator, people have to think in both, the profiles of the text to be translated, and the outcome one's, considering the different variables of time and place of the original text, obviously using certain words so it sounds as a fresh and easy version to read, without changing the main idea of the author, contrasted with the outcoming translation.

1.5 Research questions

This paper sets out to answer the following research questions:

1) To what extend the translation should be related to the context of the reader to be chosen as the most popular?

2) What are the characteristic of the Romeo and Juliette translation which make the reader chose the text?

Chapter 2

Literature review

2.1 Translation

First of all, it is important to mention that translation is the act or process of translating a text, play, song, etc. without losing the main idea that the author wants to express. It is the state of being translated. It refers to a translated version of a text, play, song, etc.

- Translation is the action and effect of translating (expressing in a language something that has been previously expressed or written in a different language), Oceano Compact English Dictionary (2002).

- The definition of a translation is an interpretation that a translator gives of one version or situation made by other person. (Webster's New world College Dictionary, 4th edition (1999).

- Me, as a translator, I say that translation is the act or passing a message from one language into another without losing the main idea of the original one.

2.1.1 Terms used to define specialized translations

Elena Shapa, (2009) is a doctor and an associate translator in Moldova State University. She states that there are certain terms used to

define specialized translations. This brief guide gives an explanation of some of the most common translation terms used.

- **Administrative translation:** The translation of administrative texts. It refers to common texts used within businesses and organizations that are used in day to day management.

- **Computer translation:** Computer translation is the translation of anything to do with computers such as software, manuals, help files, apps, etc.

- **General translation:** A general translation is been considered as one of the simplest translation known in this area. A general text means that the language used is not high level and, to a certain extent, it could be in layman's terms. There is no specific or technical terminology used. Most translations carried out fall under this category.

- **Legal translation:** Legal translations are one of the trickiest translations that exist in the translation area. At its simplest level it means the translation of legal documents, such as statutes, contracts and treaties. The translator needs to have an excellent understanding of both the source and, the target language. A legal translation will always need specialized attention. (Merriam Webster's Dictionary of Law, 1996).

- **Medical translation:** A medical translation will cover anything from the medical field from the packaging of medicine to manuals for medical equipment to medical books. Like legal translation, medical translation is specialization where a mistranslation can have grave consequences.

- **Literary translation:** A literary translation is the translation of literature such as novels, poems, plays and poems. A literary translator must be capable of also translating feelings, cultural nuances, humor and other subtle elements of a piece of work. (Hennequin, 1999). In this research, the researcher chose Literary Translation to be discussed.

2.1.2 Literature translation

Translating tales, novels, plays and poetry is a difficult task that requires creativity and certain skill abilities that the translator must have. Raffel (1989) said: “translating poetry means recreating in one language the feelings and the form of expression of another language” (p.28). The translator must preserve the main idea of the original text. The literary translation has the objective to maintain the shape, style, rhythm and the “voice” of the author (Navarro, 1999).

People cannot admit that for all translators literature translation is difficult because each person has different perspectives and personal backgrounds on literature and, thus, different knowledge about how to

deal with the background of a text. Now it is easy to get any kind of information on the literature translation that translators could be working on. They have Internet and on it and they can find the setting and time of the work, information about the author's life, the context, etc.

In this case, people have always known or heard about Shakespeare and his works. Not just because of his books, but even because of the media where they have been introduced. What makes *Romeo and Juliet* important is not just the time and setting of the play. On the contrary, many people feel familiar with the topic because this topic has become common, some people consider it universal. Around the world, there are some families fighting because of the social classes and people loving another person, the wrong, and an impossible love. Some people read his books because they feel identified with the stories and not just because of the words that Shakespeare used.

2.2. Medieval text characteristics

In the book "The Craft of Translation," Raffel (1989:28) mentioned: "Medieval text result very different from those of our own time". Medieval plays and language have different features from modern ones. "The context of life has changed enormously from those times to the present, and medieval literary traditions are today either death or poorly understood, or both."

To prove this, Arosón (1996) gives some examples about some lexical items that changed through the time. For example:

| Medieval time | Nowadays |
|---------------|----------|
| Thee and Thou | You |
| Looketh | Look |
| Hast | Has |
| Alas | Oh My |
| Tis | This |

It is also important to say that diction, length and rhythm are important when a person makes literature translations (Navarro, 1999). Translators have to respect the impact that the author tried to give. When people read the book, they do prefer the play not to be so long because it could be boring and people can get lost in the idea of the theme. Translators cannot forget people who read the book or see the play. People cannot express thoughts, or speak, in the same way to everyone. The way people express the ideas depends on the audience. That item is called “the addressees”. In this case, people cannot use Shakespeare’s language because people could get lost in the story because they do not know the idioms of Shakespeare’s time. On the contrary, they have to use colloquial language without getting lost in the idea Shakespeare tried to give. The

only way people know that our job is good or bad is by observing the audience. If they are interested in our work, they are going to recommend others to read our version. Otherwise, it is not going to be read by a big audience and so one is not going to be so bright and famous. Translators depend on all the items that we explained before to have a good translation of a text (Navarro, 1999).

2.3 Shakespeare's texts

William Shakespeare was born on April 26, 1564 in Stratford-Upon-Avon and died on May 3, 1616. Shakespeare was known as The Bard of Avon or just as The Bard. Today, Shakespeare is considered one of the greatest playwrights of his time and the best English writer of all time. His works have been translated into more than seventy languages. His plays are generally categorized as comedies, tragedies and histories. (Editores Mexicanos, 2010).

2.3.1 Shakespeare's comedies

Meanwhile there may be some funny moments; a Shakespearean comedy may involve some very dramatic storylines. Usually what defines a Shakespearean play as a comedy is that it has a happy ending, often involving a marriage

The Shakespearean plays which are usually classed as comedy are: The Merchant of Venice, Twelfth Night, All's Well That Ends Well, The Tempest, Taming of the Shrew, The Winter's Tale, As You Like It, The Comedy of Errors, Love's Labours Lost, A Midsummer Night's Dream, The Two Gentlemen of Verona, The Merry Wives of Windsor, Measure for Measure, Much Ado About Nothing, Pericles, Prince of Tyre and The Two Noble Kinsmen.

2.3.2 Shakespeare's tragedies

Tragedies may involve comedy moments, but tend towards more serious, dramatic plots with an ending that involves the death of main characters. The plays which are generally classed as Shakespearean Tragedy are: Macbeth, Hamlet, Romeo and Juliet, Titus Andronicus, Julius Caesar, Troilus and Cressida, Othello, Coriolanus, King Lear, Antony and Cleopatra, Timon of Athens and Cymbeline (this is debated, with some scholars classifying it as a comedy)

2.3.3 Shakespeare's histories

Shakespeare's histories focus on English monarchs. They were usually played upon Elizabeth's Queen epoch, showing the dangers of civil war and glorifying the queen's Tudor ancestors. The depictions of monarchs including Richard III (an enemy of the Tudors) and Henry V (one of the greatest Tudor monarchs) have been influential in creating a

perception of these kings which have persisted throughout the centuries. Many historians point to inaccuracies in the depictions, but the plays have been very powerful in presenting a particular image which it is hard for many people to see past.

The histories are: King John, Richard II, Henry IV (parts I and II), Henry V, Henry VI (parts I, II and III), Richard III and Henry VIII.

The plays, Coriolanus, Julius Caesar and Antony; and Cleopatra are classified both as tragedies and as roman histories.

2.4 Elements to analyze in a literature translation

1. - Equivalence at word level.

The concept of equivalence can be said to hold a central position in translation studies. Nevertheless, it has been a rather controversial one, causing many heated debates among translators as to its nature, definition and applicability. The aim of this section is to provide a critical evaluation of the most influential equivalence theories that have been proposed by scholars in the field, such as, Vinay and Darbelnet (1958), Jakobson (1959), Nida and Taber (1969), Catford (1965), House (1997), Koller (1979), Newmark (1981), Baker (1992), and finally, Pym (2010). The process of translation has existed for millennia, thus facilitating both linguistic and cultural transfer.

All authors argued that “equivalence” is a procedure in which the same situation is replaced as in the original, but by using different words. The aim of equivalence is to produce the same impact on various different audiences if the text were simultaneously addressing.

Newmark (1981), proposed two types of translation in the aim of equivalence. The first one is the semantic translation which focuses on meaning. The second one is the communicative translation which concentrates just on effect.

Each language and each person sees the world differently. People cannot use one word as another person uses it. But first, they need to describe what a word is. According to the definition of “word” given by Bolinger and Sears in the book *In other words* (Mona Baker), “the word is the smallest unit of language that can be used by itself” (Bolinger and Sears, 1968:43). Each word can be translated or known differently in several countries. Therefore, before translating, the translator needs to see if the context of a specific word is familiar to the people who are going to read his/her version.

2. - Translating by cultural substitution.

A specific word can be misunderstood in different cultures. It could be because of religion, believes, customs, or even because it is just the “jerga” of the place. It could be that the people living there are the only

users of such word. When translators translate, they need to analyze the culture and the ways others express such word.

Translating does not merely consist of changing words from one language into another, translating is both a linguistic and a cultural act. That is why translators need to fully understand both languages and their respective cultures.

Cultural substitution is a strategy that some translators use to replace a specific item with a target-language item. It is important to say that it is not necessary that the word has the same meaning but, it is likely to have a similar meaning when the reader reads the translation. The translator needs to feel the reader familiar with the word he/she is using.

4. - The diversity of grammatical items.

In this term, people need to take into account “number” and “gender”. That is, if the word to be translated is singular or plural, masculine or feminine, when in the target culture the translation could be ambiguous. For example: child / children or the word “deer” that is written in the same way if we use singular or plural. Usually, Gender is used when people refer to a male or a female or a thing. Some cultures and places do not use those items to refer to a specific gender. Burton Raffel (1989) states that the point is to have the creativity to recreating the text in a new language.

2.4.1 Background

Romeo and Juliet is one of the most famous plays that Shakespeare wrote in the 16th century. The others were: Macbeth, a dream of a summer night and King Lear, among others. Romeo and Juliet is a tragedy written early in the career of William Shakespeare about two young lovers whose deaths ultimately reconcile their families. It was maybe one of Shakespeare`s most popular plays during his lifetime and, along with Hamlet, it is one of his most frequently performed plays. As Aronson (1996) said, Shakespeare also wrote sonnets and most of them were about love. It is been said that the characters of his plays spoke poetry, which means, he used rhyme and rhythm.

Romeo and Juliet belongs to a tradition of tragic romances to the ancient times. Its plot is based on an Italian tale, translated into verse as *The Tragically History of Romeo and Juliet* by Arthur Brooke in 1562, and retold in prose in *Palace of Pleasure* by William Painter in 1567. Shakespeare borrowed from both, but to expand the plot, developed some characters, particularly Mercutio and Paris. It is believed to have been written between 1591 and 1595. The play was first published in a quarto version in 1597. This text was of poor quality, and later editions corrected it in order to bring it more in line with Shakespeare's original.

2.4.2 Romeo and Juliet translations

It has been stated that the plays of William Shakespeare are difficult to translate. One of the first versions of Romeo and Juliet was the one by Luis Astrano Marín. He was born in Spain in 1889. He is been considered as a famous translator because he translated several Shakespeare's works. He was a biographer, a journalist, an essayist and a translator to Spanish. He was also famous because he wrote the biography of Miguel de Cervantes.

There are some other authors and editions as the ones published by Editores Mexicanos Unidos. They are Mexicans and they have been working since 1956. They are supporting other authors to write, and they are also fostering people to read. Around the world, there are a lot of versions and different authors and publishing companies; but I am going to focus just on the ones mentioned before. The story of Romeo and Juliet is about a true love that was born in hatred times. This love was so strong that it broke barriers in society and death. In this story, Romeo and Juliet were two different people that fell in love although their parents were enemies and disagreed with the relationship. They decided to get married in a secret way and started living together. However, the problems and the rivalry with both families (Capuleto and Montesco) lead Romeo and Juliet commit suicide.

The play is divided in five acts and each one with different scenes. Now, in the famous part when Romeo gave Juliet the first kiss at the party, in act one, fifth scene, for example, Astrano translated:

“Pues no nos mováis, mientras recojo el fruto de mis preces. (Besándola). ¡Así, mediante tus labios, quedan los míos libres de pecado!” (Astrano, 1981:108).

Whereas, Editores Mexicanos Unidos translated:

“No os mováis, pues, en tanto que voy a recoger el fruto de mi oración: así vuestros labios purificarán de pecado a los míos (le da un beso)” (Editores Mexicanos, 2010:262).

It is really interesting how translators translated the phrase:

“Then move not, while my prayer’s effect I take. Thus from my lips, by thine, my sin is purged” (Shakespeare, 1595:46)

For some people, the first translation could be the best one, for others, the second one. It depends on each person because both are correct. Translators have to be aware of the differences between both translations. They could be because of the difference of time when they translated the text or because of the place and the costumes and language they used depending on the place they lived. For example, there are different ways of using Spanish in the American Continent. The places are Colombia,

Chile, Venezuela, Argentina and Mexico. We cannot say that all Mexican translations can be understood by a person that lives in Argentina. Every place has its own way to speak although they use the same language. Every region has its own idioms. That may be the reason why for some people, the old version is going to be the best and for others the Mexican one.

That was an example of what the next chapter is about. I will show several parts of the play and people are going to choose the best one for them and the explanation why they chose it. Therefore, in order to carry out this research an instrument will be applied in order to explain the next chapter.

2.4.3 Time

Romeo and Juliet play was first presented in theatre in 1595. This play is one of the well most known plays of the dramaturge, especially because it is a love story. Shakespeare wrote it before his 30th birthday and almost all the plays were shown to the queen Elizabeth I and King James I (Arosón, 1996). It is about a true love originated in hated times. This love was so strong that it overcomes the society and even the death.

History says that the Romeo and Juliet story was taken from an old story of Verona Italy. There is a version that was written as poetry by

Arthur Brooke. The name of that story was: The Tragical Historie of Romeus and Juliet (Editores Mexicanos, 2001:11).

After that, William made some changes in the story as the characters and the play started to be famous immediately. Astrana Marín, in the prologue of “Las Obras Completas de Shakespeare” wrote: “La reina aprende pasajes de la obra de una manera extraordinaria, las mujeres se visten a lo Julieta y murmuran a sus amantes palabras tomadas de la heroína...” (Astrano, 1981:1).

Now, the purpose of this research is to compare two different translations of Romeo and Juliet, the first one done in the 20th century and the second one in the 21st century. We want to know which one is the most likeable and understandable. It is important to say that both versions could be very different because one was accomplished in Spain and the other in Mexico. Readers cannot say that one is correct and the other is incorrect because every country and every place has its own way to express ideas and also to speak and write its thoughts. All people that participated in this research have chosen one text as their favorite version without having been informed of any methodology when reading the texts. Maybe most of them have heard the story because they once read it or saw it in a film or in a theater, but they had to read the versions and give their point of view.

It is important to remember that the Romeo and Juliet versions that the researcher show are from different, but consecutive centuries. I mean; there are not centuries in between the three versions. The point is that the three versions have several differences may be due to the gap between the three of them.

The three different versions of Romeo and Juliet in Spanish to compare are: the one by Luis Astrano Marín, XX century version; the second one is by Editores Mexicanos Unidos of the XX century and the third one is by Editorial Porrúa of the XX century.

Editores Mexicanos (2010:10) said: “En el mundo contemporáneo resultaría realmente insólito, alguien que no conociera, al menos de oído, esta historia amorosa, ya que existe gran cantidad de adaptaciones cinematográficas de la misma, reescritas en forma de novela y hasta una serie de animación japonesa. Se ha dicho que Romeo y Julieta son la primera y última pareja de enamorados”.

Chapter 3

Methodology

In this chapter, relevant information about the subjects, objects and instrument for this investigation is presented. The issues discussed in this study are detailing information about the researching method of investigation, how the data were collected, specific information about participants and the place where it was presented.

3.1 Context

The Faculty of Languages from BUAP is an educational institution in the area of teaching and translation of foreign languages and Spanish as a second language and foreign language through an education that will be reflected in the performance of its graduates in the labor market and in the presence in the different academic forums. One of its professional missions is to teach students in the area of teaching and translation of foreign languages that contributes to a more just and equitable society in a spirit of service and with an attitude of social commitment; as well as it offers courses to the community of university as a tool to access to the technical, scientific and cultural information generated in other languages for a best performance in their professional life and as a medium to incorporate to an specific labor area and obtain better job opportunities. In addition, the Faculty of Languages tries to contribute to the

development of society through the delivery of free courses of foreign languages as Náhuatl as a second national language, trying in this way to be more closely linked to the different social groups as a means to contribute to cultural enrichment and, finally to design, implement and evaluate courses of English as a foreign language and Spanish as a foreign language for public in general.

3.1.1 Participants

In this school, there are native and non-native English teachers. Some of them are working in the teaching area but others in the translation one. The participants for this study consist of four teachers that used Spanish and English language to communicate with their students. They are teachers in Lenguas Modernas (LEMO) in Benemérita Universidad Autónoma de Puebla (BUAP). It is important to say that they are not translators. They are Mexican Spanish speakers. The difference between them is the gender and there are three females and one male. All of them are above 35 years old. Also, it is important to mention that all of them were selected randomly.

3.1.2 Objects

The first part contains two readings with questions about those texts. The first text is about a conversation between two servants of Juliet's house. Here, the original version and three translated Spanish versions are

shown. In the second part, I chose the famous part where everyone is going to dance in Juliet's house, when Juliet meets Romeo. In the second text, I selected the same fragment that in the second part and four translations of that specific paragraph.

I chose those parts because, since my point of view, there are some of the most famous acts of Romeo and Juliet.

3.2 Method

In this project, it is important to mention that Qualitative and Quantitative Research is presented to show the results of this thesis. Gall & Borg (2003) and Fernandez y Díaz (2002) points out that the difference between both researches is that, on the one hand, qualitative research studies specific information in a deepest way (interviews, questionnaires, and the participants are studied). This research reflects numeric information. In this case, I explore all the information.

On the other hand, in the quantitative research, the results are generalized to particular population through technical statistics of sampling.

3.3 Instruments

In this project, three different texts are going to be analyzed. Those texts were written in different places and epoch. The first is the one

translated by Luis Astrano Marín, the second one by Editores Mexicanos Unidos and the third one by Editorial Porrúa. In the instrument, the first part has some fragments of one scene of the book. The second part is the fifth act of the book.

The instrument selected is applied in Spanish and English. It is important to mention that the sections in English are the translated versions of the play. The open questions are in Spanish because of the mother tongue of the participants. It is in a written format and for the best understanding of the instrument, it is divided in two sections, the first section of the instrument consists of the participants' age, and if they know the play Romeo and Juliet.

1.- Tache con una "x" su rango de edad.

Entre 20 y 25 entre 25 y 30 entre 30 y 35 más de 35

2.- ¿Alguna vez ha leído la obra completa de Romeo y Julieta?

SI

NO

3.- ¿Lo ha leído en inglés? ¿Recuerda el nombre del traductor de tal versión?

| | | |
|-------|----|---------|
| SI | NO | NOMBRE: |
| <hr/> | | |

In section one; several translated segments of the play Romeo and Juliet are presented. All versions are the same part, but each translation is translated by a different author. The narrations were chosen by random. It does not mean that the interpretation is relevant in the play. Also, participants are going to read one specific section of the play in English, and some Spanish translations of the English segments. After the participants read the adaptations, they need to choose which one is better for them and they have to answer some Spanish questions, such as, why the fragment they choose is better than the other ones, which translated play is more complicated to understand or even which one of the readings is older than the others, etc.

The second section, the original text is presented and some Spanish translations of it. Participants need to choose one translation as their favorite and to say why that specific version is better than others. Finally, in the Spanish questions there is a section in which they need to explain with their own words why it is important the version they chose, which version they think was made by Mexican people and why. In other words, they need to explain why in each question we are asking them certain questions. For example:

¿Cuál de las cuatro versiones consideras que fue hecha por mexicanos?

(Puedes elegir más de una opción).

Versión 1 Versión 2 Versión 3 Versión 4

¿Por

qué? _____

3.4 Procedure

The instrument was applied from October 18th, to October 27th, in the Faculty of Languages from BUAP; teachers were chosen by their knowledge of English and Spanish, all of them were selected randomly. Female participants did not accept to answer the survey easily, meanwhile males looked more complacent to do it. All participants looked worried about the survey's length. They argued that for a questionnaire it was too long and it seemed to be boring or complicating.

The procedure to apply the instrument was, first of all, to ask participants if they could answer a survey that will help me for my thesis project, The second step was to explain teachers what the questioner was

about and to ask them if they had knowledge about English because I noticed that not all teachers spoke English. This was the second step because the participants had to cover the knowledge of both languages (English and Spanish). Most of them accepted to answer the survey, but with objections or excuses because of its length and all of them told me that they were not translators. Since their point of view, that specific job was specifically and just concerned with translators. Three teachers rejected the survey since they said that they had other important things to do. Another paragraph to answer the survey was a week. During the complete process, I asked teachers if they had questions or doubts related to the survey's instructions. None of the participants had any. When I came back for the surveys, two teachers mentioned that the different versions that I chose were boring and understandable. Some others said that the versions were amazing because they love old versions of books. Some of them just answered the questions with YES or NO without saying WHY. As a conclusion, all of them told me that they answered all questions, but they were not sure of their answers because they, as teachers, do not feel comfortable to say what version is better because they think it is the translator's job.

Chapter 4

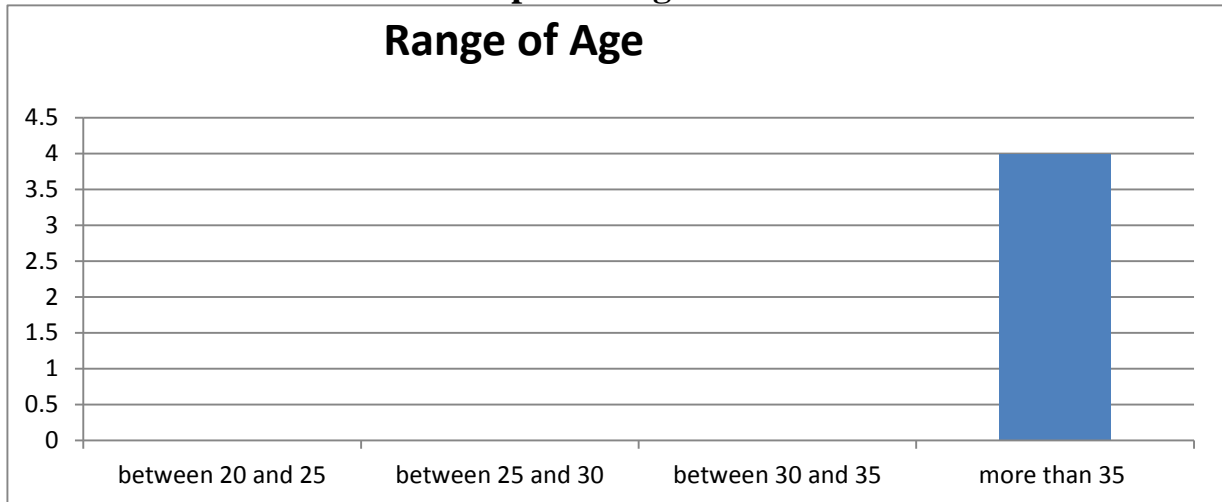
Introduction

In this chapter, the results of the questionnaire resolved by four Mexican teachers of the Faculty of Languages BUAP are presented. Specific conclusions and their points of view about Shakespeare's Spanish translations are presented. For best organization, the results are divided in two parts with different sections each. In the first section, two different acts of the original play *Romeo and Juliet*, and three different translations, are shown. Some specific questions are presented and teachers gave their point of view. In the second section, a fragment of the original play of *Romeo and Juliet* and four Spanish translations are presented. After that, some specific questions about those versions are shown. The objective of this chapter is to show several teachers' points of view about different Shakespeare translations and to show that one translation can be the favorite for one and not for others. That is because each person has different points of view or preferences about reading.

4.1 General Information

In this section, the range of teacher's age is shown. Here are the results (See graphic 1).

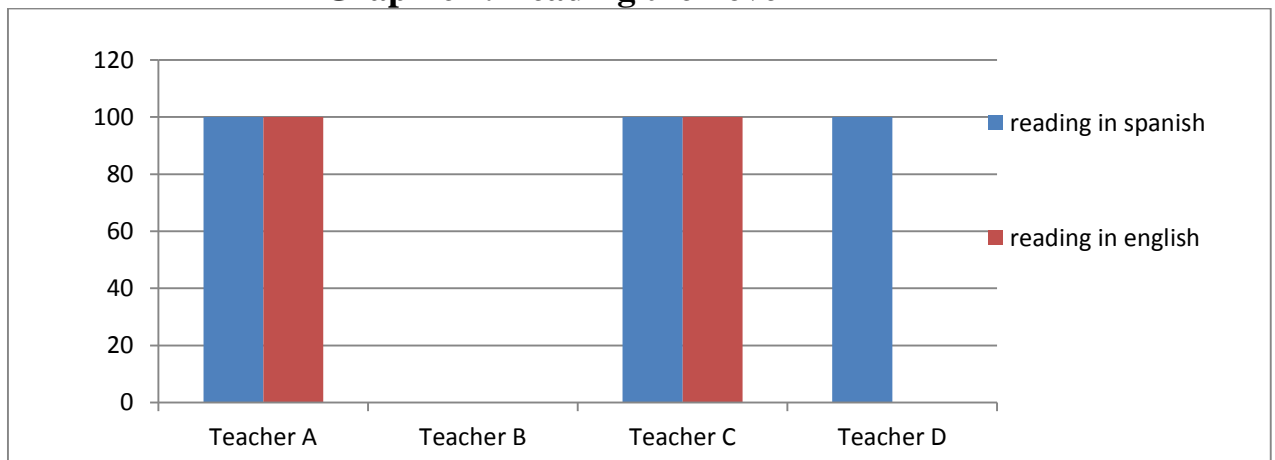
**Graphic 1. Age
Range of Age**



4.2 The Book of Romeo and Juliet

Teachers were asked if they had read the play before. Some teachers answered that they had read both versions (Spanish and English) or just one version or neither of them. As a result teachers with 100% are the ones that read the play in English and the teachers with 0% had never read the play before. The four teachers did not specify the author of that version (See graphic 2).

Graphic 2. Reading the novel



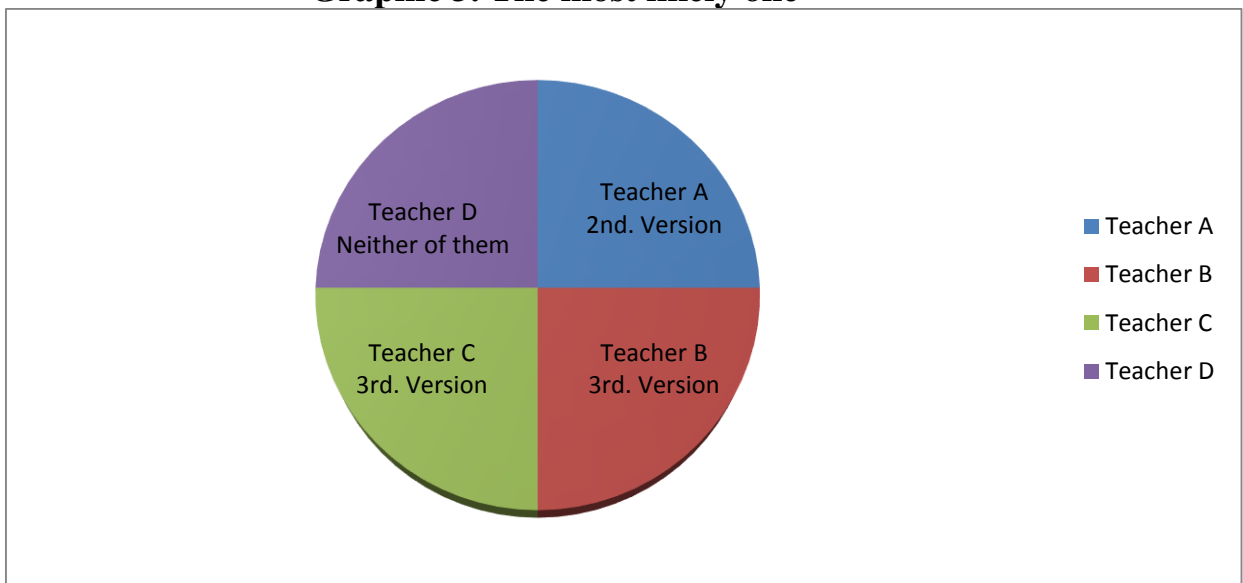
4.3 Part 1

Text 1:

In this section, teachers read three Spanish versions of a specific part of the original play of Romeo and Juliet. After that, they had to answer three questions about those Spanish versions. Questions and teachers' answers about the three questions are shown.

a) *The most likely version (See graphic 3)*

Graphic 3. The most likely one

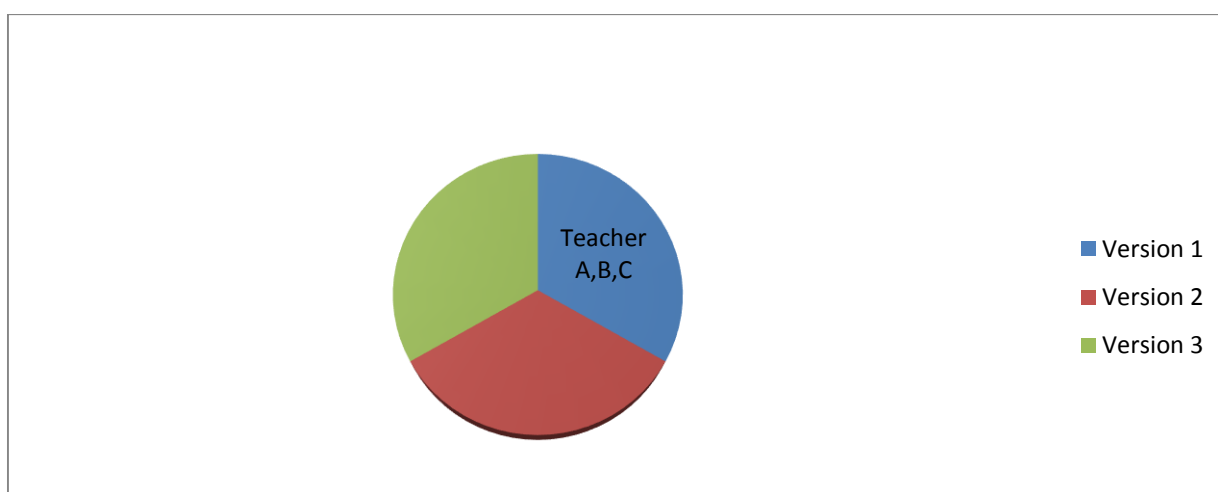


Three teachers chose the version they liked the most. One teacher answered neither of them. Teacher A got the 2nd version as the most likely one. Teacher B got the 3rd version because it is more understandable and he could understand it easily. This teacher stated: "*La tres porque se comprende más rápido y mejor*". The Teacher C got the 3rd version as his

favorite one. Teacher D answered: “*Ninguna, ya que Potpan lo tradujeron siendo un nombre propio*”. Teacher argued that “Potpan” was translated as “Cacerola”. Teacher D disagreed with that translation because the translator needed to respect the proper name.

a) *The most complicated version (See graphic 4)*

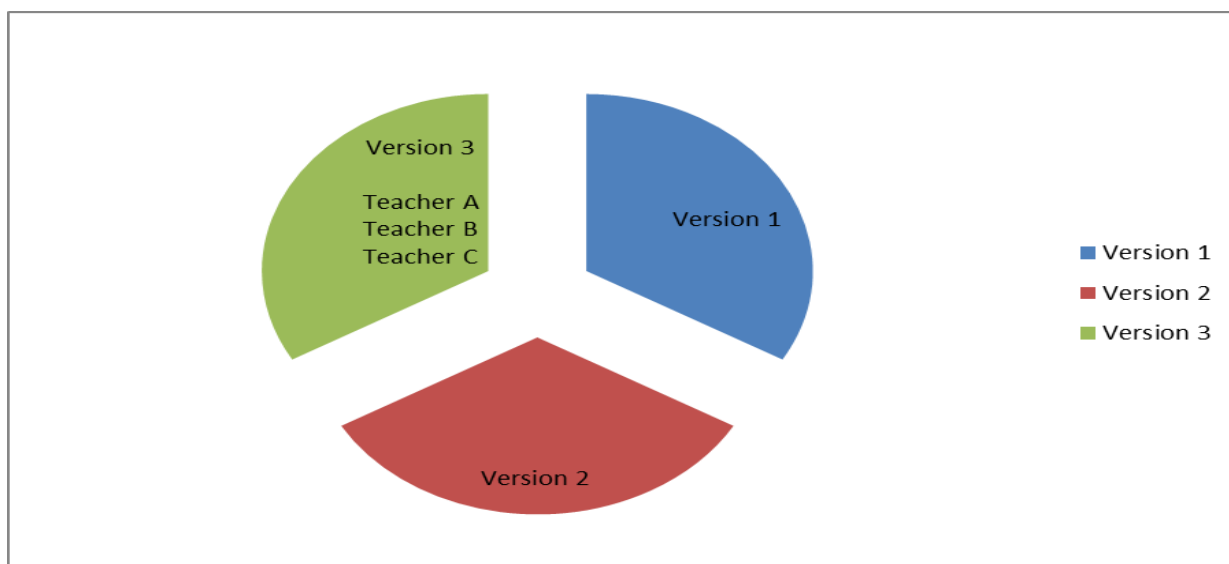
Graphic 4. The most complicated version



As it is shown in graphic 4, Teachers A, B and C chose the first version as the most complicated one. Meanwhile, Teacher D argued that all of them were terrible. In this section teachers were not asked why they think that version is the most complicated for them. They just chose the version.

b) *The most actual version (See graphic 5)*

Graphic 5. The most actual version.



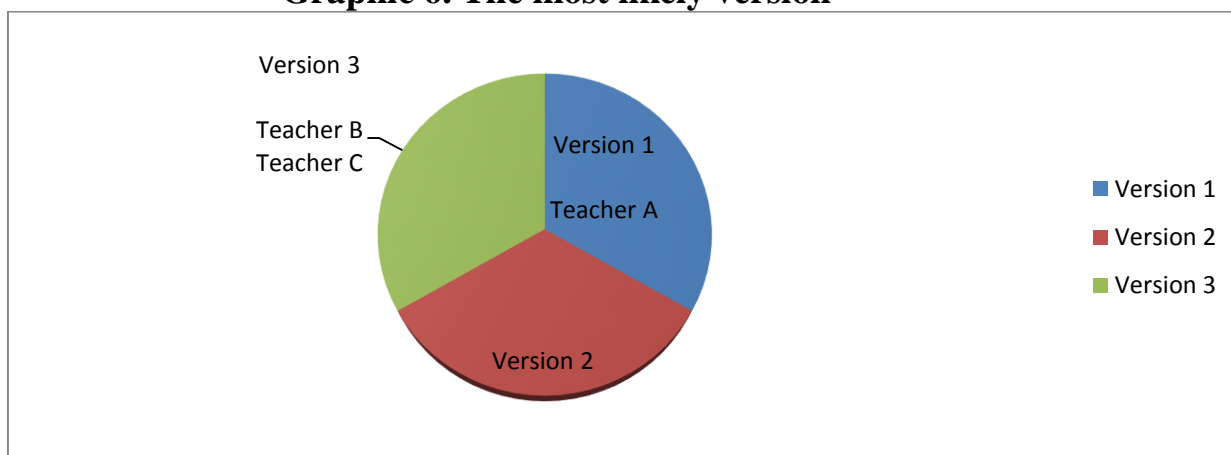
As it is shown in graphic 5, Teachers A, B and C argued that the third version was the most actual. On the contrary, teacher D said: “None of them”. This question was an open one. In other words, teachers were not asked to answer the reasons why they chose a specific version.

Text 2:

In this section, teachers read three Spanish versions of a specific part of the original play of Romeo and Juliet. After that, teachers were asked to answer different questions about those Spanish versions. Then, the questions and the teachers’ answers about those questions are shown.

a) The most likely version (See graphic 6)

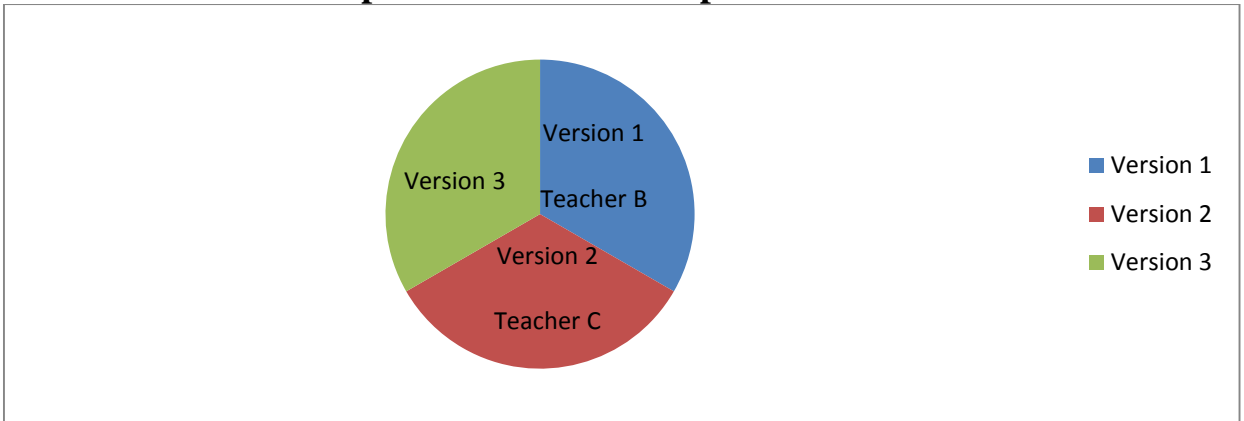
Graphic 6. The most likely version



As it is shown in graphic 6, three teachers selected their most likely version. One teacher answered neither of them. Teacher A got the 1st version as the most likely one because it is more elegant to the context. Teacher A answered: *“La primera, porque es más fina para el contexto”*. Teacher B got the 3rd version because it is more understandable than the others. You can understand it easily. This last argued: *“La tres porque se comprende mejor”*. Teacher C got the 3rd version because of the literary language the version uses. This teacher answered: *“La tres porque el lenguaje es literario”*. Teacher D answered: “Ninguna, aparte no entiendo el texto 2. ¿Qué es cuitas?”

b) The most complicated version (See graphic 7)

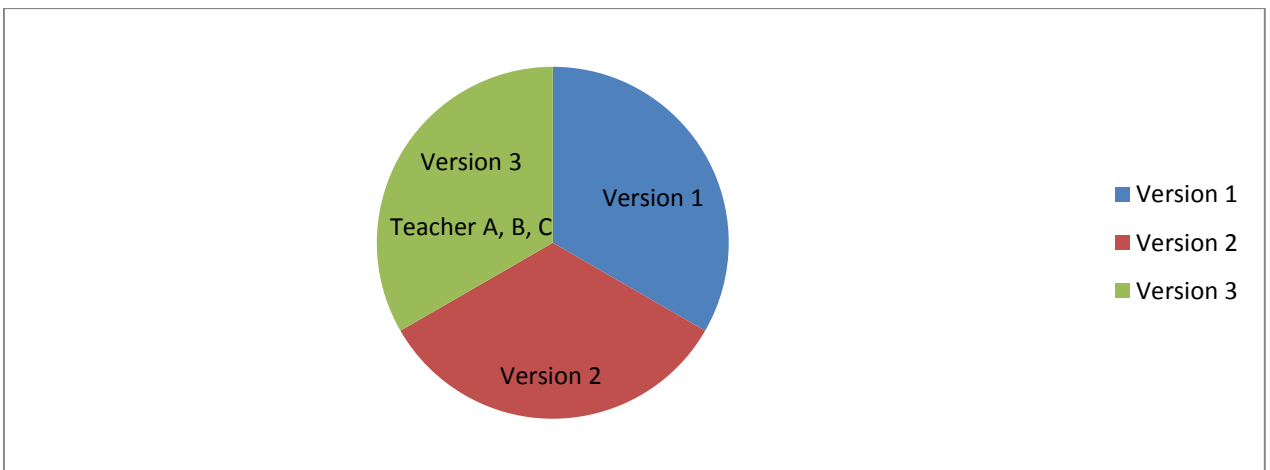
Graphic 7. The most complicated version



As it is shown in graphic 7, teachers A and D answered none of them. On the contrary, teacher B said version 1 and teacher C version 2. This question was an open one. In other words, teachers were not asked to answer the reasons why they chose a specific version.

c) The most current version (See graphic 8)

Graphic 8. The most current version



To explain this graphic, teachers A, B and C observed that the 3rd version was the most actual one. On the contrary, teacher D could not

differentiate the most actual version. This question was an open one. In other words, teachers were not asked to answer the reasons why they chose a specific version.

d) The way a translator expresses his/her ideas

Here, teachers gave their point of view about translators of two different countries, one from Spain and the other from Mexico. All teachers infer that not all the teachers express their ideas in the same way. Translators needed to know culture and to study the audience.

Teacher were asked if they thought that a Spain translator expresses his/her ideas in the same way that a Spanish translator when he/she translates a text. Teacher A argued: *“No porque debe utilizar expresiones y vocabulario destinados a un español. Si la traducción es para otros países del habla española, deberá de estudiarse quien es el lector”*. Teacher B argued: *“No”* This did not give an explanation. Teacher C argued: not give a *“No. los regionalismos utilizados por los traductores españoles y mexicanos son diferentes”*. Teacher D argued: *“No”*. This Teacher did not mention the reason.

e) The year the translation was made

Based on the readings, teachers were asked if they considered that the year in which the three versions were translated made one be more

understandable than the other for the reader of the time in which it was translated. All of them answered “yes” because readers are interested in reading new versions that involve them to a current time. They infer that the culture, modes and way of speaking have changed, so it is better to read a contemporaneous version to make us feel comfortable. Teacher A answered: “*Si, la lengua evoluciona y la mayoría de las personas no estén interesadas en aprender o entender un lenguaje anterior a suyo*”. Teacher B answered: “*Si, porque la lengua y la cultura cambian con el tiempo*”. Teacher C answered: “*Si, porque las traducciones son acorde a la época en que se realizan, es decir, emplean modismos, términos y léxico en uso en cada época*”. Teacher D answered: “*Si, porque el léxico y formas cambian cada vez más velozmente*”.

f) The use of colloquial vocabulary in a translation

In 2001, “Editores Mexicanos” translated the play Romeo and Juliet. Teachers were asked if they considered that translators needed to use colloquial vocabulary because people live in a modern age. The teachers answered that translators need to use colloquial vocabulary depending on the audience and the place. Teachers infer that the election about colloquial vocabulary or old one depends on the reader. The teachers’ answers are the following ones: Teacher A: “*No sé, tendría que leer el texto. Hay traducciones que se asemejan más al pasado que otras.*”

En español mexicano no se usa el 'vuestro'". Teacher B: "Si, debe tratarse de establecer una buena comunicación con el lector. Si se facilita el acceso a la lectura con una traducción más sencilla, probablemente haya lectores que deseen leer versiones más apegadas a la original". Teacher C: "Si, porque Romeo y Julieta en su versión original en inglés usa un lenguaje complejo. Luego, si se tratara de mantener esa complejidad según ilegible para los lectores". Teacher D: "Si, cada quien tiene su propio registro. Por ejemplo existe el estilo Tepito y el alburero".

g) Changing words to understand better a specific version

Teachers were specifically asked about the decision to translate the word "potpan" (which is a proper name) by "Cacerola" helps them to understand the text in a better way. Here, they argue that it is ok to change the proper name to "cacerola" if we are talking about the characteristic of the character. On the contrary, if we are not talking about the characteristics of the character, a translator needs to write the proper name as it appears. Teacher A argued: *"No. debemos entender que si se trata de un nombre propio. Puede darse el caso en que el traductor escriba una nota en caso de que sea importante".* Teacher B argued: *"Si el nombre sugiere a que se dedica la persona, así el lector no se confunde con los personajes. También el nombre puede referirse a las características del personaje".* Teacher C argued: *"Si, porque es un término familiar,*

además ayuda a comprender que el término no tiene la misma connotación hoy en día”. Teacher D argued: “No. es un nombre propio”.

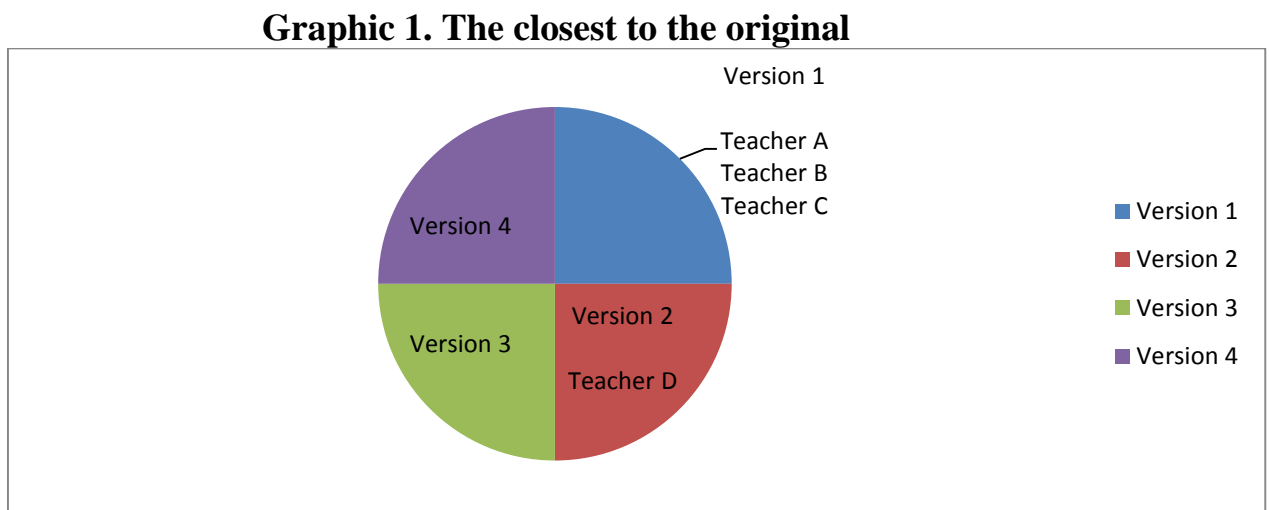
4.4 Part 2

Text 1:

Here, teachers read four Spanish versions of a specific part of the original play of Romeo and Juliet. After that, they had to answer several questions about those Spanish versions.

Here, we show the questions and teachers’ answers about those questions.

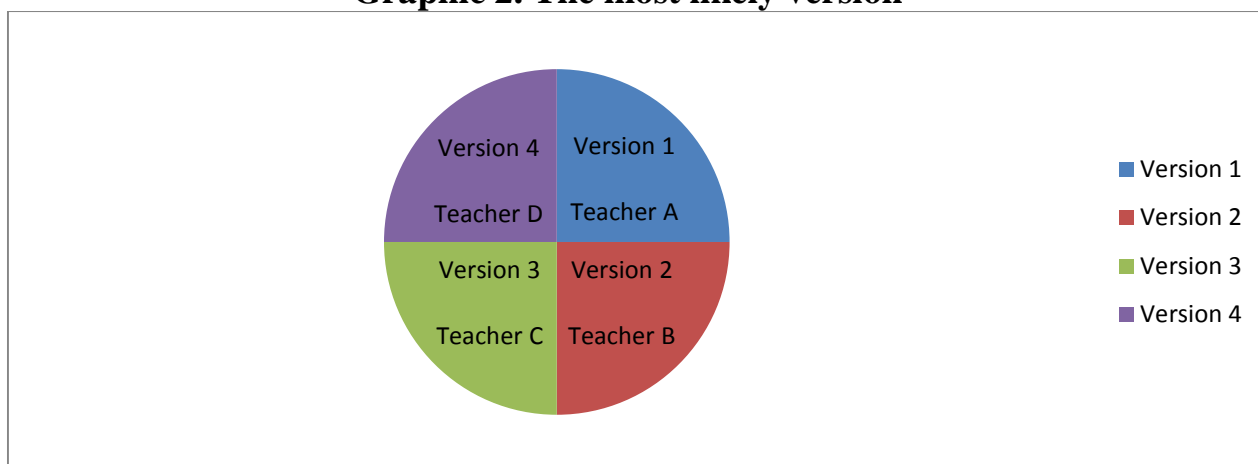
a) The closest to the original (See graphic 1)



To explain this graphic, teacher A, B and C said version 1 is closer to the original. Teacher D said version 2 is the closest one.

b) The most likely version (See graphic 2)

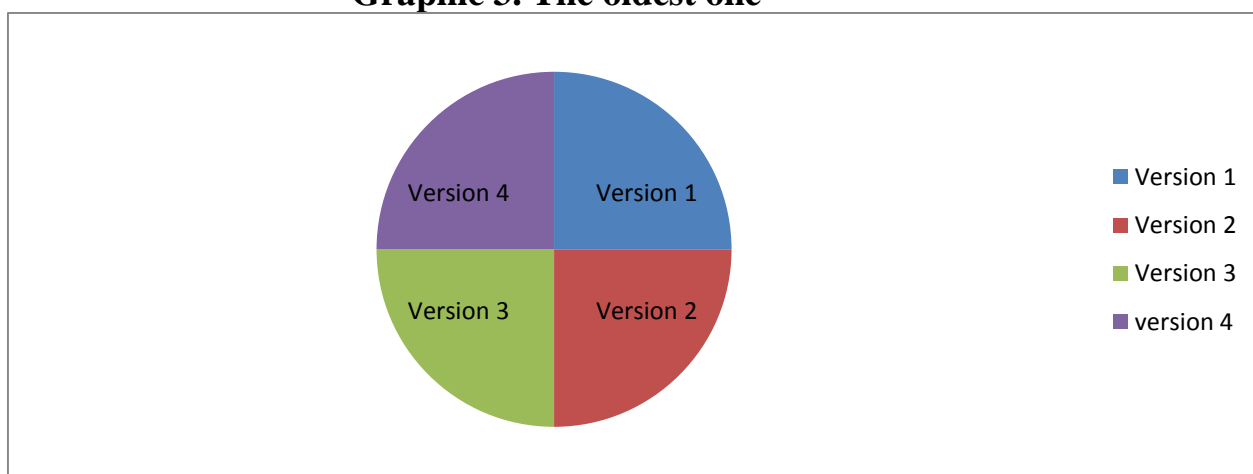
Graphic 2. The most likely version



In this section, each teacher chose a different version. The teacher A chose version 1, teacher B version 2, Teacher C version 3 and teacher D version 4. Teacher A said: “Versión uno, Me hace sentir en épocas pasadas”. Teacher B said: “Versión dos, porque es más sencilla” Teacher C said: “Versión tres, porque la entiendo un poco más”. Teacher D said: “Versión cuatro, porque me parece la más actual”.

c) The oldest one (See graphic 3)

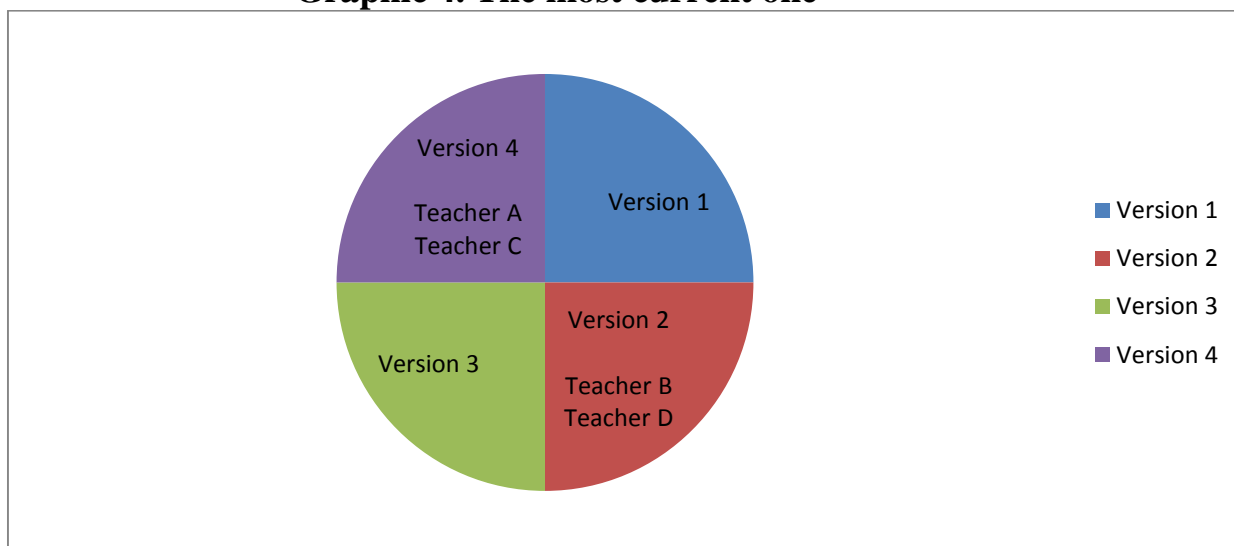
Graphic 3. The oldest one



As it is shown in graphic 3, teacher A mentioned: “*Versión uno*” This teacher did not answer why. Teacher B mentioned: “*Versión tres, por el vocabulario más rebuscado*”. Teacher C mentioned: “*La dos, por tener lenguaje que no*”. Teacher D mentioned: “*Versión uno*” This teacher did not answer why.

d) *The most current one (See graphic 4)*

Graphic 4. The most current one



As it is shown in graphic 4, teacher A answered: “*Versión cuatro porque usa lenguaje coloquial*”. Teacher B answered: “*Versión dos por la simplicidad que tiene*”. Teacher C answered: “*Versión cuatro porque habla más natural como nosotros lo hacemos*”. Teacher D answered: “*Versión dos*”. These teachers did not answer why.

e) *Mexican Versions*

Teachers were asked which of the four versions they thought were made by Mexicans. They could choose more than one option. Teachers mentioned that the Mexican versions are the ones that contained colloquial words that we use when we speak. Teacher A argued: “*Versión cuatro por el vocabulario, aunque no necesariamente un mexicano debe traducir todo a “lo mexicano”*”. Teacher B argued: “*La tres y la cuatro por la forma de las expresiones. Por ejemplo “les valga”*”. Teacher C argued: “*Versión tres porque utiliza términos y formas lingüísticas que son familiares a personas que han vivido en un contexto mexicano*”. Teacher D argued: “*Versión cuatro por el léxico y la sintaxis*”.

f) Versions made by Spanish people

Teachers were asked which of the four versions was made by Spanish people. They could choose more than one option. Teachers mentioned that the Mexican versions are the ones that contained colloquial words. Teachers chose those versions because the vocabulary is similar to the vocabulary Mexican people use. Teacher A said: “*Versión uno por el vocabulario*”. Teacher B said: “*Versión uno y dos por el uso de la conjugación verbal por ejemplo “vosotros”*”. Teacher C said: “*Versión uno porque ocupa frases antiguas*”. Teacher D said: “*Versión uno por la frase señoras mías y vosotras*”.

g) The language used in translations

The more attached to reality is the language used in a translation, the more understandable and acceptable translation is for the reader. On the one hand, teachers referred that it is important to use colloquial language in order to attract the attention of the reader and understand the general idea of the reading. On the other hand, people need to be aware of the age of the reader. In other words, translators sometimes need to use “old language” so that some readers feel comfortable because they do not use colloquial language and that kind of people used to speak in a very “polite form”.

AGREEMENT

Teacher B explained: “Estoy de acuerdo. Porque ahora los lectores están más ocupados en las computadoras tabletas, celulares, etc. Necesitan lecturas fáciles para despertar su interés y continuar leyendo. La traducción debe de ayudar a atrapar al lector”. Teacher C explained: “Estoy de acuerdo. Por razones obvias. Si no comprendo un texto difícilmente completaré una lectura. Pero si es claro y entendible entonces me será agradable y podré comprender sus contenidos”. Teacher D explained: “Estoy de acuerdo. Porque si nos hacemos una versión del inglés del siglo xvi al español, está igual de imposible. Si se trata de no entender está bien”.

DISAGREEMENT

Teacher A explained: “No estoy de acuerdo. Todo depende del contexto y del tipo del lector tal como la edad”.

As a conclusion, we need to mention that the teachers who read Romeo and Juliet versions choose different versions as their favorite one. That is because teachers feel comfortable with certain vocabulary than others. Some of them did not choose a favorite version. As translators, we cannot say that the translations were good or bad. Everything depends on the teachers' perspective.

Chapter 5

Introduction

This chapter contains a summary of the results and conclusions obtained about this work and answers the research questions developed in Chapter 1. Also, it contains the point of view of the person who developed this research and the findings in this work. The main findings obtained in the study are summarized below.

5.1 Conclusions

The results will be presented below as they related to the research questions included in Chapter 1.

Talking about the relationship between the context of the reader and the most popular translation, many people who ever read a translated text, in this case *Romeo and Juliet*, do not consider the work of a translator as a reason to buy it or not, or to read it or not. Instead, they just like it or not; they accept it or reject it without either blaming or praising the work of the translator. However, the translator needs to think about several things when translating a text. The translator has to take into account all the variables that surround the new audience, such as, the time and the place of the audience for whom the original text is to be translated. It is important to mention that people may choose a version as their favorite

one because of several factors. People do not choose a version because it contains popular vocabulary or because it is a current version. Readers chose it because they feel comfortable when they read it even when the version could have old or modern vocabulary.

Reading teacher's answers, they conclude that a translation has to contain the following aspects:

- **Understandable:** Teachers argued that a version has to include common and easy vocabulary to understand better the reading or the play. The translation has to have simplicity, but in the same way, it needs to be elegant so that the version catches our attention.

- **Literary language:** Teachers argued that sometimes a translation require containing literary language. There are some words that have to be specified to be translated as the original one because it is necessary that translators express the main idea of the original text to the readers.

- **Colloquial vocabulary:** Sometimes, we have to think in the audience and in the place where the translation is being presented. Teachers argued that sometimes they enjoy listening to translations with "old vocabulary" because they feel comfortable and the current vocabulary is rudder. Sometimes, they need to feel the sensation to be in "past times, in this case, in Shakespeare's times". On the contrary, some

young people prefer listening to colloquial vocabulary to understand better the translation.

5.2 Limitations

This work faced some limitations; one was the lack of teacher's time. All teachers argued that the questionnaire was too long and that they had several time limitations to answer it. The researcher gave them more than three days to answer it, but neither of them did it on time. Also, the researcher gave the questionnaire to nine different English teachers of LEMO, but just four of them gave her back the questionnaire. Since researcher's point of view, teachers do not answer more explicitly and some of them never explain their answers. The most important limitation was that some teachers argued that all translations presented in the research were bored and complicated to understand. Teachers commented that they had chosen options because they were asked to do it. It is important to say that a shorter questionnaire could reflect clear and concise results. This research has a lack of information. In other words, this paper could obtain better teacher opinions if students formulate concise questions in a future research.

5.3 Further Research

There are several topics that can be investigated in the future. One of them is to analyze more teachers' points of view about the translations.

Another possibility is to analyze another Shakespeare's novel that contains "old vocabulary" or a novel made by another author or to analyze novels that have been translated by other translators, to determine if the translators establish different strategies. Instead of analyzing the context of the translations or nationality of translators, it may be interesting to know how metaphors or "word games" are translated into Spanish.

5.3.1 Pedagogical Implications

This paper will contribute to the translation field, mainly to literary translation. Here, it is relevant to mention that it is more important to translate in an easy closer way than to write a version that contains difficult words to understand in order to just make an elegant version, all this respecting the audience's context. I consider that, as a translator, we have to take into account both, the profiles of the text to be translated and the outcome one's, considering the different variables of time and place of the original text. It is important to mention that a favorite version can vary from person to person. Further research can be done by using several "old versions" and comparing different idioms or "mexicanismos".

5.4 Personal Experiences

In my opinion when doing this paper, I got a lot of experience about developing a research. I had another expectation about the results of this research. First of all, I thought that every teacher asked to help in this

research will do it and they could participate with their opinion. Also, some of them did not follow instructions. Example: write yes or no and why. Some teachers just write yes or no without explaining his/her choice. It was so sad that some LEMO teachers did not have the availability to help students in their final project. I think that students are the main reason for which they are teaching at university. I was very nervous during this search, and sometimes anxious, because I wanted to finish the data collection to get the results. The difficult part was to choose the fragments of the play. There were good fragments but too difficult to understand or too long.

I am very satisfied with this work; it was an exhaustive challenge, but it gave me the opportunity to discover a side of me that I did not know.

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Appendix A

CUESTIONARIO

Este cuestionario tiene como objetivo mostrar cómo cambia el lenguaje a través de los años, dependiendo del público, y los diferentes estilos que cada traductor utilizó, evidenciando algunas diferencias que se encuentran en tres versiones en español de la obra de Romeo y Julieta. Favor conteste con la confianza que las respuestas generadas serán utilizadas para propósitos académicos en la elaboración de un proyecto de investigación. Por su ayuda agradezco de antemano su participación.

1.- Tache con una “x” su rango de edad

Entre 20 y 25 entre 25 y 30 entre 30 y 35 más de
35

2.- ¿Alguna vez ha leído la obra completa de Romeo y Julieta?

SI

NO

3.- ¿Lo ha leído en inglés? ¿Recuerda el nombre del traductor de tal versión?

SI

NO

NOMBRE: _____

PARTE 1

Lee los siguientes fragmentos y contesta lo que se te pide.

Texto 1

Original Version:

First servant: Where's Potpan that he helps not to take away? He shifts a trencher! He scrapes a trencher!

Second servant: When good manners shall lie all in one or two men's hands, and they unwashed too, 'tis a foul thing.

Primera Version:

Criado primero. ¿Dónde está Cacerola, que no ayuda a servir? ¡Quitar él un plato! ¡Fregar él un plato!

Criado segundo: Cuando los buenos mortales están en las manos de uno o dos solamente, y aun ellas sin lavar, la cosa es un asco.

Segunda Versión:

Criado primero: ¿Y Potpán, que no nos ayuda a servir? ¡Llevar él una fuente o limpiarla!

Criado segundo: Cosa triste es dejar el gobierno de una casa en manos de uno o dos hombres, y sobre todo en manos sucias.

Tercera Versión:

Criado primero: ¿Dónde anda cacerola, que ni limpia un plato, ni nos ayuda en nada?

Criado segundo: ¡Qué pena me da ver la cortesía en tan pocas manos, y éstas sucias!

4.- De las versiones leídas anteriormente ¿Cuál le agradó más?

La primera La segunda La tercera

¿Porqué? _____

5.- ¿Cuál de las tres versiones le pareció más complicada?

La primera La segunda La tercera

6.- ¿Cuál de las tres versiones le pareció más actual?

La primera

La segunda

La tercera

Texto 2

Original:

Capulet: Welcome Gentlemen! Ladies that have their toes unplugged with corns will have a bout with you: - Ah ha, my mistresses! Which of you all will now deny dancing? She that makes dainty, she, I'll swear, hath corns; am I come near ye now?-

Welcome gentlemen! I have seen the day. That I have worn a visor, and could tell a whispering tale in a fair lady's ear, such as would please; 'tis gone, 'tis gone, 'tis gone: You are welcome, gentlemen! Come musicians, play! A hall! Give room, and foot it, girls.

Primera versión:

Capuleto: ¡Bienvenidos caballeros! Las damas a quienes no aprieten los zapatos darán una vuelta con vosotros. ¡Ajajá, señoras mías! ¿Cuál de todas vosotras se negará ahora a bailar? La que se muestre remilgada, juraré que le aprietan los zapatos. ¿Ando cerca de lo cierto?

¡Bienvenidos, caballeros! En mis buenos tiempos gastaba yo antifaz y sabía susurrar algún cuentecillo en los oídos de una bella dama, que solía deleitarse... Todo pasó, todo pasó, todo pasó... ¡Sed bienvenido caballeros!... ¡Valla músicos, a tocar!... ¡Sitio, sitio! ¡Despejad un poco, y pies ligeros, niñas!

Segunda versión:

Capuleto: Bienvenidos caballeros. Ved ahí damas a quienes no lastiman los callos y que bailarán a gusto con vosotros... ¿Cuál de vosotras, señoras, se negaría a bailar ahora? Si alguna se hace la remilgada, diré que tiene callos en los pies...

Bienvenidos caballeros. Tiempo hubo en que también llevaba yo antifaz y en que podía contar mis cuitas al oído de cualquier dama sin disgustarla. Ya pasó esa época, si pasó, pasó... Bienvenidos repito... Empezad músicos... poneos en círculo y haced sitio... Y vosotras, doncellas, saltad.

Tercera versión:

Capuleto: Celebro vuestra venida. Nos invitan al baile los ligeros pies de estas damas. A la danza jóvenes. ¿Quién se resiste a tal impetuosa tentación? Ni siquiera la que por melindre dice que tiene callos.

Bien venidos seais. En otro tiempo también yo gustaba de enmascararme, y decir al oído de las hermosas secretos que a veces no les desagradaban. Pero el tiempo llevó consigo tales flores. Celebro vuestra venida. Comience la música. ¡Que pasen delante las muchachas!

4.- De las versiones leídas anteriormente ¿Cuál le agradó más?

La primera La segunda La tercera

¿Por qué? _____

5.- ¿Cuál de las tres versiones le pareció más complicada?

La primera La segunda La tercera

6.- ¿Cuál de las tres versiones le pareció más actual?

La primera La segunda La tercera

7.- ¿Cree que un traductor de España ocupe la misma forma de expresarse que un traductor Mexicano cuando traduce un texto?

Si No

¿Porqué? _____

8.- Basándose en lo leído ¿Considera que el año en el que se tradujeron las tres versiones haga que una sea más clara que otra para el lector de la época en que se haya traducido?

Si No

¿Porqué? _____

9.- En el año 2001, Editores Mexicanos tradujeron la obra de Romeo y Julieta. ¿Cree que necesitaron utilizar vocabulario coloquial porque estamos en una época moderna?

Sí No

¿Porqué? _____

10.- ¿Usted cree que la decisión de traducir la palabra “Potpan” (que es un nombre propio) por “Cacerola” le ayuda a usted a comprender mejor el texto?

Sí No

¿Porqué?_____

PARTE 2

A continuación, se muestra un fragmento de la versión original y cuatro diferentes traducciones de la misma. Lea cuidadosamente y elija la versión según su criterio.

Original:

Ah ha, my mistresses! Which of you all will now deny dancing?
She that makes dainty, she, I'll swear, hath corns; am I come near ye
now?-

- ¡Ajajá, señoras mías! ¿Cuál de todas vosotras se negará ahora a bailar? La que se muestre remilgada, juraré que le aprietan los zapatos. ¿Ando cerca de lo cierto?

- ¿Cuál de vosotras, señoras, se negaría a bailar ahora? Si alguna se hace la remilgada, diré que tiene callos en los pies...

- A la danza, jóvenes. ¿Quién se resiste a tan impetuosa tentación? Ni siquiera la que por melindre dice que tiene callos.

- ¡A ver, a ver!, No me salgan con el cuento de que no van a bailar. Si el pretexto es que les aprietan los zapatos, aviéntenlos y que les valga si tienen callos o no.

a. ¿Cuál versión se asemeja más a la original?

Versión 1 Versión 2 Versión 3 Versión 4

b. ¿Cuál de las cuatro versiones le agradó más?

Versión 1 Versión 2 Versión 3 Versión 4

¿Porqué? _____

c. ¿Cuál le pareció la más antigua?

Versión 1 Versión 2 Versión 3 Versión 4

¿Porqué? _____

d. ¿Cuál le pareció la más actual?

Versión 1 Versión 2 Versión 3 Versión 4

¿Porqué? _____

e. ¿Cuál de las cuatro versiones consideras que fue hecha por mexicanos?

(Puedes elegir más de una opción).

Versión 1 Versión 2 Versión 3 Versión 4

¿Porqué? _____

f. ¿Cuál de las cuatro versiones consideras que fue hecha por españoles?

Puedes elegir más de una opción.

Versión 1 Versión 2 Versión 3 Versión 4

¿Porqué? _____

11.- Entre más apegado a la actualidad sea el lenguaje usado en una traducción, más entendible y aceptable será para el lector.

Estoy de acuerdo

No estoy de acuerdo

¿Porqué? _____

Gracias por su participación