

Cleopatra in Translation

A Multimedial Study into Translating Historical Time Periods

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Abstract

This thesis revolves around the study of how translation strategies can influence the ideational macro-level. It focusses on the time period of Cleopatra VII, the elements that shaped it, and, most importantly, the translations of these elements. Using both existing theories, from i.a. Aixelá, Grit and Holmes, and original terms, it observes how micro-level elements, called time period specific elements and referral elements (TPSEs and REs) are translated and how this affects the historical accuracy and credibility, while taking medial considerations into account. The study shows that the main function of a text has an influence, yet does not dictate the strategies used, that the spatial and temporal restrictions of subtitles contribute heavily, and that the translation of historical elements will prove an inexhaustible source of study.

Key terms: Cultural Specific Elements, Realia, Time Period Specific Elements, Referral Elements, Historical Translations, Cleopatra VII, Translation Strategies, Macro-level, Ideational Level.

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Introduction

Every text, whether spoken or written, represents a world. It can be our modern world, or Middle Earth, or a galaxy far far away, or maybe our world from thousands of years ago. The worlds are there for our taking, and thanks to globalisation, texts are there in every language we might want them in. Whether we want to read them in our native tongue or the source language, we can. If we want to watch a movie in a language we do not speak, there are subtitles. Yet when watching these subtitles, or reading the texts in both languages, there is always a subtle, or not so subtle, change to be noticed.

These changes can be minor, but they can also influence the macrostructure of the text. If a media is, for instance, concerning a historical subject, changes on a microstructural level, on which historical elements can be found, could lead to major differences in the macrostructure of the text, which represents the complete text world. Yet different media might employ different translation strategies and might have different priorities, regarding their target audience and main text goal, in their preservation of the historical macrostructural level of the text.

The focal point for this thesis will be Cleopatra VII, Egypt's last true queen. She is known as a femme fatale who used her charms to protect her country, yet she was also intelligent, a linguist and a strategist, and sailed into battle herself. What translation techniques do different media employ to translate historical elements representing her time period, and how do these strategies influence the macrostructure, i.e. the ideational world that is presented, which can be either explicitly fictional, allowing for digressions from what we know from historical sources, or (claim to be) historically accurate through the label of 'non-fiction'?

To give a complete overview, four different media will be studied: a documentary, a dramatised historical film, a literary work of non-fiction, and a historical novel. Each of these

media has a different main goal, a different target audience and may have different degrees of textual constraint. How do these considerations influence their translation choices, which in turn influence the macrostructure of the text?

In order to answer the main question, the first two chapters will provide a theoretical framework through which the different media can be studied. They will define terms like historical elements and macrostructure, review possible strategies for translating them, and look at the differences between the media. This framework can then be employed to analyse the four different media in the four chapters to follow. In the conclusion these different results will be compared, with the stipulation that results might differ for other texts or other time periods.

Chapter 1 – The Macro-level

1.1 Terminology

To answer the research question on how different translation strategies influence the macrostructural level (or: macro-level) of the text, it is important to first define these terms.

What is the macrostructure of a text and what sort of microstructural elements affect it?

Broadly speaking the macrostructure of a text refers to the entirety of it, both form and content. This thesis will only focus on the content part, which is closely related to what Leech & Short call the “ideational level”, which conveys “a message about ‘reality’, about the world of experience, from the speaker to the hearer” (109). In the case of media with a historical subject, the entire historical world that is portrayed forms the ideational macro-level of the text. In general, fiction portrays a world of imagination and non-fiction a world of truth, but this overlaps when there is a historical subject; after all, the reader and critic will assume some degree of historical accuracy and will usually have a certain pre-existing knowledge on the subject, allowing for less ‘fictionalisation’ than other subjects.

As Lance Hewson explains, in translation “an accumulation of shifts on the microtextual level can lead to shifts on the macrotextual level” (7), meaning that changes on word or sentence level can result in a shift in the macro-level. For instance, if a negative character description is constantly translated in a more positive manner, this can change the representation on the macro-level. However, if the change is a onetime occurrence, it is unlikely to cause a shift on the macro-level¹. These shifts can either be positive, in our case causing a more historically accurate and credible text, or negative², causing a less historically accurate and credible.

¹ If this is a drastic departure from the ST, it can still cause a shift on the macro-level.

² Positive and negative are subjective terms. Here we assume that a translator should want to preserve the historical accuracy and credibility, but as we will see in chapter 2, this preservation is not always the main focus of the translation.

In translation studies there are two key terms that are used for elements that are bound to a certain culture: “cultural specific elements” by Javier Franco Aixelá and “realia” by Diederik Grit. Aixelá states that everything about a language is culturally bound, and could thus be regarded as a CSE. He proceeds in giving two categories: names, which he splits up into conventional names and meaningful names, and idioms, which include objects, institutions, habits and ideas. The latter, he believes, pose more problems for translation, as the context there is much more significant (199). Grit’s definition of ‘realia’ (singular *reale*) is more clearly outlined: culturally fixed terms and expressions that are concrete, unique appearances of terms that are specific to a certain country or cultural region and that have little to no equivalent anywhere else. He divides the realia into several different categories, of which historical concepts are one. This division shows the main problem with these terms: they refer to culture in general, whereas history and the elements relating to it are seen as only a small part of culture. Yet the historical elements denote more than just that one category, and time periods hold ancient cultures in their own right, with many of Grit’s other subcategories, such as socio-cultural concepts like religion, and historical geographical locations. Because these existing terms are inadequate for the purposes of this research, I suggest two new terms: time period specific elements (TPSEs) and referral elements (REs). These elements overlap on several aspects, but differ on some crucial other points, both from each other and from existing terms.

Borrowing from the definitions of elements discussed, TPSEs can be defined as follows: cultural artefacts, such as religion, names and objects, that stem from a certain (historical) time period and have no or only partial equivalents in other historical and contemporary cultures. TPSEs can either 1) stem from the studied time period and only be used in that certain time period, 2) stem from an earlier time period and still be used in the studied time period, or 3) stem from the studied time period and be used in later time periods,

but not anymore nowadays. Cleopatra's time period³ is ancient history situated mostly in Egypt and the Roman Republic and Empire, and has no or only partial equivalents in the cultures of contemporary Egypt and Italy, so the TPSEs are specific to that historical culture.

Because the chosen media are modern works on a historical subject, a large part of the texts will consist of modern language. These modern or timeless terms used to characterise the historical macro-level in the text are called REs, elements that refer to and shape a certain historical time period but are not 'native' or exclusive to that time period. While all words in a text that are not TPSEs would technically be REs, some stand out and have a more defining role. These are mostly nouns, often combined with adjectives or adverbs to make it more historical, for example, the modern noun "Egyptian" combined with the time indicator "ancient". A text that mainly uses REs already has a more modern feeling to it, and using modern terms to describe something ancient can lead to anachronisms⁴.

When a text discusses a culture which is not the author's, the elements are called "transnational" (Aixelá 2006). In this thesis, all texts have been published in English, are translated to Dutch, and discuss ancient Egyptian culture and its corresponding time period, meaning that all TPSEs and REs contained are transnational. Most TPSEs in general will be transnational, and while they may not have an equivalent in contemporary cultures, they do have pre-existing translations within those cultures. These pre-existing, or fixed, translations are usually the only accepted and accurate translation for a certain term⁵. Because so many TPSEs have fixed translations, it is important for the translator to be knowledgeable on the

³ Time period is here defined according to several dictionaries: a stage in history that has a definable place in space in time, often with a distinctive feature. In the case of this thesis, the time period ranges from 69 BC to 30 BC, set mainly in Egypt, and has the rise of the Roman Empire and Cleopatra's life time as distinctive features.

⁴ Here we already note the eternal debate: should a translator correct the mistakes from the ST?

⁵ An example of this is the Egyptian crook and flail. They are Egyptian symbols of royalty, yet their original name is in ancient Egyptian (*heka* and *nekhakha*) and not in English. While the English culture does not have an equivalent to the crook and flail, they have this fixed translation for it. Same goes for the Dutch *kromstaf* and *vlegel*, also referring to the *heka* and *nekhakha*, yet not having a cultural equivalent.

subject. A fixed translation for an RE is usually the most acceptable and non-marked translation, and they are far less frequent. Pre-existing translations for both REs and TPSEs can be the result of previously used strategies such as retention or calque, yet the translator can always choose to diverge from these fixed translations. It is more common for a translator to deviate from the fixed translations in the case of REs, because these deviations might be marked but not flawed, while a deviation from a fixed TPSE translation often becomes inaccurate and no longer time period specific.

When so many TPSEs are transnational, and source texts (or: STs) often use their fixed translations instead of terms native to the time period, it would suggest that none of these fixed translations are, in fact, TPSEs. However, an important distinction must be made: some fixed translations refer to a certain time period only, meaning they will be called TPSEs, while others can refer to modern times as well, which will be REs. Let us clarify this difference with examples. Marc Antony is the fixed translation of the Latin Marcus Antonius, the Roman politician and general. This Anglicisation can only refer to him, even though it is a modern version of his name and not native to the time period, meaning that it is a TPSE. Marc Antony was *magister equitum*, which is Anglicised to “master of horse”. However, this modern version does not only refer to the ancient status, it can also refer to other time periods in which this title was, and still is, used. This then is an RE. Similarly, the fixed translations of the ancient Aegyptus and Roma, Egypt and Rome, can refer to the modern locations as well as the ancient ones, meaning they are REs. The fixed translations of both types of elements can affect the consistency of the text on the ideational level.

In general, the TPSEs and REs can be split into seven different categories, which can be derived from definitions given by Grit and Aixelá as well as results from the present research. These are as follows:

- I. Names, buildings and locations and their in text explanations

- II. Language and its in text explanations
- III. Professions and titles of status and their in text explanations
- IV. Religious references and their in text explanations
- V. Military references and their in text explanations
- VI. Political references and their in text explanations
- VII. Touchable objects and their in text explanations
 - a. Clothes and accessories
 - b. Food and drinks
 - c. Animals
 - d. Materials
 - e. Artistic and literary objects

Some elements will fit into several categories, such as ‘queen’, which is both a title of status and a political reference.

While the terms RE and TPSE might overlap, there are some crucial differences, most importantly: TPSEs are native to the time period or refer only to this time period, while REs are modern or timeless terms that are not exclusive to a certain time period. Dependant on the translation strategy employed, the translations of these elements might cause a shift in the macro-level. This shift can either have positive or negative results. Paragraph 1.2 will explore this further.

1.2 Translation strategy guidelines

There are several translation strategies that can be employed to translate REs and TPSEs, and each of these strategies can have a different effect on the macro-level as a result when they are used consistently or to make a drastic change.

Translation strategies can have, in general, four different results, or a combination of them: foreignising or domesticating, historicising or modernising (Holmes 185). When a

translator combines naturalisation and modernisation (either consciously or subconsciously) as the dominant strategy, we speak of ‘transcreation’, and when one chooses foreignisation and historicisation, it is called ‘conservation’. This has the following cross as a result:

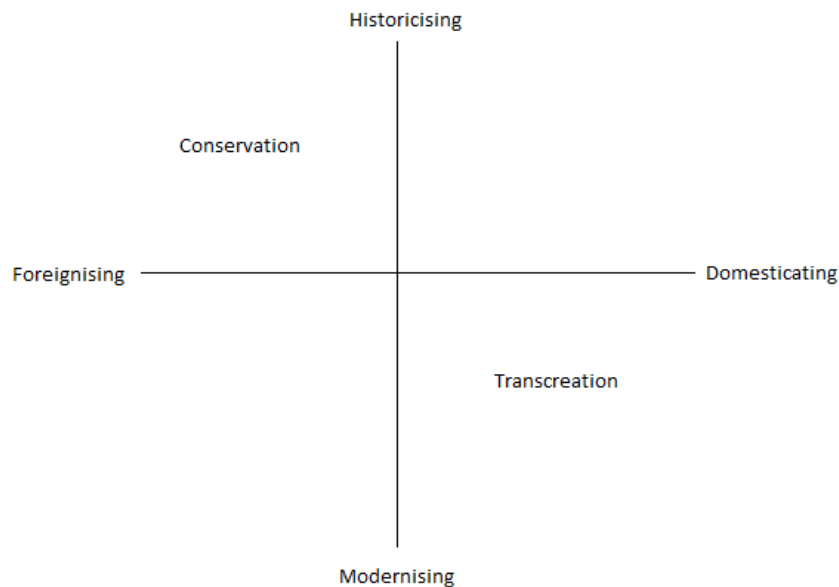


Figure 1 – Holmes’ cross

Holmes’ cross works on three different levels: the literary intertext, linguistic context and the socio-cultural situation. The first is about the literary tradition of countries and the works published there, “e.g. source-literature verse form”, while the second represents the language tradition, “e.g. source-language syntax” (Holmes 185). For this study, the third level is most important, as it relates to the cultural situation, and literary tradition and language tradition will not be extensively researched for the studied media. Every translation strategy and every translation can be placed on the cross, and its position is the result of a strategy or a combination of strategies.

In translation studies there are two well-known lists of strategies in existence, by Grit and Aixelá. While these lists are designed for realia and CSEs respectively, the strategies can also be employed for translating TPSEs and REs. This list below holds the strategies that have

been defined by Grit and Aixelá, some of them combined and with the stipulation that several strategies might be used in the same text. These strategies are, in order of least intercultural manipulation to most intercultural manipulation⁶:

- A) Fixed translation: especially TPSEs often have pre-existing translations and one of the main strategies for the translator will be to find and use these. Using this preserving strategy causes no shift on the macro-level.
- B) Retention: the TPSE or RE remains exactly the same as in the ST. Commonly used for toponyms and names. In general this strategy causes no shift in the macro-level, but it can give the text a more foreign feel.
- C) Orthographical modification: this strategy is used for transcription and transliteration. It is used when the ST is in another script, such as hieroglyphs. This is a domesticating strategy, bringing the text and macro-level closer to the audience and enhancing the understanding of the text. However, part of the historical accuracy and credibility is lost, which causes a negative shift on the macro-level.
- D) Calque: also known as word-for-word translation. This is only possible when the word segments exist in the target language. Similar to the orthographical modification, this is a domesticating strategy, although it does not affect the macro-level.
- E) Description or definition in the target language: this technique is commonly used for both TPSEs and REs as it offers an explanation of the element. There are four kinds of descriptions: copied extra-textual explanation, autonomous extra-textual explanation, copied intra-textual explanation, and autonomous intra-textual explanation. Extra-textual explanations are found in footnotes, endnotes and glossaries etc., intra-textual explanations within the text itself. A copied explanation is already

⁶ Of course, some of the strategies cannot be measured as such, since they depend on how drastically the strategy is used within the text (e.g. compensation). Also some strategies have the same level of intercultural manipulation.

present in the ST and is copied by the translator, while an autonomous explanation is added on the translator's own initiative. Explanations, copied or autonomous, are not often found in screen translations, because of the limited space. While it is a mostly neutral strategy, it can have a modernising and domesticating effect on the text in some cases.

- F) Synonyms: this strategy is to prevent repetition of the TPSE or RE, as it employs synonyms where the ST only uses one version, so it is mainly used for stylistic purposes. The strategy only has a minor influence on the text and does not usually influence the macro-level.
- G) Relocation: moving the TPSE or RE within the text, but maintaining it (by whatever translation strategy chosen). As the TPSE or RE is maintained, this strategy on its own does not cause a shift on the macro-level. However, the translation strategy used for the relocated TPSE or RE can cause a shift.
- H) Compensation: this strategy entails deleting a TPSE or RE in one location but adding any other TPSE or RE, with a similar effect, in any other place. It is deletion and autonomous creation combined. As the end result is the same, there is no shift on the macro-level.
- I) Autonomous recreation: this is a strategy not described by either Aixelá or Grit, but is quite commonly used for TPSEs and REs. It is used to either turn an RE already in the ST into a TPSE, or into something more historical. This is a foreignising and historicising strategy that causes a positive shift on the macro-level.
- J) Autonomous creation: with this strategy the translator adds a TPSE that is not in the ST to his translation. The result on the axes is nearly the same as for autonomous recreation, which is positive.

- K) Core translation: this means only representing the core of the element, often by using a hypernym. The translator selects distinctive traits and picks only those most important to the target audience. In general this is a neutral strategy, causing no shifts, but research will show that (parts of) the TPSEs and REs are often lost in the process. This leads to a possibly domesticating and modernising strategy, and a negative shift on the macro-level.
- L) Approximation: this strategy means that a target language element is chosen that is more or less the same as that from the ST. This is one of the more outspoken negative shifts, as it is strongly modernising and domesticating, and loses part of the historical accuracy and credibility.
- M) Limited universalisation: this strategy differs a little between TPSEs and REs. In the case of the TPSE, another TPSE is chosen that does belong to the time period, but is more commonly known with the target audience. For the RE, the strategy means that a timeless or modern term is translated with something equally timeless or modern, where there is no fixed translation or the translator departs from it. In general, because the element is from the same time period, it stays on the same place on the cross. However, limited universalisations tend to be less specific than their ST equivalent, which means that (if employed regularly), the credibility and accuracy of the text can deteriorate and cause a negative shift on the macro-level.
- N) Absolute universalisation: this strategy differs between REs and TPSEs. With TPSEs, the translator changes the TPSE to something an element that does not belong to a specific time period or culture. It is a neutralising strategy that causes a negative shift on the macro-level, as the historical accuracy and credibility are affected. With the RE, this strategy can be positive, when a modern term is turned timeless.

O) Deletion: this means that the TPSE or RE is deleted completely and nothing is added to replace it. This strategy causes a negative shift on the macro-level.

This results in the following division of strategies:

- Neutral strategies, that do not influence the macro-level: A, B, E, F, H, M
- Strategies that are neutral in general: G, K, N for TPSE
- Domesticating strategies with no shift on macro-level: D
- Historicising strategies with a positive shift on macro-level: N for RE
- Foreignising and historicising strategies with positive shift on macro-level: I and J
- Domesticating strategies with negative shift on macro-level: C
- Domesticating and modernising strategies with negative shift on macro-level: L, O

Chapter 2 – The different media

2.1 Guidelines for picking a strategy

There are three key factors that can help a translator decide on a general translation strategy: the text type, the purpose of the text and its target audience (Grit 190). The text type and text purpose both have to do with their main function: entertaining or informing. When entertainment is the main purpose, the texts are often more literary⁷, and in such texts it is more common to deviate from the TPSEs than it is in informative texts. If the text is informative at its core, it is wisest to choose strategies of a conserving character, whereas texts with entertainment as their main function can give the translator more freedom.

Furthermore, there are three different types of target audience, which can induce certain strategies. These types are 1) novices, people with very little to no knowledge on the subject they are reading on; 2) interested people who have some pre-existing knowledge, and finally 3) experts, who will have profound knowledge of the subject. The first group will require a more explanatory strategy to understand the subject, whereas the latter will want a more foreignising strategy, as inaccurate representation of the element will bother them. It is important to note a key difference between TPSE and CSE / realia here: whereas primary and secondary school teach foreign languages, students are not often educated in cultural elements; they are, however, taught history in primary and secondary school. This means there is a basic knowledge with the target audiences at all times: even novices have some pre-existing knowledge, just less than those interested in the subject and even less than experts⁸.

This is the same for the ST audience and the target text (or: TT) audience, as both English and

⁷ Both the Cambridge Dictionary and the Merriam Webster define literary works as those of a more superior merit, meaning ‘writing having excellence of form or expression’ (Merriam Webster) and ‘written artistic works, especially those with a high and lasting artistic value’ (Cambridge). Here it will mean works that are not solely focussed on the content, but on the form and stylistic matters as well.

⁸ It must be noted that knowledge obtained in primary and secondary school can fade with time, especially with those who have little interest in the subject. For these people there will not be as much knowledge as there will be recognition of the subject.

Dutch students receive this education, meaning that there is little discrepancy found between the pre-existing knowledge of the two audience groups.

Four main parameters can be added to this list of guidelines: supra-textual, textual, nature of the TPSE/RE, intra-textual (Aixelá). Supra-textual parameters mostly deal with the national norms, the potential readers, and finally the translators themselves, with their educational background, social status and their views on translating. The textual parameters mostly revolve around material text constraints, such as screen size for subtitles, and previous translations of a work and strategies chosen there, especially if a work is canonised. For the nature of the TPSE/RE it is important to look at the clarity of the element within the text, meaning that the translator might choose to add an explanation if it does not become clear from the context. Similarly important is the accuracy of the TPSE: when the text itself is full of historical incongruities, the translator can deal with TPSEs more freely, while a completely historically accurate text offers much less freedom since the translator should not want to be the cause of inconsistencies in the text. This also ties in with the target audience, where the expert group is more likely to notice these incongruities than the novices. The possible fixed translation, and whether the target culture will know it and to what extent this knowledge will be the same as that from the source culture are also important considerations. Finally intra-textual parameter revolves around the function and the place of the TPSE within the text, how important it is, the iteration, whether or not it needs to be preserved, and how coherent the strategies used are throughout the text.

All in all, this results in a list of six considerations that can help the translator choose a translation strategy:

1. Text type and text purpose: this will help the translator decide on how much freedom can be taken, and whether a conservative or transcreational strategy is preferable;

2. Target audience: the strategies will differ between the three possible groups of audiences (novices, interested with basic knowledge, and experts) and how much explanation will be needed for a particular TPSE;
3. Nature of the TPSE/RE: this is probably the largest category, as it consists of considerations like clarity, accuracy, function within the text, iteration and coherency;
4. Existing translations: especially when translating transnational or historical elements (or both), it is important to be aware of the existent, and most commonly known, translation;
5. Material text constraints: these can be relevant to the medium, for example in subtitling (see 2.2, where these constraints will be discussed), and can dictate certain strategies.
6. Preferences within the country and the translator's own opinions and education: these are very unconscious most of the time, and do not play as large of a role, but are important to keep in mind nonetheless.

Of these considerations, 1 and 2 can be analysed during the preliminary translation phase and a general strategy derives from them: whether to translate to conserve or to transcreate. Then considerations 3, 4 and 5 come into play during the translation relevant text analysis or the translation itself, and strategies can differ from TPSE to TPSE, as long as they are coherent and add up with the strategy chosen in considerations 1 and 2. While considerations 3, 4 and 6 are dependent per text, considerations 1, 2 and 5 are dependent on their medium and could therefore be called medial considerations, while the others are textual considerations.

2.2 – Medial considerations

Medial considerations are those that every text of a certain medium has in common with other texts of the same medium. The four media that will be studied, the documentary, film, work

of non-fiction and novel, each have their own medial considerations. These differ from each other, but also overlap.

First and foremost it is important to notice the main targets of the chosen media. Two of the media, namely the documentary and the work of non-fiction, are mainly for information purposes, whereas the novel and the film are mainly intended for entertainment purposes. However, it should be noted that a medium is never completely for one purpose only, especially when history is involved. The media that are mostly focussed on entertainment can transfer information and be a learning experience in their own right (McLuhan), while the media that concentrate on giving information also have to be entertaining on some level, or they will attract few readers or viewers. The texts with the mainly informative function, meaning the documentary and the work of non-fiction, will most likely entail more attention to accuracy of the TPSEs and will most likely require a conserving translation strategy. The texts with a more entertaining purpose, meaning the film and the novel, will provide the translator with more freedom in dealing with the TPSEs and translators are more likely to omit them than the informative texts. The documentary and the work of non-fiction are, as mainly informative texts, most likely to have a target audience consisting of interested viewers and readers with some pre-existing knowledge and the experts, meaning that they will require a less explanatory strategy than the novel and film. McLuhan calls the film a “cool medium” (23), which means it requires little audience participation and is the medium that is the most dominantly entertaining (Livingstone). As a result it will attract the most novices, meaning that theoretically the translator is more likely to add explanations or deviate from the original TPSE. The historical novel probably has a target audience that varies from novice, who read it mainly because of the storyline, to interested and experts, who read it because the subject fascinates them. This means that the novel will have the most complicated target audience, and its strategies will vary accordingly.

The most important differences between the media, however, can be found in the division film / documentary versus novel / non-fiction, also known as screen translation versus book translation. As Martin 't Lam explains it: "Subtitling a film is a completely different beast from translating plain text" (4), because "the subtitler has to deal with so many added complications, restrictions, rules and laws, all of them imposed by the very medium within which he is working, that this subtitling process becomes an altogether different kind of language transfer" (43).

Subtitling is often referred to as "constrained translation" (Díaz-Cintas qtd. in Pelsmaekers and Van Besien 252), which already shows the main difference between screen translation and book translation: the fact that screen translation must manage the same amount of information and dialogue but in a much more compressed space. These constraints can be summarised as follows: "Most commonly the number of characters on screen per line varies around 37 (BBC; BZO), with a maximum of 42 characters per line (TED; Channel 4), including the dashes that account for a new speaker. Usually a line will be on screen for three to seven seconds, with exceptions of as short as a second or two (Hoek & Sonéponse; Channel 4) and as long as eight seconds (BBC; Pelsmaekers and Van Besien). Almost all media around the world adhere to the restraint of two lines on the screen at a time, which gives a translator a total of 74 to 84 possible characters on screen per seven seconds" (Ulfman 10). When dealing with such a limited amount of characters in a limited amount of time, simply not everything that is said can be transferred into subtitles. This means that a "subtitler has to evaluate the dialogue, filter out the bare essentials, and create a subtitle that perhaps does not translate the dialogue verbatim, but at the very least captures the essence of the dialogue" ('t Lam 15). As a result, there is much more need to prioritise, and much more of the ST needs to be omitted than when dealing with book translation, which has no such restrictions.

While compressing all of the information into two lines of 84 characters maximum, the audience must be taken into consideration as well. Everything needs to be crystal clear the first time because, unlike the reader of book translations, the viewer of screen translations does not have the opportunity to reread the line if it is not clear. “Source text, in oral form, and the target text, in written form, are presented to the viewer simultaneously” (‘t Lam 42), meaning that the viewer has to divide their attention between viewing and reading, and clarity of the subtitles becomes even more important. For the subtitler this means that an even more thorough knowledge of the material is needed, so that he or she can compress the knowledge in an accurate way, whereas a book translator needs such thorough knowledge to grasp all of the stylistic intricacies. Yet the ST, the dialogue and text shown on screen, is embedded in the entirety of what is shown on screen, which means there are visual aids. On the one hand, these help create the historical setting, for example by costumes or setting, forming a “symbiotic relationship between the visual elements and the subtitles” (De Linde and Kay qtd. in ‘t Lam), where neither text nor visuals are dominant. On the other hand these visual aids can help the translator; Pelsmaekers & Van Besien suggest that “explanations already known by the viewer, or explanations that are clear from the image” (252) can be left out of the subtitles completely. This means that screen translation here also has an advantage over the book translation, since the latter very often does not have visual aids⁹.

When it comes to the linguistic problems of translating, screen and book translations overlap, “with the only exception that the subtitler’s linguistic problems are often a direct result of the temporal and spatial restrictions inherent to the type of media a subtitler deals with” (‘t Lam 19). When it comes to literary effects in the texts, the subtitler recurrently needs to let go of the stylistic choices to, instead, prioritise more essential information. Yet for book translators, the stylistic character of the text is often one of the most important traits, and they

⁹ Of course, it must be noted that non-fiction is an exception here, but these works still cannot use the visual aid as often as screen translation.

will need to focus more on preserving this than subtitlers. This means that, where the subtitler has spatial and temporal constrictions, the book translator has the problem of needing to split their focus between translating the informative and entertaining contents and the stylistic aspects of the text, and has to make translation choices accordingly.

This means there are several important differences between the four media used. First and foremost, its main purpose: entertainment or information, which will dedicate the main strategy used. Secondly, there are spatial and temporal restrictions of screen translation and the need to dilute the information that comes with it, where the book translator has the stylistic choices to take into account. Figure 2 shows how the four media are related to each other. The vertical axis shows the “info-rich” versus the “info-poor” media (Livingstone 61), while the horizontal axis shows the level of temporal and spatial constraint (‘t Lam; Ulfman).

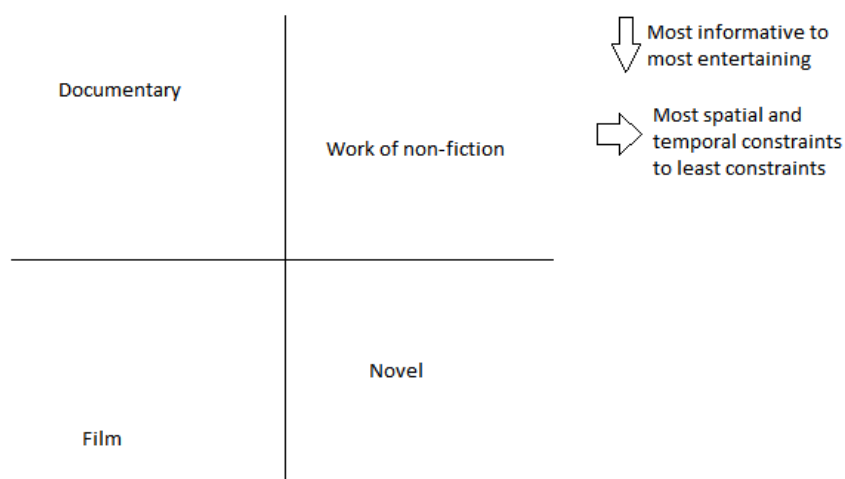


Figure 2 – Different media represented

All in all, this results in the following expectations for translation strategies:

1. The documentary will, as a screen translation, pose textual constraints, but as it also is the most informative medium with the most expert audience, it has less

need for explanations. As a result, it is most likely to have a conservative translation strategy.

2. The film will, as a screen translation, pose textual constraints, but as it is the most entertaining medium and has the most novice audience, they will probably not prioritise the TPSE over the entertainment value. This means the translator can choose translation strategies mostly based on the context of the TPSE.
3. The work of non-fiction will, as a book translation, have ample space for explanation, and it will have an expert audience that expects a historically accurate translation. Yet it is not solely focussed on content but on stylistic matters as well, and the translator must adjust their strategies accordingly. A conservative strategy is to be expected, but there is more liberty to divert thanks to the ample space.
4. The novel will, as a book translation, have ample space for explanation, but it will have a complex audience and must find a balance between explanation and assuming pre-existing knowledge, and preserving the stylistic choices of the author.

Chapter 3 – Documentary

3.1 Introduction

The studied documentary was released by Discovery Channel in 1998 as part of their “Great Egyptians” series. In this series, each forty-five minute episode is dedicated to one ancient Egyptian pharaoh or queen. The studied episode named “The Real Cleopatra” attempts to give an accurate description of what Cleopatra was like behind the fatal temptress façade Hollywood created. It starts with information on her ancestry, and tells her life story from her childhood to her suicide in 30 BC. The episode is narrated by Bob Brier and Trevor Nichols, and translated by Bert Schillings, representing the company Subtitling International.

Little information can be found on both the company and the translator. As the name suggests, it is a company with an international board which focusses on subtitling (Kamer van Koophandel). Translator Bert is equally elusive; while it can be found that he has had a professional translation education and that he is an independent translation and localisation expert, no information on his expertise of history can be found, nor any of his previous translations. While his personal preferences could have had an influence on the translation choices, their result can be studied without knowledge of it.

3.2 Results

Of the seven categories, the first and the fourth are most common in the text. Of the nearly 100 TPSEs, half can be found in these categories, and a third of the total in the first category. The translation strategies of the TPSEs are as follows:

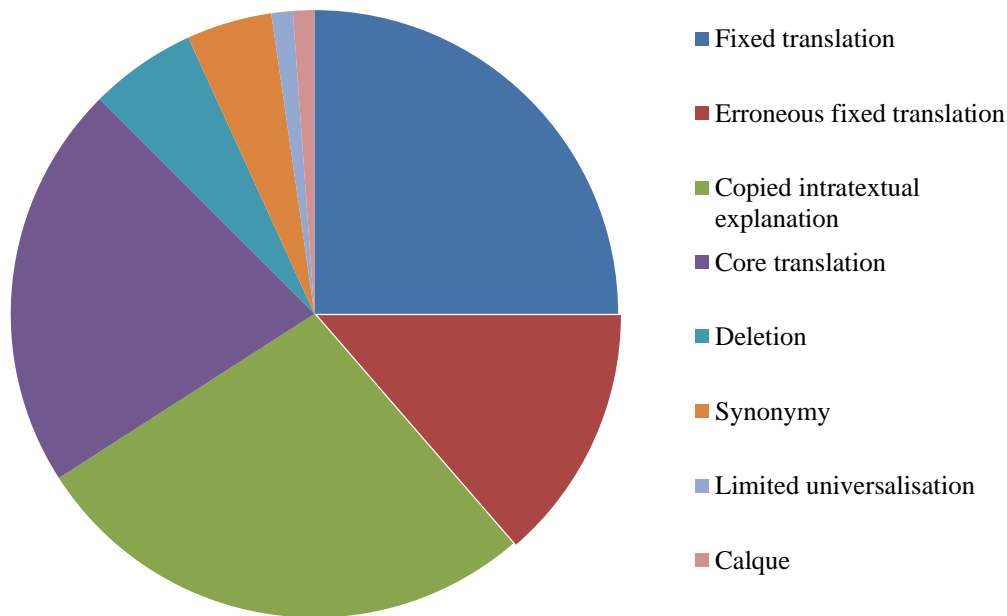


Figure 3 – TPSE Translation strategies documentary

There is no clear main translation strategy; fixed translations (sometimes used erroneously), intra-textual explanations and core translations are the most common, which is a mix of preserving and modernising strategies.

The fixed translations are one of the most used strategies, especially for the first and fourth category. In the first, it can be found used for names such as Ptolemy and Octavian, that only have one accepted Dutch form, namely *Ptolemaeus* and *Octavianus*. The fixed translations are often the Latinised version of the name rather than the Anglicised version, a change based on the preference of the source and target cultures (Brubaker & Haldon). Many of the fixed translations of locations, as well as names of gods, are a matter of retention, such as the Colosseum, *Colosseum*, and Horus, *Horus*. Using these fixed translations correctly does not result in a shift on the cross or on the macro-level.

However, there are also many examples where fixed translations are used erroneously, for example by misspelling. The clearest example of this is translating Caesar with *Cesar*, though Schillings corrects himself after the first half of the episode. On many occasions the

spelling mistakes are the result of leaving out diaeresis on Dutch words such as *Babylonië* and *Alexandrië*¹⁰. Another shift, on a larger level, can be found in the cases where deviations can lead to misinterpretations of the ST. One example of this is translating “the Roman Republic” as *het Romeinse rijk*, which is suggestive of a different time period, and is especially historically inaccurate in its context. The English transcription reads: “Here, two thousand years ago in this sleepy village, the Roman Republic died.” This refers to Caesar getting the idea of wanting to be the sole ruler of the Roman provinces, after which the Republic will become the Roman Empire. Yet the translation *het Romeinse rijk* suggests that the downfall of the entire Roman civilisation started here instead of just one period in its history. Because of the frequency of spelling mistakes and inaccuracies, 12 erroneous fixed translations for 22 correct ones, these may lead to a shift in the credibility and historical accuracy of the macro-level.

There is one case of limited universalisation, which presents itself in one of the praenomen of the queen of Egypt, “mistress of the two lands”, meaning that she was queen of both Upper and Lower Egypt (Ashton). The translation here reads *heerseres over de twee landen*. This is a translation that cannot be found in historical sources as such, but is derived from the fixed Dutch translation of “lord of the two lands”, a praenomen of the pharaoh, which is *heer van de twee landen*, meaning the translation is derived from an equivalent in the same historical period. While this is, like the erroneous fixed translation, a deviation from a fixed translation, this one stays within the same time period and maintains the macro-level’s credibility and accuracy.

Another frequently used strategy is the copied intra-textual explanation; many of the locations and people are already clarified in English. These intra-textual explanations are then translated with several strategies, the most common of which is a combination of fixed

¹⁰ It is not common for Dutch subtitles to leave out the diacritics, yet it could be a preference from the company.

translations and calques, such as “Ptolemy III, the last great Ptolemy”, *Ptolemaeus III. Hij was de laatste grote Ptolemaeus*. This is also the case for “the battle of Actium”, which is translated as *de strijd bij Actium*. Actium here is a fixed translation, but *de strijd* is a calque, as the fixed translation of this battle is *de slag bij Actium*. Using this combination of translation strategies does not cause a shift, yet core translations are also used to translate the intra-textual explanations and with this strategy, the text loses part of the clarification and accuracy. The clearest example of this is when the island of Philae is described, “800 kilometres south of Alexandria, on the island of Philae”, and simply translated with *het eilandje Philae*. In another case “Roman emperors” is translated with *keizers* and leaves out the nationality when describing what a Roman emperor is. As a result it becomes a universal description of an emperor, which is less accurate and more modern. While a core translation of the intra-textual explanation already deletes part of it, Schillings even goes so far as to completely leave out an explanation in some cases. When Caesar is first introduced, he is described as “the great Roman general”, yet in Dutch all that remained is his misspelled name, *Julius Ceasar*. It can be argued that this does not result in a loss of understanding for the target audience, because they will all be aware of who Caesar is. These omissions by core translation and deletion are in general not a frequent occurrence, meaning there is only a micro-level shift.

Synonymy is not a very common strategy in this text, but it is important because it is one of the strategies that is used to diminish the character count. In many cases, the synonym is much shorter in Dutch, meaning it takes up less space in the subtitles, especially for names of people and cities. Examples of this are translating “Cleopatra” with *haar*, *zij* and *ze*, all options that are considerably fewer characters than the entire name. Despite not using the full name, it stays clear who is referred to, as it is only ever done in context. In some cases reversed synonymy can be found: this is where the ST speaks of “she” and the subtitles have

the full name *Cleopatra*. This also happens with the sacred “Apis-bull” that can be referred to as just “Apis” in English, but needs to be *Apisstier* in Dutch at all times. As synonymy is a neutral strategy, and because the synonymy is clear in all cases, it causes no shift on the axes or macro-level.

Another common strategy is the core translation, which, like the synonymy, diminishes the character count. The core translations often leave out nationalities, for example, “Roman commander” is translated as just *commandant*, or they leave out names, so “the fire at Alexandria” becomes *de brand* and loses its location. In all cases the TPSE is completely deleted and only the RE remains, yet the historical context and accuracy remains the same: the mentioned commander is Marc Anthony, a Roman, and the fire at the famous Alexandrian library is shown, its location is clear without mentioning it explicitly. These translation strategies might cause a shift towards modernisation, yet the macro-level remains unchanged. However, in one case the deletion of the TPSE occurs when it does not have a context for clarification. This is when “Roman centurion” is translated as *een Romein*. This describes a sculpture, which is an isolated element within the text, and it loses the military connotation completely, now only describing the statue as a nationality and not as a commander. Furthermore, there are some questionable core translations of names and, not because they lose their historical context but because they lose their most important core. Translating “Ptolemy IV” as just *Ptolemaeus* while speaking of a line of pharaohs named Ptolemy building a temple, is confusing to the audience, as it becomes unclear which Ptolemy constructed what. The same goes for “a young Roman initiate” that describes Cleopatra during a religious ceremony. Because it is simply translated as *een Romein* it can be problematic how he saw Cleopatra if he was no part of the cult that is captured in “initiate”. These last examples create a shift on the micro-level, as both their accuracy and their

credibility are diminished but they are local shifts only, and modernise the text in losing part of their historical context.

Some parts of TPSEs are deleted in core translations, but they are rarely completely left out. There are only five cases of this in the entire text and in all of these cases the TT is clear without them. Similar to when part of the TPSE is lost in the core translation, it might annoy the experienced audience, but as the content and message of the text remain the same there is no shift on the macro-level. There is only one case in which the deletion is of an important element; when “Caesar’s murder pushed Rome to the brink of civil war” is translated as *Rome stond aan de vooravond van een burgeroorlog*, it leaves out the TPSE and with that, the direct cause of the civil war between Octavian and Marc Antony. However, because it is such an isolated element, it only causes a shift on the micro-level.

Two of the main strategies, fixed translation and copied intra-textual explanation, cause no or very minor shifts on the micro-level, while the third, core translation, creates shift on the macro-level when combined with deletion. The latter two strategies, together with the erroneous fixed translation, also modernise the text.

Similarly, a lot of fixed translations are used to translate the REs, as well as strategies that cut into the character and modernising strategies. This shows a tendency towards the transcreation quadrant, and might result in shifts on the macro-level.

While some of the fixed REs translations are misspelled as well, mostly because of missing diacritics, they are far less frequent for REs than for TPSEs. The most noticeable of these is the diversion from a fixed translation of “the mysteries of Isis”, which alludes to the Isis cult, as *de Isis’ mysteries*. This has a connotation of riddles, while the fixed translation is a different plural of *mysterie*, namely *mysteriën* (Torhoudt). This affects the historical accuracy and credibility, but since there are so few mistakes, they only cause a shift on a

micro-level. Fixed translations themselves are, however, omnipresent. Most of the professions and titles mentioned have fixed translations, such as the ancient religious profession of “embalmer”, *balsemer* in Dutch, as well as religious and military terms such as “campaign”. In the last category, touchable objects, nearly all translations are fixed, from accessories such as “chaplet”, *krans*, food such as “dates”, *dadels*, animals like the Egyptian “ibis”, *ibis*, and materials such as the “incense”, *wierook*. Using fixed translations correctly does not result in a shift on the macro-level, and the few instances of misspelling here result only in shifts on the micro-level.

Then there are the strategies that keep the character count low. One of these is core translation. A neutral example of its use is “extra measures of grain and olive oil” translated as *extra graan en olijfolie* and leaving out a translation of “measures”. However, not all core translations are neutral. “The democratic Republic”, for instance, is translated as *democratie*. This might seem like a minor change, but in the context it is major: the transcription reads “They would not allow any move that would threaten their democratic Republic”, when Caesar is trying to reform the Republic, which is democratically ruled, into an empire where only one man rules. In the Roman history, the Republic was a statement of not being ruled by a single man (Shotter), and the conspirators wanted to avoid changing that, so leaving out *de Republiek* creates a negative shift on micro-level, that creates a negative shift on the macro-level, when combined with other such choices regarding the historical accuracy and credibility.

Deletions are also often employed for RE. In most cases the omitted element is not essential to the sentence, for example when it remains clear who acts without actually mentioning the subject (“But ancient Egyptians still decorated the walls with their gods”, *de muren waren beschilderd met hun goden*), or it is imbedded in its context (“not a single papyrus that gives the details”, *nergens staat hoe dat ging*). However, there are a few cases,

where isolated elements are deleted. An example of this is when “armed men” are deleted from a mural description. However, these men are not shown and the words are very difficult to discern. These then are negative shifts, but only on a micro-level, as they are too infrequent to cause a change on the macro-level.

Furthermore there are modernising and neutralising strategies employed. These are most clearly found in the approximations and absolute universalisations. For example, “school of medicine”, a timeless term, is translated with the modern *medische faculteit*, and a Christian layer, a religion not existent in that time period, is added to the text by translating “immortality” as *het eeuwige leven*. This latter example alludes more to living on in a heaven than a second life after death, which is what the ancient Egyptians believed in (Hornung). In another case the political connotation is lost as well with the approximation of “consort” as *partner*, which has a more modern and romantic feeling than the ST element. These changes modernise the text, and because of their frequency in the text, they cause a shift on the macro-level as well. In other cases the text becomes more timeless due to absolute universalisations, for example when references to religious processions and military triumph parades are translated with the timeless *optocht*, losing the religious or military connotation. This neutralising is so seldom employed that it only influences the local micro-level.

There is still no clear translation strategy to discern, as Schillings changes from preserving strategies, such as fixed translation, to modernising strategies, like approximation, often. In general his translation choices influence the micro-level, but some are so frequent they have a negative shift on the macro-level as a result.

3.3 Conclusion

The documentary is an informative medium, with an audience that is most likely to consist of viewers with an interest in ancient Egypt, and will therefore have at least some pre-existing knowledge, and there might even be experts among them. TPSEs and REs are often less

explained than in the ST, which is also the result of spatial and temporal constraints. These material text constraints clearly also lead to the deletion of elements, by core translation and deletion. Schillings deletes some TPSEs and REs partially or completely, or replaces them with contemporary equivalents. This, and his spelling mistakes and erroneous diversions from fixed translations, will affect the credibility and historical accuracy of the macro-level, and cause a negative shift on it.

Despite his overall modernising, and somewhat domesticating, translation strategy, the TT is still found in the conserving quadrant:

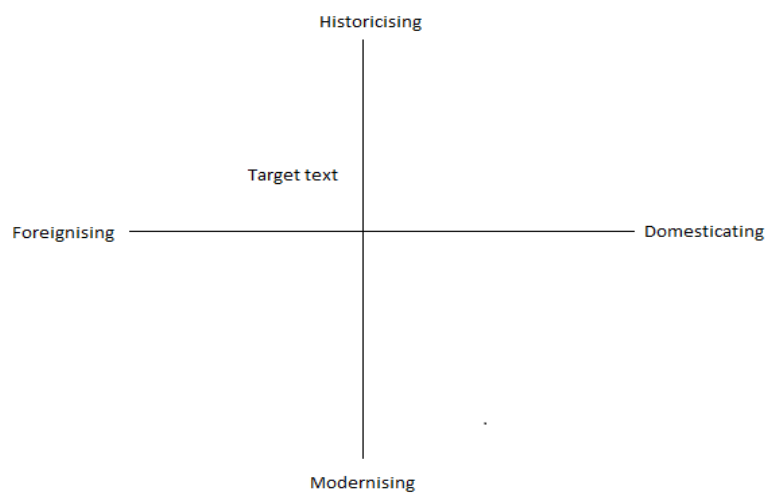


Figure 4 – Documentary's subtitles on Holmes' cross

This is both due to the historical subject, the visual aids and the historicising, foreignising and neutral strategies that are used. However, the TT is still far more modern and far less historically accurate and credible than the ST, and a negative shift on the macro-level can be found.

Chapter 4 – Film

4.1 Introduction

In 1999, Hallmark Entertainment released *Cleopatra* as a two part miniseries, which was later combined into a three hour film. It was nominated for four Primetime Emmy's and has a cast of stars like Timothy Dalton (Caesar), Billy Zane (Marc Antony) and Leonor Varela (Cleopatra). The film tells the story of Cleopatra from 47 BC, when Caesar came to Egypt, to her death in 30 BC. The film is based on the novel *The Memoires of Cleopatra* by Margaret George (also see chapter 6), yet while the novel which is highly praised for its historical accuracy, the film is far from that (Dray). It leaves out major events like the birth of Cleopatra's children with Marc Antony, and adds events that never took place for the sake of entertainment, such as Cleopatra having her sister Arsinoe murdered. It is clear that, while the film focusses on a historical subject, its entertainment value is viewed as more important than the historical accuracy and context.

The subtitles were created by freelance translator Wouter Groothuis, who has been a household name since 1990. He was employed by Hoek & Sonéponse for this job, a company specialised in screen translation. Groothuis has notably been involved with VVTF, a union that fought for the rights of subtitlers, and more recently with Forum Freelance Vertalers and BZO (Dekker & Boekkooi). He also works as a freelance editor, as he believes in the importance of quality editing (Kooijman, *Volkskrant*), because he notes that the quality of subtitles is deteriorating and that subtitles are becoming more and more literal. How does Groothuis' translation influence the macro-level?

4.2 Results

There are nearly 150 TPSEs present in the text, and almost all of them are in the first category of names of people and locations. The second category is not found at all, as a TPSE or RE.

The translation strategies for TPSEs are divided as follows:

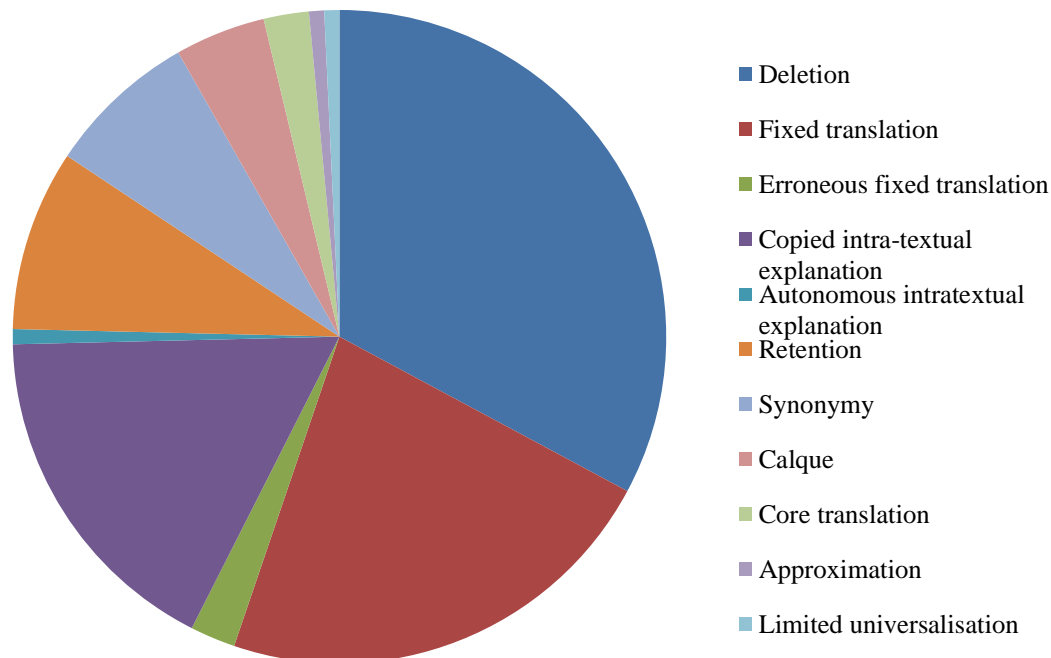


Figure 5 – TPSE translation strategies film

It is clear that the main strategies used are deletion, fixed translation and intra-textual explanations (whether copied or autonomous), a mixture of preserving and omitting strategies.

The fixed translations are, as always for TPSEs, very present in the text. They can be found in retention of names such as Cleopatra and Caesar, and the Latinisation of names such as Ptolemy as *Ptolemaeus*. Names of gods are also often fixed, and are combination of Roman, Greek and Egyptian gods, sometimes within the same sentence: “Welcome, welcome Aphrodite, welcome to Bacchus’ beach”, where Aphrodite is a Greek goddess and Bacchus is the Roman name for the Greek god Dionysus. Throughout the film both the Roman and Greek names of this god are used. As the Cleopatra’s world was a combination of all of these

nationalities, it is highly likely the gods themselves would overlap as well, so while this might seem inconsistent, it is most likely accurate.

However, fixed translations are not always used correctly. Sometimes they are used inconsistently; this is mostly found for names, where they are Latinised on some occasions, yet retained as the Anglicised version on others. The clearest example of this is the name of Cleopatra's advisor Mardian, in some instances retained as *Mardian*, in others Latinised as *Mardianus*. There is one example where the inconsistency is incorrect for the first half, when translating Caesarion with *Caesarian*, and correctly retaining it in the second half of the film. There are also examples where the ST itself is inconsistent in this; Marc Antony is Anglicised for nearly the entire film, except for one occasion where he calls himself Marcus Antonius, the Latinised version. Groothuis is consistent in translating this with the Latinised name. While these inconsistencies do not affect the position on Holmes' cross, as they are still referring to historical characters and are varieties of the same name, they might disturb audiences and cause a negative shift in the credibility of the text. This is also the case for the diversions from fixed translations, for example when retaining the city name Ashkelon, while the most common spelling in Dutch is *Asjkelon*. Similarly, Groothuis Latinises the name Ptolemy Caesar, an acceptable nickname for Caesarion in English, while *Ptolemaeus Caesar* is not a common name for him in Dutch, incorrectly representing a historical character as a result. These diversions happen on more occasions, and some of these find their origin in the ST. One of the most notable cases of this is in the name "Octavius". Gaius Octavius is the birth name of emperor Augustus, but he was more commonly known as Octavianus for most of his life (Schiff). Groothuis uses retention to translate this name consistently, *Octavius*. It is unclear why the directors and Groothuis chose to use this name instead of the well-known Octavianus, or its Anglicisation Octavian, as they now address a famous historical character by an essentially inaccurate name. As these two examples are not the only cases of incorrect

representation of historical characters, they cause a negative shift on the macro-level; both the credibility and the historical accuracy of the text are affected.

In some cases, Groothuis diverts from fixed translations not because of spelling mistakes or because the ST itself is inaccurate. This is, for example, the case for the three different strategies he employs for translating “imperator”, an honorary title of status given to a Roman commander who had been greatly successful in battle (Syme). The fixed translation is the retention, *imperator*. Yet this is not the only strategy used. The title is often deleted, which results in an element of great historical value being lost: Caesar is the first dictator to have this title, and here begins the tradition of “Imp. Caesar” as a prenominal for the emperors (Syme 176). Yet the least successful strategy Groothuis employs here is an approximation; on several occasions he translates it as *keizer*, even before Caesar becomes dictator. This is a choice that distorts the timeline¹¹, and the modernising strategy causes great historical inaccuracy and a shift on the macro-level.

The deletion of “imperator” is only one of the examples of this frequently employed strategy. Very often names are deleted from the subtitles when it is clear who is spoken to or spoken of. Most of these names sound (nearly) the same in English and Dutch, making it easier for the audience to understand who is spoken to despite the deletion, and visual aids during the dialogues and other markers within the subtitles also help with the clarity. Yet this only works for characters that are either clearly recognisable or that have been named before. In some cases, such as Rufio’s, the character is not named in the subtitles until thirty minutes into the film, while he has been a participator in important conversations. Some characters, like Unibarbus, are never named in the subtitles at all. In these cases, part of their (historical) identity disappears and the result is much the same as deleting the term “imperator”: a shift in the credibility of the macro-level, and a modernisation of the text.

¹¹ Especially because the ST and TT use “Roman Empire” or *Romeinse Rijk* before there was an emperor.

The TPSEs are often partially neutralised or deleted as well, when using synonymy or core translations. In two of the three core translations that appear, the TPSE disappears. “Dionysian”, for example, is translated as *levensgenieter*, which omits the reference to the wild festivals for the Greek god while still capturing the essence of someone hedonistic, and the “Roman Senate” is *Senaat*, which makes it modern and loses the ancient connotation. When using synonymy, the TPSE disappears as well, and becomes a RE instead. A clear example of this is Caesar speaking of himself in speaking of himself in third person, but normalising this by synonymy in the translation. “What brings you to Caesar?” he asks Cleopatra, which is translated as *Wat brengt je bij mij?*, where the third person is neutralised. The notion of Caesar speaking of himself in third person has historical foundations, as it is an oratory device (Foakes) and Caesar does so in his work *Bellum Gallicum* (Wiseman). Yet while Caesar may have spoken in such fashion during formal occasions or in writing, he might not have done so in informal situations. Normalising it here does negate part of Caesar’s historical, somewhat egocentric, character, yet when this third person pattern is used in formal situations, like when Caesar declares himself dictator for life, Groothuis preserves this in the subtitles. This shows that neutralising a TPSE into an RE can affect the macro-level when done consistently.

While not all characters are named in the subtitles and their personality might change due to translation choices, most of the protagonists and antagonists are introduced with an intra-textual explanation, both in English and Dutch. These explanations can either be in on screen text or dialogue. The latter can be by the characters introducing themselves or by others doing so. Protagonists Cleopatra and Caesar are introduced by on screen text:

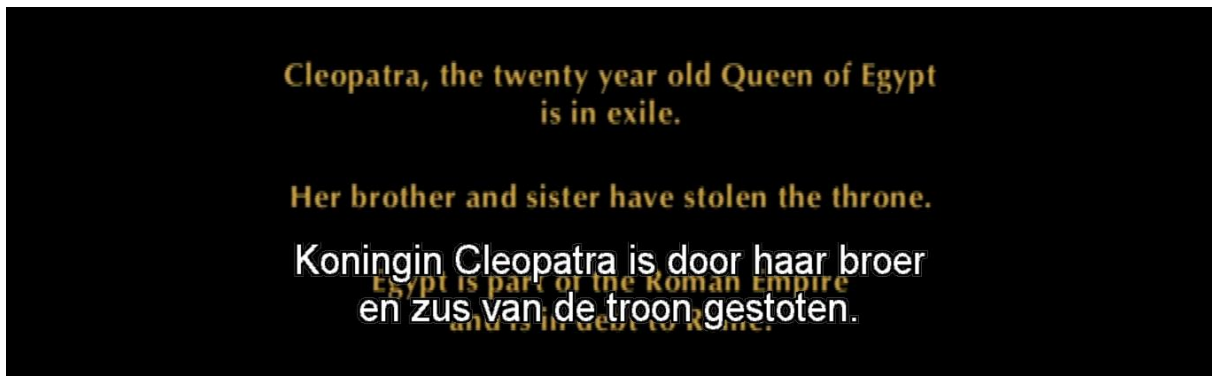


Figure 6 – Cleopatra’s introduction

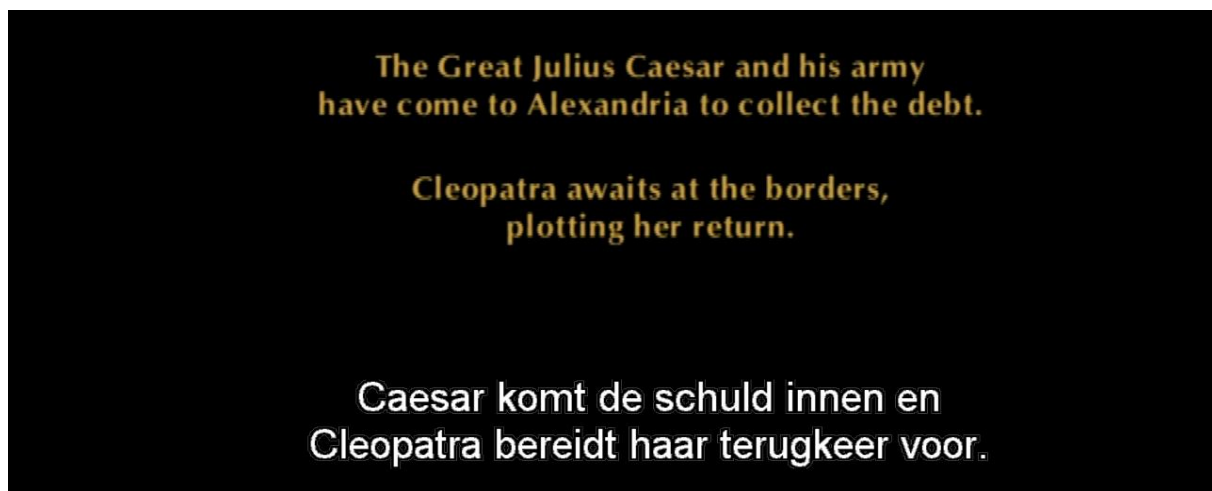


Figure 7 – Caesar’s introduction

It is clear that core translations are used here, due to textual constraints. For Cleopatra, her age and nationality disappear, and of Caesar’s introduction all that remains is his cognomen.

While even the most novice audience is likely to understand who these famous characters are, core translation or the complete deletion of an explanation, can be befuddling. An example of this is translating “our province in Pontus” as simply *Pontus*, which leaves questions on what Pontus is exactly and who rules the area. In some cases of core translations of the intra-textual explanations a TPSE disappears: when Marc Antony addresses Caesarion as “King Ptolemy Caesar, lord of two lands”, he uses one of the famous prenomen for the pharaoh, whereas the Dutch *koning Ptolemaeus Caesar* does not have this title. While it is still clear who is addressed, part of the formality historical accuracy disappears. Likewise, when Marc Antony explains where Caesar lives, “a principal house he has in the city, near the temple of Vesta in

the Forum”, all that remains in Dutch is *in de stad, nabij het Forum*, completely omitting the temple and the goddess. In some cases the intra-textual explanations of historical characters are in modern terms, which is the case for Pothinus. He is introduced as “the king’s prime minister”, *de minister-president*, while he was Ptolemy’s childhood teacher, a eunuch who worked his way up to regent (Badian). While this approximation shows the large influence Pothinus must have had on the young king Ptolemy, neither the ST nor TT speak of him in historical terms. All of these modernising changes are used frequently that they cause a macro-level shift.

There is only one case of autonomous intra-textual explanation of a TPSE, where the explanation is added in a very simple way, and is more of a clarification. When explaining the royal army is in Pelusium, guarding the borders against Cleopatra, Groothuis translates this as *in Pelusium*, so the preposition covertly clarifies Pelusium is a location. As this is a very minor change and only has a local influence, this does not affect the macro-level of the text.

For TPSEs no clear translation strategy can be discovered. While Groothuis often uses fixed translations, a foreignising and historicising translation strategy, he also omits TPSEs, whether by deleting them completely or turning them into REs; which are domesticating and modernising strategies.

The most common translation strategies for REs are modernising or neutralising, such as approximation, absolute universalisation and core translation. The fifth and sixth categories, meaning military and political references, are most common. The fact that they are not referred to with TPSEs could be explained by the expected target audience, novices.

The modernising strategies are omnipresent for REs. Approximations can be found regularly, mostly for professions that are timeless in English, but seem to have a more modern

connotation in the translation, such as “aid”¹² as *assistant*. In the cases of absolute universalisation, Groothuis uses a more timeless term. An example is translating “dictator” with *alleenheerser* (sole ruler). While the modern connotation of a dictator is negative and of a ruler that has complete and unrestricted power, ancient dictators were often only instated for a short period of time and were still held accountable by the senate and the tribunes, even though the dictator was superior (Kalyvas). This means that a term like *alleenheerser* is more timeless “dictator”, and has a less negative connotation. Some of the intra-textual explanations are already modernised in the ST; there are some historical objects that are not named with their TPSEs, but with an RE, and translated as such as well. For example, Cleopatra builds a fleet of triremes, yet the film calls them a “six”, *zes*, while they are the same ship with three levels of oars. In another case, the TPSE is represented visually but not textually, yet the explanation is. Cleopatra hands her crook and flail to Mardian, who protests by saying: “These are the emblems of your office”. A core translation is used for the explanation, *symbolen van uw gezag*. The translation shows the power of the ruler, but not the divinity the crook and flail symbolise (Newberry). Keeping these explanations of ancient concepts, whether they have their designated name (as a TPSE) or not (as an RE), contributes to maintaining the historical accuracy and credibility. However, all of these modernisations combine into a negative shift on the macro-level.

Core translations are not only used for intra-textual explanations. While the strategy is used neutrally in explanations above, a part of the historical context is lost in most cases where it is used. An example of this is translating “our enemies in the east” with just *het oosten*, losing the fact that enemies reside there, or “our kingdom” as *ons land*, where it is lost

¹² In this case, “aid” most likely refers to a) a scribe, most likely a freed slave or b) a trusted advisor who had the power to write letters in the name of the ruler. As Cleopatra here says “It’s not even signed by him, it’s from one of his aids”, it means that someone signed the letter in Caesar’s name, which would make an advisor most likely. Yet her disgruntled tone could also suggest it was a scribe, someone with low status. In any case, *assistant* is a term too inferior for the trusted advisor, and too superior for a former slave, and all in all too modern.

that Egypt is a monarchy. Very often REs are combined with TPSEs, such as “Gallic legions” or “Octavius’s army”. The first core translation, *legioenen*, loses the TPSE, while latter loses the RE in the translation, *Octavius*. These cases still refer to historical context, especially imbedded in the medium, yet lose part of their credibility and accuracy, which means that it is a modernising strategy that causes a shift on the macro-level.

Another frequently used strategy for REs is deletion, especially for titles of status and for military and political references. In many cases, the references to the Roman Republic are deleted, and combining that with the translation of “imperator” as *keizer*, this further distorts the timeline of the period. Deleting titles of status has another consequence; addressing someone with a title like “imperator”, “your majesty” or “goddess” shows respect, and omitting these titles could have a change of relationship as a result. Yet Groothuis uses compensation here to prevent that: he almost always lets inferiors address superiors as *u*, a Dutch respectful version of “you”. For example, Mardian does not address Cleopatra as *uwe majesteit* as frequently as the ST calls her “your majesty”, but still calls her *u*. This shows his lower rank and his respect for her. By using this form of compensation, Groothuis manages to avoid the lengthy phrases that are troublesome due to the textual constraints, while keeping the historically accurate politeness, thus not causing a shift on the macro-level.

These mostly modernising and omitting strategies for REs generally result in a negative shift on the macro-level. However, some of the preserving strategies, such as the use of *u*, can neutralise this shift to some extent, meaning it becomes somewhat less substantial.

4.3 Conclusion

The medium is mostly entertaining, which results in a not completely historically accurate film and subtitles. The translation prioritises this function too and in doing so, it causes shifts on the macro-level. The spatial constraints and expected novice target audience clearly influence Groothuis’ translation as well.

Both the ST and TT use a lot of REs instead of the existent TPSEs, which has a modernising and domesticating effect on the text. However, the major historicising and foreignising influence of the visual aid of the film must be considered as well. The most used strategies for TPSEs, fixed translation and deletion, are almost equally used and cancel out each other's influence on text. The core translations often result in losing a part or the entire TPSE, but most often preserve their historical context by becoming an RE in the process. The TT would be positioned in the conservation quadrant of Holmes' cross, yet close to the centre point:

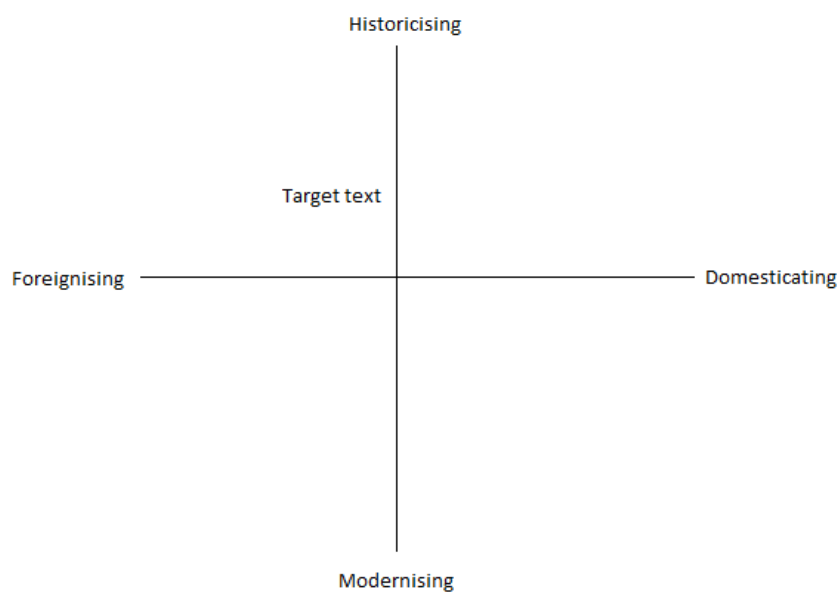


Figure 8 – Film's subtitles on Holmes' cross

The TT is more domesticated and modernised than the ST due to the deletion of REs and TPSEs and the modernising strategies employed, yet maintain most of the historical setting and therefore generally show a conserving translation strategy. The strategies combined result in several shifts on the micro-level and macro-level.

Chapter 5 – Work of Non-Fiction

5.1 Introduction

After writing several biographies on historical characters, Stacy Schiff won the Pulitzer Prize in 2000 and released her biography on Cleopatra ten years later. *Cleopatra: A Life* tells the story of Cleopatra as she really was, from childhood and ancestry to her death¹³, and is based on historical findings and sources, but Schiff stipulates that “in the absence of facts, myth rushes in, the kudzu of history. The holes in the record present one hazard, what we have constructed around them another” (7). This work of non-fiction is clearly literary, “a book that is so well written it’s almost like a novel in its juicy literary flair” (Brown), and focusses on style as well as content; a book written with “verve and style and wit” (Kakutani) and in a style that is “both scholarly and entertaining” (Jackson). The book describes the material in a very filmic and visual way, with many adjectives and adverbs, and a humoristic edge to it¹⁴. It came as no surprise that the work was awarded with the Best Book of the Year Award, and was welcomed with many praising reviews.

While the translator duo Corrie van den Berg and Carola Kloos had translated several works on Caesar, the Roman world and other historical subjects beforehand, this biography must still have been quite a challenge, and the prestigious publisher Ambo|Anthos published the translation that same year. Thanks to their past experiences together, however, the seasoned translators were able to create a translation in that timeframe. While their opinions on translation cannot be found, they become rather clear from the text: it is alright to take your freedom as a translator. The ST is very scholarly in its use of a high register and complicated sentence structures, and the translators simplify this, making the text less

¹³ This chapter only studies one chapter in the book, “II – Dead Men Don’t Bite”, which focusses on Cleopatra meeting Caesar, her ancestry, her education, and childhood.

¹⁴ Example: “Alexander the Great consulted a famed oracle about his parentage. He had some questions, which is what happens when your mother is said to have mated with a snake” (21).

academic. The register is often lowered, an example of this being the translation of “Succession became a perennial crisis for the Ptolemies, who exacerbated the matter with poisons and daggers”: *De opvolging was altijd een kritiek moment voor de Ptolemaeën, die er een extra hachelijke gebeurtenis van maakten met dolken en vergif*. Furthermore they split up or merge sentences and combine paragraphs. This shows that they prioritise the content over the stylistic choices, while still maintaining the humoristic tone of the ST. However, the question remains what their translation choices have as a result on Holmes’ cross and the macro-level.

5.2 Results

The studied chapter held close to 120 TPSEs, mostly in the first category of names of people and locations. No political or military TPSEs can be found, while the REs are present in all categories. The text with its entertaining yet informative style consists mostly of REs, and gives an overall modern view on Cleopatra and her time period¹⁵. The translation strategies for the TPSEs are as follows:

¹⁵ Schiff notes in her first chapter that she chooses “familiarity over consistency” with place names, thus speaking mostly of locations with their modern names, and “English spellings over transliterations”(9-10), choosing the anglicized version of names.

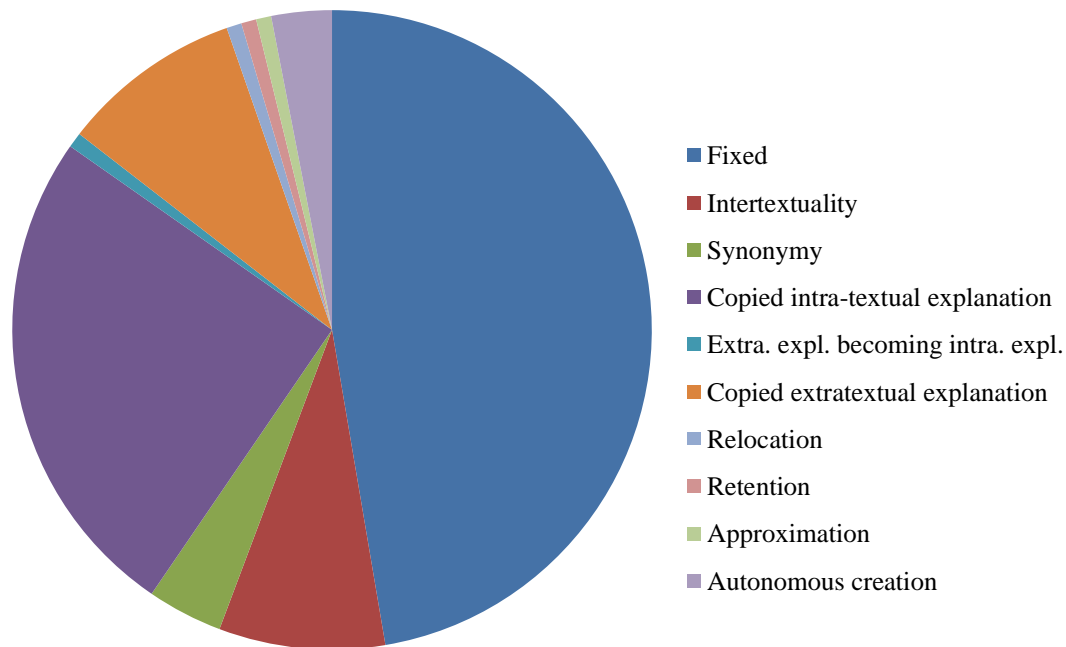


Figure 9 – TPSE translation strategies work of non-fiction

The main translation strategy, as visible in the chart, is fixed translation by far, yet copied intra-textual and extra-textual explanations are very frequently used as well.

The fixed translations are, as pursuant to previous research, most commonly used for names. Most of the fixed translations here are a case of retention of the Latin or Greek names, such as “Apollodorus”, *Apollodorus*, or gods like “Zeus”, *Zeus*. Another large part consists of the Latinization of the Anglicised names, like “Hesiod”, *Hesiodus*. Many of the names belong to historical characters from the time period, or writers that Cleopatra read, some are of mythological creatures and figures such as “sirens”, *sirenen*, and “Helen”, *Helena*. There is only one example where the translators choose a historically inaccurate name, and this is when naming Alexander the Great’s mother *Olympia*, instead of retaining the English, historically accurate, “Olympias” (Carney). Since this is only one example of an erroneous fixed translation, it only causes a shift on the local micro-level, as the other fixed translations maintain the level of historical accuracy Schiff has set.

While it is important to use the correct fixed translations for a name, with a genealogy as complicated as Cleopatra's, the generational suffixes are equally important. As Schiff astutely points out "all the royal women were Arsinoes, Berenices and Cleopatras" (23), and all royal men were named Ptolemy. When discussing Cleopatra's complicated ancestry, clarity can be established by using generational suffixes, and this strategy is often employed by both Schiff and the translators. In one case, the translators even add a suffix where Schiff uses none. This is during the story of Ptolemy VIII, who killed his fourteen-year-old son. In English he is just named Ptolemy in the middle of the story, but the Dutch version consistently calls him *Ptolemaeus VIII*. Yet the suffix is also often left out, which can result in confusion for the reader and negatively affect the credibility of the text. For example, Cleopatra had two brothers both named Ptolemy (XIII and XIV), and was briefly married to both of them. When she is crowned the first time, she marries Ptolemy XIII. Yet the translation only uses his name here, *Ptolemaeus*, and not the suffix, meaning it becomes much less clear who Cleopatra marries. While it could be logically deduced here that she would marry the oldest of brothers first, it is much less clear while discussing the complicated ancestry, where the strategy is also employed¹⁶. This means that while it becomes more ambiguous, the text stays historically accurate (Bevan).

Intra-textual explanations are often employed to introduce or describe characters in the studied chapter. In some cases, they consist of nicknames and epithets that are explained and retained, such as the Greek "Theoi Neoi Philadelphoi", new sibling-loving gods, which is retained in the translation and explained as *nieuwe goden vol broeder- en zusterliefde*. While the translators clearly take their liberty in translating, the explanation remains nearly identical to the ST in most cases, even though the word order differs, and both the ST and TT describe the TPSEs with REs. For example: "Achillas, the bold commander of the royal

¹⁶ It must be noted that the clarity here is not just dependant on the names and numbers, but also on the description of the character. As the translators take a lot of liberty here, it becomes a little harder to compare. Also see the paragraph on intra-textual explanations.

guard”, is translated as *Achillas, de stoutmoedige commandant van de koninklijke lijfwacht*.

These are translation choices that do not influence the macro-level, yet the few core translations that can be discerned in the TT do. An example of this is “Cleopatra and her estranged brother, Ptolemy XIII” translated as *Cleopatra en haar van haar vervreemde broer*, which loses the specification of which brother, and becomes less historically accurate. In the case of some of the characters, the descriptions remain historically accurate, but are very different from the ST. In two of the most extreme cases, the person described changes completely; for example, Ptolemy I is described in the ST, his son in the translation: “Ptolemy I married his half sister, who conspired against him with her sons, two of whom he murdered”, *Bij zijn troonsbestijging ruimde Ptolemaeus’ zoon zijn twee broers uit de weg. Zijn vrouw – die ook zijn zuster was – vermoordde haar twee jongste kinderen*. This is still historically accurate (Bevan), but the character that is described changes. In the other extreme case, a historical character is added to the explanation: “Cleopatra’s uncle murdered his wife, thereby eliminating his stepmother (and half sister) as well”, *Cleopatra’s grootvader vermoordde zijn vrouw, waarmee hij tevens zijn stiefmoeder elimineerde. Haar oom deed als kind hetzelfde*. The explanation of what Cleopatra’s uncle did remains the same, even though the information on his stepmother being his half-sister disappears, yet the means of explanation changes. In both cases, the historical level remains and is not negatively influenced even though the description changes. This shows that having a liberal translation strategy does not have to cause a negative shift on the macro-level when the translation remains historically accurate.

An interesting new phenomenon is the appearance of intext citations. Some are from more modern sources and are regarded as an RE, yet there are several cases where the sources are from Cleopatra’s own time period or even older than that and are, as a result, TPSEs. These are her contemporaries such as Caesar and Cicero, as well as famous ancient sources

like Menander and Herodotus. The intertextual appearances have several different translation techniques of their own: “all the references are just translated literally, that is, going for the closest equivalent phrase in the target language”, “deleting them as they would not be understood”, or “elements that would not be understood are substituted by different references” (Desmet 34-35), or using a translation of the intertextual work in the target language to copy from. The strategies employed for the several intext citations here appear to be the former and latter¹⁷. While Schiff uses a list of endnotes to account for all of these citations, she does not have clear intext references to the list. The translators have added endnote numbers in their text to have a direct reference, while the readers of the ST are left to find the register for themselves. Most of the endnotes are used to account for used sources, both REs and TPSEs, as well as suggestions for further reading and digressions, but never for explanations of the TPSEs or REs (other than naming their sources). While the intertextuality and the preservation of it does not create a shift on the macro-level in the text, it influences the credibility, which makes it easier for readers to succumb to the world created.

There is, however, another extra-textual element that is used for explanations: the footnotes. Only two of the eight footnotes appearing in the ST are used to explain TPSEs, and both provide more information on a character. One of these footnotes, however, is assimilated in the text, becoming an intra-textual explanation instead. This is the footnote explaining Ptolemy VIII’s relation to Cleopatra. In the ST footnote it says: “Given the congested genealogy, Ptolemy VIII was Cleopatra’s great-grandfather three times over – and twice her great-great grandfather”. Yet the translators only call him *overgrootvader*, a core translation as well as a change from extra-textual to intra-textual. While the location of the information

¹⁷ It would be an entirely different, yet very interesting, study to see what translation strategies are used for these intertextual appearances. While it is most logical that fixed translations are used, it is also possible that the translators have created their own translation. The question then becomes if they base their translation on the original or the English versions used by Schiff.

changes, the macro-level is not affected by this, but the loss of specification could have a negative influence on the credibility and accuracy.

As stated before, the translators create a text that often is clearer than the ST. In order to do that, they do not just simplify the sentence structure or the register, they also make the reference to the register of endnotes clearer, and add three TPSEs for extra clarity. They are all added to specify, for example: the ST describes Pompey's assassination but then refers to it as just "the murder", while the translation specifies this to *toen Pompeius vermoord werd*. There is only one case where their clarifications cause a negative shift on the macro-level, and this is when they use an approximation to translate "Northeastern Asia Minor" as *Syrië*. This is not only a more modern term, Syria is also not in the northeast of Roman Asia Minor, but in the southeast (Stewart). This shows historical inaccuracy, and the modernising strategy causes a shift on a micro-level.

The general translation strategy of the TPSEs, which exists mostly of fixed translations and copied explanations, then adds up to an overall historicising and foreignising TT, despite some minor flawed translations. Some shifts take place on the micro-level, but only few on the macro-level.

This also seems to be the general strategy when looking at those for the REs; the overall translation strategy consists of fixed translation and limited universalisation, the two strategies for REs that are mainly preserving. Yet there have also been some drastic changes on the macro-level, most notably due to deletion and approximations.

The fixed translations are by far the most common translation strategy. They can be found in all categories, from country names like Syria to military terms like "the Roman civil war" and animals like the crocodile. Together with the other most used strategy, limited universalisation, it causes no shifts on the macro-level of the text. The limited

universalisations can mostly be found for locations, military terms and materials. For example, the text speaks of “Britain” and *Brittannië*, a timeless version of the names Great-Britain or Britannia, respectively the modern and Roman names.

The copied intra-textual explanations also maintain the macro-level, yet some create a shift on micro-level. This is clearest when, though with a changed sentence structure, the description of the diadem is copied: “The only accessory she needed was one she alone among Egyptian women was entitled to wear: the diadem, or broad white ribbon, that denoted a Hellenistic ruler. It is unlikely she appeared before Julius Caesar without one tied around her forehead and knotted at the back” is copied with a core translation to *Het enige sieraad dat ze nodig had was er een waar alleen zij recht op had: het diadeem, een breed wit lint dat hellenistische vorsten plachten te dragen. Het werd om het voorhoofd gewonden en van achteren dichtgeknoopt, en ze zal niet zonder dit onderscheidingsteken voor Julius Caesar hebben willen verschijnen*. Due to the core translation of the first part of the first sentence, Cleopatra now becomes the only person who is allowed to wear the diadem, while in the TT, other people of different nationalities might wear it too. As this only causes a local shift, it is on a micro-level. In a few cases, REs are used to describe unmentioned TPSEs, such as the Hathor crown (Shafei). In the TT, this crown is described as “the traditional Egyptian crown of plumes, sun disk and cow’s horns”, translated as *de traditionele Egyptische verenkroon, zonnescijf en koeienhoorns*. In the translation, the crown is described as three separate things, while they were all combined into one crown, and it affects the micro-level of the text.

The generally clarifying strategy can be found in the addition of specifications of, for instance, titles of status. However, when translators specify dates, such “fall” translated as *deze maand oktober*, it does not further clarify the situation. It might be explained by the

translators' desire to be as accurate as possible, even surpassing the ST¹⁸. While most of these translation strategies only cause a shift on the micro-level, the deletion of specifications can have a rather large influence on the historical accuracy. For instance where “various Cleopatra’s, Berenices and Arsinoes” is translated as *geen Cleopatra, Berenice of Arsinoë*, greatly generalising the characters. The most extreme cases are the actual deletions of information. For example, the causality of Cleopatra’s banishment is lost in the translation of “She had shunted him [Ptolemy XIII] aside; and in return he had banished her from the kingdom”, in which just the last part is maintained, *hij had haar verbannen*. In most cases, however, none of the elements that are this important to the historical macro-level are deleted, and instead nationalities or phrases that are unclear in the ST are omitted, which means that they are only micro-level shifts.

This shows that overall, like the TPSE, the REs maintain the macro-level with a generally preserving strategy. The massive amount of fixed translations and limited universalisations neutralise the few cases of historical inaccuracy or the negative shift of certain translation choices.

5.3 Conclusion

The translation strategies employed clearly show that the translators had no textual constraints to abide by; they did not need to employ strategies that diminish character count, such as core translations and deletions, which are only found in a few instances. The translation lives up to the historical accuracy that is to be expected from its medium, and the high standard set by the ST. The translators clearly prioritise the main function of the text, information, and focus on content rather than preserving the stylistic choices. Part of the academic style of the text is lost due to simplifying the register of the text, but the addition of clear references to the end note

¹⁸ There are also some cases where the historical accuracy of both the ST and TT are questionable, though both very differently. For example, the floors of the Alexandrian palace are either “onyx” or *marmor*, but as the palace has since slipped underwater, we cannot be sure about this.

register creates a clear, scholarly insight in the works cited. Both texts have a filmic and humorous style, and present the reader with an incredible amount of information in a readable and compressed way.

If the TT is placed on Holmes' cross, it would look like this:

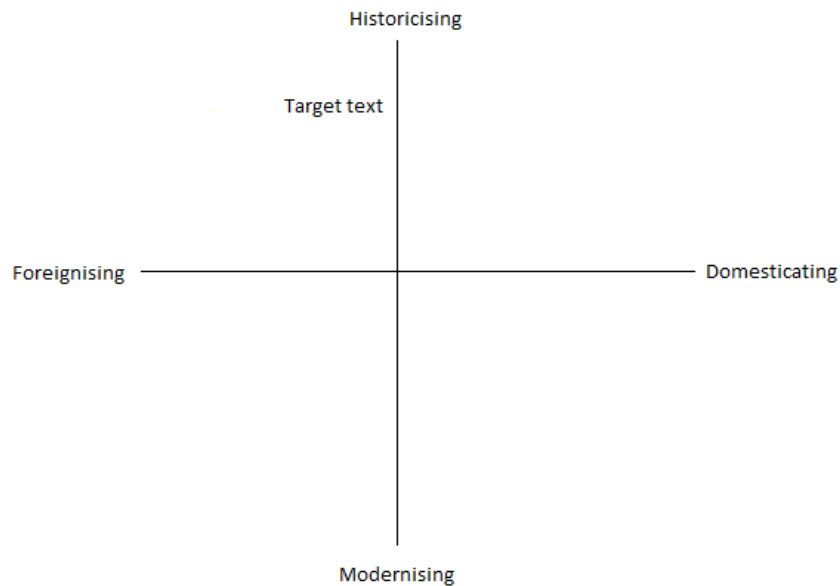


Figure 10 – Work of non-fiction's translation on Holmes' cross.

In general a very foreignising and historicising text is presented, even though both the ST and the TT are mostly consistent of REs. While the translation is not as historically accurate as the ST, the shifts are very minimal, and in some cases positive, for example by adding more characters. The preserving strategy of the translation results in a work that has nearly the same level of historical accuracy and credibility as the ST.

Chapter 6 – Novel

6.1 Introduction

After publishing several historical novels on British characters, Margaret George turned to giving a voice to characters from antiquity. Her novel *The Memoirs of Cleopatra* was published in 1997 and became a New York Times Bestseller. It tells the story of Cleopatra's life, from her earliest memories of her mother's death, to her own death in 30 BC. The novel consists of ten parts called scrolls, and the studied chapters come from scroll five, chapter 45 and 46. In these chapters Marc Antony comes to Alexandria to be with Cleopatra, during which winter he celebrates his forty-second birthday and they host birthday games for him. When spring comes, a message reaches them that his wife Fulvia is in conflict with Octavian, which is the start of the war between Antony and Octavian that shapes the second half of the book.

All books that George has published have been novels based on historical characters, and while she is not a historian, she always conducts thorough research. She notes that “many things I have described here could pass for dramatic inventions, but are in fact well documented” (1133), yet also says that “this is a novel, and there are also fictional creations in these pages” (1134). She gives a list of her sources, and although many of the main events and characters have their footing in history, the novel is mostly shaped around her interpretation of the sources.

The translation by Jacques Meerman appeared a year after the original, in 1998, and was titled *Cleopatra, Memoires*. Meerman specialises in translating cookbooks, has published his own culinary works and is a culinary historian. He has also translated several novels and works of non-fiction, some of which are on historical subjects. What are the influences of his strategies on Holmes' cross and the macro-level?

6.2 Results

The two studied chapters held nearly 110 TPSEs, most of them to be found in the first category of names and locations. Around 25% of the TPSEs can be found in the second and fourth categories, concerning language and religion. The ST and TT clearly aim for an overall historical setting, and the used REs are mainly timeless instead of modern. The translation strategies used for TPSEs are as follows:

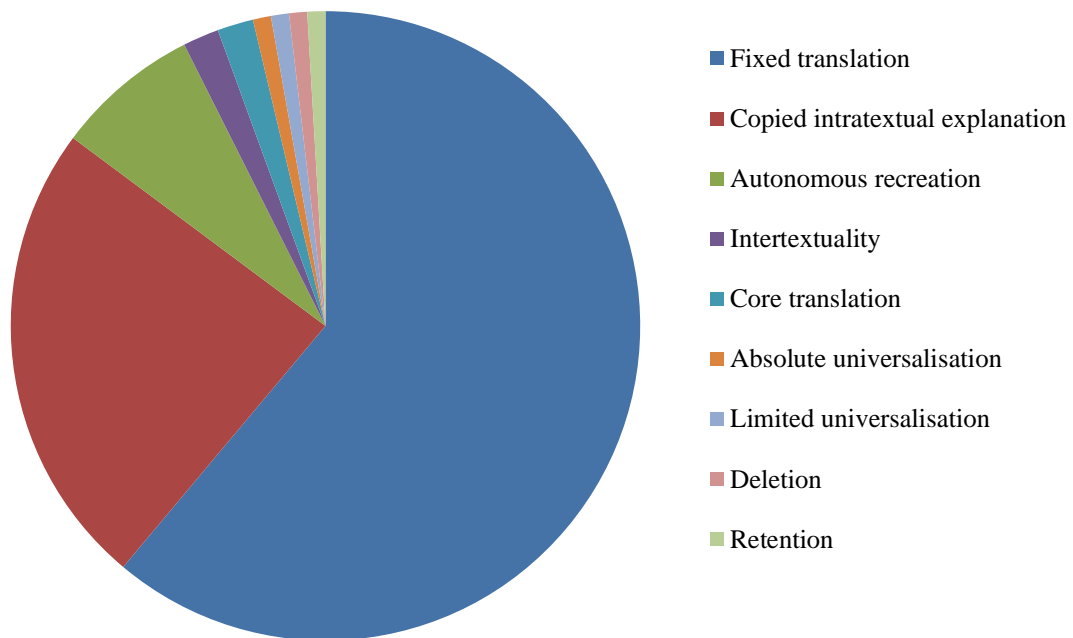


Figure 11 – TPSE translation strategies novel

The fixed translations are omnipresent, and together with copied intra-textual explanations, it forms over 75% of the strategies. There are two cases of intertextuality found in the chapters, and an interesting switch from RE to TPSE in 8 cases.

As pursuant to previous research, the fixed translations are the most common. They are by far the most present in the first category, where over fifty names and locations have a fixed translation. These differ from retention, such as “Caesarion”, *Caesarion* or “Olympos”, *Olympos*, to the Latinisation and Hellenisation of names. Meerman has chosen to add the

Greek suffix -os to names for people from Alexandria¹⁹, while using the Latin suffix -us for the Latin names. Examples of this are Cleopatra's eunuch Mardian, in translation *Mardianos*, a Greek, and the Roman Octavian becoming *Octavianus*. While the ST often uses the Anglicised version, it also often refers to objects and people with their Greek or Roman equivalent, dependant on the speaker. Since the novel is written from Cleopatra's first person perspective, meaning a Greek point of view, the Greek versions are most commonly used. For example, the use of the word "Silphion", *Silphion*, which is an ancient method of birth control. Nowadays it is more commonly known by its Latin name, Silphium (Riddle & Worth Estes), yet both author and translator use the Greek version. However, George is not consistent in doing this, for example when Greeks speak of "Hercules", while this is the Latin version of the Greek *Herakles*. It is more likely this latter version of the name would be used in a conversation between Greeks, and Meerman translates it as such. This shows his consistency in making the Latin or Greek versions of names fit the speaker, which historicises the text more than it already was, while creating a positive shift on the macro-level.

A diversion from the fixed translation can be found in the one example of limited universalisation present in the text. This is when the political term "triumvir" is translated as *triumviraat*, instead of retaining *triumvir*. The difference between these two is that a *triumvir* is part of a *triumvirate*, so instead of referring to a person, it refers to a political alliance. However, it refers to the same political situation of three people ruling together, which means there are no shifts on the macro-level as a result.

The other most common translation strategy, copied intra-textual explanations, can mostly be found for the introduction of characters. Most of these explanations are copied to Dutch nearly exactly, but there are some exceptions. In one case, Epaphroditus, Cleopatra's

¹⁹ While Alexandria was the capital of Egypt, its people mainly spoke Greek, which was "by Cleopatra's day the language of business and bureaucracy, and which came easily to an Egyptian speaker" (Schiff 35). The common man most likely spoke Egyptian, but was capable of Greek as well and those of higher ranks spoke Greek fluently and permanently.

fictional minister of finance, is mentioned, but is followed by a mention of a commander and several others: “Epaphroditus, the commander of my Macedonian Household Troops, the chief gymnasiarch, the director of the Museion, the chief priests of Isis and Serapis”. Because of the way this is positioned, it seems as though Epaphroditus is this commander. Meerman resolves this ambiguity by translating “commander” as plural, *commandanten*, so this cannot refer to Epaphroditus. It is also still accurate in its clarification, as it is likely the Household Troops had multiple commanders (Faulkner), meaning there is no negative effect on the macro-level. In another case, the intra-textual explanation is a nickname, which is translated with an absolute universalisation. Athenagoras, the head of the mummy preservation society, is nicknamed “Natron Flash”, which is translated as *Vliegende Mummie*. Using the term “natron” shows his knowledge of the mummification process, where the substance was used as a drying agent (Lucas). While the character is fictional and changing his character has no real influence on historical accuracy, it influences the credibility. As it is only one local case, however, it does not affect the macro-level. The strategy is not just used to introduce characters here, but also to explain the phrases of Latin and Greek that are used. The foreign phrases are in italics, while the English or Dutch translation and explanation of them is in between dashes or commas. A clear example of this is “*Apite* –go! –”, a phrase called out at the start of the games, where the italicised “*Apite*” is retained in the translation, and the explanation “go!” becomes the Dutch *start!*²⁰. As with *Apite*, most of the explanations are preserved in the translations. There is only one case in which the explanation disappears, during a second mention of the same phrase within two pages. However, the second time it is mentioned, it differs slightly from the first time; it changes from *Natalicia Noblissimi Antoni* to *Ludi et Natalicia Noblissimi Antoni*, meaning *Ludi* (Latin for games) is added. Meerman corrects George by using the proper possessive form *Antonii*, but omits the explanation for the

²⁰ Maybe nowadays the most common Dutch phrase would be *af!* Yet *apite* is a verb, which means *af* is not a fitting translation.

second Latin phrase. This means that on the one hand he improves the historical accuracy by correcting the Latin, yet diminishes the credibility, causing shifts on the micro-level.

There are two cases of intertextuality in the text, and both are clearly sourced. Caesarion returns from his education and tells his mother some of the rhetoric he had learned and cites twice from *the Maxims of Ptahhotpe*, or *De Stelregels van Ptahhotpe*. While the source can easily be found nonetheless, the spelling of the name is incorrect in both the ST and TT; the vizier is called either Ptahhotep or Ptah-hotep (Rutherford). This error could be explained by the fact that a child is speaking, so it is purposefully misspelled by the author and translator, or it is a spelling error by the author that is copied by the translator. As Meerman improves the incorrect Latin and other such errors, it is unlikely that he thoughtlessly copied this. Whatever the considerations for misspelling this name are, there are several Dutch translations of *the Maxims* available that Meerman could have used. However, it appears that Meerman has directly translated ST, which means there is no shift on the macro-level and the strategies are mainly preserving.

With the exception of translating “Hercules” as *Herakles*, all the cases mentioned do not influence the macro-level. However, there is one strategy that Meerman employs on several occasions that greatly improves the historical level: autonomous recreation. This happens in eight instances, all regarding locations; where George uses timeless or modern names for several locations, Meerman is consistent in using the ancient name or spelling for them. For instance, where George speaks of the timeless Jerusalem or the modern Spain, Meerman uses the ancient names *Ierousalem* and *Hispania*. This enhances the historical accuracy and credibility, as more TPSE appear in the translation than the ST, a historicising and foreignising strategy that causes a positive shift on the macro-level.

The strategies discussed above are improving the historical accuracy or maintaining it, but in less than 5 percent of the translation choices they create a negative shift on the macro-

level. These are the core translations and deletions that appear. In the core translation, “the Roman Forum”²¹ is translated as just *het Forum*, and loses part of its historical identity. While it is clear from the context that it is located in Rome, it becomes an RE as result of this core translation. The same goes for the phrase “She can be as Alexandrian as she wishes”, where the core is that she can do as she pleases, which is captured in the Dutch *ze gaat haar gang maar*, which deletes the TPSE Alexandrian and only maintains its connotation of the free-spirited people (Schiff). Similarly, a TPSE is deleted where the Natron Flash just lost in a footrace during the games, and asks: “What do you expect from a sixty-two-year-old? Hermes?” In Dutch this last phrase is left out, and while his question remains the same, the loss of this element modernises the text. Most of these phrases are local and on a micro-level, but combined they create a shift on the macro-level as well.

These strategies combined, fixed translation to deletion, result in an overall historicising translation, one with an even more extensively historical setting than the ST. There are only a few negative shifts on the macro-level, while a positive shift can be found as well.

The REs tend to have the same effect. They are, in general, already timeless terms instead of modern, which means that the text has an overall more historical feeling. The most common strategies for these REs are fixed translation and limited universalisations and autonomous recreation, which are neutral and preserving strategies. However, there are also some absolute universalisations, approximations, core translations and deletions, as well as some debatable choices on word level, that can cause a negative shift on the macro-level.

While the most common translation strategy for REs is fixed translation, a preserving strategy, the limited universalisation and autonomous recreation are the second most common.

²¹ Fixed translation of the Latin Forum Romanum.

These strategies combined result in an overall enhancement and preservation of the historical accuracy and credibility. These preservations can be found in the translation of “harlot” as *lichtekooi*, both more historical terms for prostitute, or the translation *tunica* for “tunic”, which denotes a less modern version than the fixed translation *tuniek*. Enhancements can be found where modern or timeless terms are translated with something more historical, for example *schatkistbewaarder* as translation for “treasurer”, instead of the modern fixed translation *penningmeester*. Sometimes specifications of the English also enhance the macro-level. This is the case with “hobnail boots” translated as *Romeinse soldatenlaarzen*, where hobnail boots are not time period bound, but the addition of *Romeinse* clearly links it to one.

There is only one instance of autonomous intra-textual explanation, which shows that Meerman expects the same pre-existing knowledge from his Dutch audience as George expects from her English one. The one addition he does make is very simple. When Caesarion is mentioned to be “wearing a diadem”, Meerman clarifies this as *met een diadeem op zijn voorhoofd*, so it becomes clear where this item is worn. In other cases he clarifies on word level, for example when Cleopatra’s “fate” is translated as *noodlot*, which foreshadows her death. These clarification and additions improve the reader’s understanding of it, enhancing the credibility of the macro-level.

However, there are also several translation strategies employed that cause a negative shift on macro-level. These are modernising and neutralising strategies, such as the absolute universalisation and the approximation, and strategies that omit, such as deletion and core translation. The modernising strategies lose a part of the historical context, for example when translating the timeless endearment “my love” with a modern one like *schat*, or using the modern English “Guard and Household Troops” and translation *lijfwacht en paleisgarde*. The omitting translation strategies delete a part of the historical context, for example translating “Greek games and athletics” as *Griekse spelen*, where the athletics part is gone. Similarly,

Meerman chooses to translate “kilts” with *rokken*, which describes the clothing but omits the Scottish connotation. This might be because the connection to Scots in ancient Alexandria could be confusing for the target audience, yet choices like these cause a negative shift on macro-level, as they omit historical elements regularly.

In other cases choices on word level can cause shifts because of their interpretation differences. For example, the Artemision in Ephesus is translated as *altaar*, while the ST correctly calls it “a temple”, an altar being only a small portion of the temple (Biguzzi). Similarly, Meerman translated “pipes” with *doedelzak*, which has a far more Scottish connotation, which is inconsistent with the deletion of this in *rokken*. While it is likely that Alexandrian Egyptians would have played both the flute and the bagpipes (Flood), it could have the audiences doubting the credibility. Both the choice for *altaar* and *doedelzakken* results in a less historical representation for the audiences, which causes a negative shift on the micro-level. However, in some cases Meerman’s interpretation is less confusing than the ST. This is, for example, the case when Cleopatra asks if anyone has seen Antony. Charmian answers: “No one has seen him. [...] But he is back in his quarters, never fear. His guards saw him enter” (568). This is contradictory, as no one saw him, yet his guards saw him nonetheless. Meerman omits the first part of the sentence in his translation, making it less ambiguous: *in zijn eigen vertrekken. Wees maar niet bang; de schildwachten hebben hem zien binnenkomen* (495). This is only a minor change, but it does negatively affect the credibility, even though the term *schildwachten* has a more medieval connotation than the timeless “guards”.

Most strategies used to translate the REs do not cause a shift on the macro-level, even though modernising and omitting strategies are employed. The translation strategies for the REs might not cause positive shifts on macro-level as those of TPSEs do, but overall they do not negatively influence the level either.

6.3 Conclusion

It is clear that Meerman had no spatial constrictions in translating *The Memoirs*, as there is very little deletion or core translation employed for the sake of conciseness. While most strategies focus on preserving the historical setting of the text, the text's main goal is clearly still to entertain. These strategies are most often employed to create a less ambiguous text. Meerman's experience shows in his translation, which is as easy to read and well-informed as the ST. There are very few inaccuracies to be found that do not stem from *The Memoirs*, and the TT has, in general, an even more historical feel to it than the ST.

The TT on Holmes' cross is positioned follows:

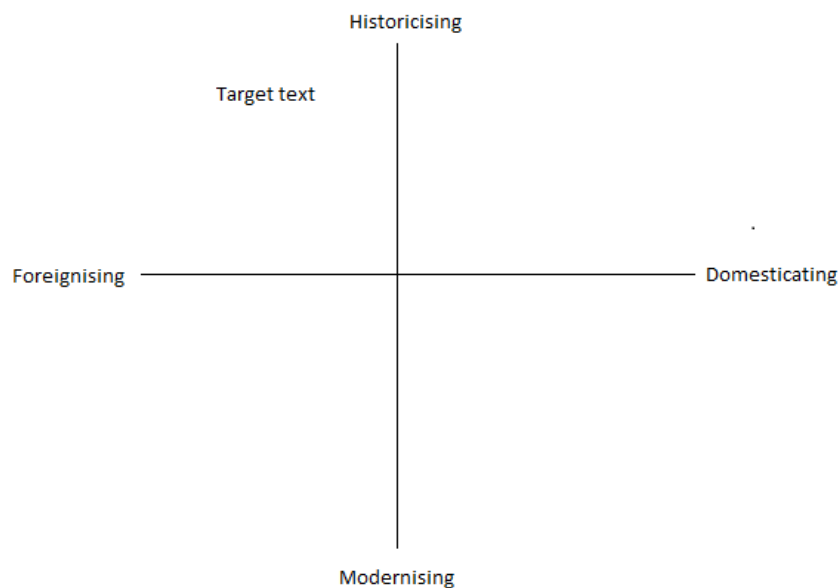


Figure 12 – Novel's translation on Holmes' cross

While there are a few cases of deletion or modernisation, they are neutralised by Meerman's choices to historicise terms and his overall historicising and foreignising translation strategies. With these strategies he creates a text is even more credible and accurate than the ST, and causes almost no negative shifts on the macro-level.

Conclusion

After these thorough studies of the different media, it is possible to try and answer the main question. What techniques do the different media use and how do these strategies influence the portrayal of the historical time period?

While all media used TPSEs and REs to shape the historical setting of their texts, they all had a different approach to them. The documentary used 100 TPSEs in just 45 minutes, while the film, that was four times longer, only used 50 TPSEs more. Yet even though the documentary used more TPSEs in relation to duration, it also felt less historical. This can be explained by the visual aids the film employed, with its costumes and setting, while the documentary used mostly modern visuals. Similarly, the work of non-fiction used mostly modern-feeling REs where the novel used timeless ones, and despite them having nearly the same amount of TPSEs, the novel felt more historical as a result. The translation strategies used by the four different media further influenced these differences.

Most of the strategies used adhere to the expectations discussed in chapter 1. Some strategies are not found at all, and some are only used occasionally. Strategies that are used by all media are mostly neutral, such as the fixed translation; omitting and modernising strategies are most often found for the screen translations; clarifying strategies and those that can cause a positive shift are mostly used by book translations. Many of the differences can be explained by the medial considerations discussed in 2.2. The screen translations with their textual constraints are most likely to employ strategies that diminish word count, such as deletion, core translation and synonymy, even though this might be less desirable for the informative documentary. Book translations on the other hand are more likely to preserve or add intra-textual explanations. The pre-existing knowledge of the target audience is assumed to be similar to that of the source audience in most cases, and clarifications are often only of a syntactic level. The main purpose of the translations is always the same as that of the ST.

However, the studies also show a deviation from the expectancies, which is that the most informative medium is not necessarily the most historically accurate. The documentary has the most historical inaccuracies not stemming from the ST; part of these inaccuracies are the result of the spatial and temporal constraints, but most often due to spelling errors. While the screen translators do not have the time or space to correct the factual inaccuracies in the STs, the book translators do. It is clear that book translators, especially the novel translator, are not afraid to improve local inaccuracies such as names, but shy away from correcting events and plotlines. Considering that the novel is a mainly entertaining medium, where accuracy is not a priority, these changes are especially noteworthy.

Representing the four different translated media on Holmes' cross, it looks like this:

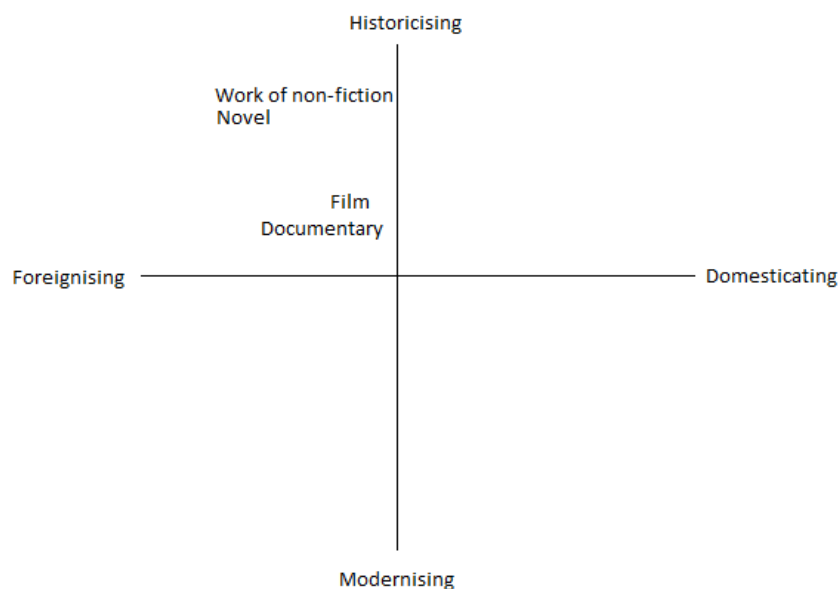


Figure 13 – All media on Holmes' cross

As (almost) only the omitting and modernising strategies cause a negative shift on the macro-level, the strategies employed by the screen translations are less preferable, even though they are partly dictated by their medium, and this negative influence can be seen in their position as least conserving media. Book translations mostly use preserving strategies that maintain the macro-level or cause a positive shift. The screen translations might represent

the world differently from their STs, yet Cleopatra's world is represented remarkably similar in both ST and TT of the book translations. These results are, however, still indefinite, as they might change with different media studied, which shows that this study is but the tip of the iceberg of an infinitely interesting subject: Cleopatra, and history, in translation.

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Appendix A: transcription documentary

The Great Egyptians: The Real Cleopatra

Narrator

She is one of the most famous women in history.

Ze is een van de beroemdste vrouwen aller tijden.

But practically everything the world knows about her is wrong.

Maar bijna alles wat we over haar weten, klopt niet.

Was she the fatal temptress of legend?

Was ze die legendarische verleidster?

How did a Greek without a drop of Egyptian blood become the living symbol of Egypt?

Hoe kon een Griekse zonder Egyptisch bloed het symbool van Egypte worden?

And how did she become one of the greatest legends of all time?

En hoe kon ze een van de grootste legendes aller tijden worden?

Who was the real Cleopatra?

Wie was de echte Cleopatra?

Narrator

Cleopatra's story begins here, with a small band of men

Haar verhaal begint hier, met een groepje mannen...

lost and dying in the vast wasteland of the western Egyptian desert.

verdwaald en ten dode opgeschreven in de eindeloze woestijn van Egypte.

Led by the greatest military leader the world had ever known, Alexander the Great,

Geleid door de grootste bevelhebber aller tijden, Alexander de Grote...

they were trying to reach one of the ancient world's remotest shrines:

waren ze op weg naar het meest verafgelegen heiligdom:-

the temple at Siwa oasis.

de tempel in de Siwa-oase.

But the route to Siwa was unmarked, and Alexander lost his way.

Maar de weg was niet aangegeven en Alexander verdwaalde.

Two stories of what happened next now exist.

Over het vervolg doen twee verhalen de ronde.

In the first, a snake appeared and showed him the way.

In het eerste zou een slang heb de weg hebben gewezen.

In the second, crows guided Alexander through the desert to safety.

In het tweede leidden kraaien Alexander veilig door de woestijn.

When he finally emerged from the desert, Siwa must have seemed like paradise,

Na zo 'n barre tocht moet Siwa hem het paradijs geleken hebben:-

with cool, bubbling springs

fris, bruisend water...

and date palms bending under the weight of the fruit.

en dadelpalmen die bijna bezweken onder hun gewicht.

But Alexander came here for a specific purpose.

Maar Alexander was hier met een bepaald doel.

Here lived the oracle,

Hier woonde het orakel...

a priest famous throughout the ancient world for his ability to see the future.

een priester beroemd vanwege z'n gave om de toekomst te voorspellen.

All ancient leaders consulted oracles before making crucial decisions,

Elke leider raadpleegde een orakel voor een belangrijk besluit.

since their predictions were also tempered with political astuteness.

Z'n voorspelling was namelijk doorspekt met politiek inzicht.

Alexander had just conquered Egypt,

Alexander had net Egypte veroverd...

but he did not want to rule as a Greek, a mere mortal.

maar wilde niet heersen als een Griek, als een sterveling.

He wanted the oracle to proclaim him a god, so he could rule as a divine pharaoh.

Om als farao te kunnen regeren, most het orakel hem tot god verheffen.

Egyptologist doctor Bob Brier is tracing Alexander's footsteps at Siwa.

Egyptoloog dr Bob Brier onderzoekt Alexander's²² gaan en staan in Siwa.

Bob

When Alexander finally reached the temple, he would have entered this room, alone.

Alexander zou deze tempelruimte alleen zijn binnengegaan.

²² Spelling mistakes like these have been copied from the subtitles. This also goes for the missing diacritics.

It would have been filled with incense.

Het rook vast naar wierook.

Over here is a holiest of holies, where Alexander probably wasn't permitted to go.

Dit is het Heilige der Heiligen, waar hij niet naarbinnen mocht.

So if he left an offering, it would have been here, perhaps a lamb, something like that.

Als hij een lam geofferd zou hebben, had hij dat hier laten liggen.

Then he was allowed to ask his question: am I a god?

Toen mocht hij z'n vraag stellen: ben ik een god?

All the ancient sources agree that the oracle proclaimed Alexander a god.

Alle bronnen zijn het erover eens dat het orakel hem tot god verklaarde.

Narrator

With his divine stature confirmed, Alexander the Great marched out of this sleepy, mudbrick oasis

Met z'n goddelijke status verliet Alexander de Grote deze oase...

and went on to conquer the largest empire the world had ever seen.

en begon met de opbouw van het grootste rijk ter wereld.

It stretched from Europe to India.

Het strekte zich uit van Europa tot India.

Three centuries later, shortly before the birth of Christ,

Drie eeuwen later, kort voor Christus' geboorte...

Egypt was still ruled by a living goddess: Cleopatra.

werd Egypte nog steeds geregeerd door een levende godin: Cleopatra.

A Greek, she was also descended from one of Alexander's generals.

Een Griekse en afstammeling van een van Alexander's generaals.

She looked back to the golden age of Alexander's world empire,

Ze keek terug op de gouden tijd van zijn wereldrijk...

and was determined that she would achieve more.

en was vastbesloten om meer te bereiken.

Alexander died at the age of 32.

Alexander overleed op 32-jarige leeftijd.

By the time Cleopatra was 23, she had made her entrance in Rome as queen of Egypt,

Op haar 23e was Cleopatra in Rome ingehaald als koningin van Egypte...

the consort of Julius Caesar, the most powerful man in the world.

als partner van Julius Ceasar, de machtigste man ter wereld.

Cleopatra was born in the city that Alexander had founded:

Cleopatra was geboren in de door Alexander gestichte stad:-

Alexandria, in Egypt. It was a city of beautiful temples and palaces.

Alexandrie in Egypte, een stad met prachtige tempels en paleizen.

It contained a lighthouse, one of the seven wonders of the world,

Er stond ook een vuurtoren, een van de zeven wereldwonderen...

the greatest library the world had ever seen, and a renowned school of medicine.

de grootste bibliotheek ter wereld en een befaamde medische faculteit.

Alexandria was the greatest city in the world,

Het was de grootste stad ter wereld.

and for 300 hundred years it had been ruled by Cleopatra's family,

Ze werd 300 jaar lang geregeerd door Cleopatra's familie...

the Greek kings of Egypt known as the Ptolemies.

de griekse koningen van Egypte: de Ptolemaeen.

Cleopatra's Alexandria was isolated from the rest of Egypt,

Alexandrie lag geïsoleerd van de rest van Egypte...

cut off in the south by the marshes and in the north by the Mediterranean Sea.

ingeklemd tussen de moerassen en de Middellandse zee.

It was an oasis of Greek culture.

Het was een oase van Griekse cultuur.

But today that world has completely vanished.

Maar nu is die wereld helemaal verdwenen.

The sphinxes and obelisks that once decorated the palaces,

De sfinxen en obeliskken voor de paleizen...

have collapsed into the waters of the city's harbour.

liggen op de bodem van de haven.

The famous lighthouse is known only seen by the fish that swim among its ruins.

De enige bezoekers van de vuurtorenresten zijn de visjes.

But a few places remain, deep under the streets of modern Alexandria,

Maar diep onder de straten van het huidige Alexandrie

that provide a glimpse into Cleopatra's lost world.

Is nog iets te vinden van Cleopatra's wereld.

The steps that Bob Brier is descending, lead to an ancient burial place,

Deze trap leidt naar een oude begraafplaats...

one that only was discovered at the beginning of this century.

Die pas aan het begin van deze eeuw ontdekt werd.

Bob

This shaft is large enough so the bodies could be lowered to the burial chambers beneath.

Deze schacht is breed genoeg om een lichaam naar beneden te laten zakken.

Narrator

Many mummies passed through this shaft.

Vele mummies hebben dit traject afgelegd.

Bob

This is where the wealthy Alexandrians were buried.

Hier warden de rijken begraven.

They were still hoping for immortality, so they were mummified,

Ze warden gemummificeerd, hopend op het eeuwige leven.

but by this time, the embalmers had lost the skill of how to remove the brains through the nose without damaging the face.

Het gezicht bleef niet ongeschonden tijdens het leeghalen van de schedel.

They were cheating and skimping on the oils, and the frankincense and myrrh needed for mummification.

De balsemers knoelden ook met de olien, de wierookhars en de mirre...

But they covered it all up with elaborate wrappings.

en bedekten hun broddelwerk met doeken.

By the time the mummy was put in here, who would know?

Niemand die het merkt als de mummie hier eenmaal ligt.

Narrator

But the ancient Egyptians still decorated the walls with their gods

De muren warden beschilderd met hun goden...

in the hope of gaining immortality.

in de hoop het eeuwige leven te bereiken.

Bob

This was Cleopatra's world. It was a weird world.

Dit was Cleopatra's wereld, een vreemde wereld.

It was a mixture of Egyptian, Greek and Roman civilisation.

Het was 'n mengeling van Egyptische, Griekse en Romeinse beschaving.

Cleopatra was a Greek, with 300 years of Greek ancestry,

Cleopatra kwam uit een 300 jaar oude Griekse familie.

but she was queen of Egypt,

Maar ze was koningin van Egypte...

a land that had scarcely changed since the time of the pyramids.

dat sinds de tijd van de piramiden weinig veranderd was.

But Rome was the dominant military power in the area.

Maar Rome was de dominante militaire macht.

Look at this guy: he's got the body of a Roman centurion, and the head of an Egyptian god.

Hij heeft het lichaam van een Romein en het hoofd van een Egyptische god.

These were complex times. To keep your throne,

Om in die complexe tijden aan de macht te blijven...

you had to be adaptable, ruthless,

moest je flexibel, meedogenloos...

intelligent and a great politician.

Intelligent en politiek bedreven zijn.

Narrator

Cleopatra possessed all these traits.

Cleopatra was dat allemaal.

This could be why history has provided us with many interpretations of the queen.

Dit is vast ook de reden waarom ze zo divers wordt geportretteerd.

Renaissance poets saw her as a heroine

Renaissancedichters zagen haar als 'n heldin...

dying for love in their erotic portrayals of a bare breasted queen.

die in in hun erotische portretten hunkerde naar liefde.

The image of Cleopatra as a temptress was reinforced by Hollywood,

Het beeld van verleidster is afkomstig uit Hollywood.

starting with Theda Bara's seductive portrayal in 1917.

Theida Bara speelde haar in 1917 als een onweerstaanbare vamp.

But who was the real Cleopatra, and what did she really look like?

Maar wie was de echte Cleopatra? En hoe zag ze er echt uit?

Bob Brier hopes to find out.

Bob Brier hoopt daarachter te komen.

Bob

We're in Berlin, because this is the best portrait of Cleopatra in the world.

Ik ben in Berlijn omdat dit het beste portret van Cleopatra is.

There are very few ancient sculptures of her existing.

Er bestaan maar weinig beelden van haar.

So this is probably as close to as we're ever going to get to how she really looked.

En zo zal ze er waarschijnlijk uitgezien hebben.

She's rather plain looking, isn't she?

Ze ziet er nogal doorsnee uit, he.

Look at her hair, it's tied up in a simple bun. It's a classical Greek hairstyle.

Het haar heeft ze in een knotje. Dat is een typisch Grieks kapsel.

It's practical, but not exactly designed to captivate a Roman general.

Heel praktisch, maar zo verleid je echt geen Romein.

We know from ancient sources that her hair was a reddish colour,

Uit bronnen weten we dat ze rood haar had.

wavy.

Golvend.

But look at her nose. It's a little bit too long and hooked at the end.

En haar neus is ietsjes te lang en aan het eind gekromd.

And her mouth, it's not exactly sensual.

En haar mond is niet echt sensueel.

She's not wearing any jewellery. There are no earrings, no necklace.

Ze draagt geen sieraden: geen oorbellen, geen halsketting.

This is not the portrait of a femme fatale.

Dit is geen femme fatale.

The ancient sources tell us she was intelligent, witty, charming,

Volgens bronnen was ze intelligent, grappig, charmant...

a linguist.

en kende ze haar talen.

And along with this, she had a tremendous determination.

Bovendien was ze enorm vastberaden.

It was this amazing combination of abilities that made Cleopatra the most famous woman in history.

En dit alles maakte haar tot de beroemdste vrouw in de geschiedenis.

It wasn't her beauty.

Het was niet haar schoonheid.

Narrator

The search for the real Cleopatra begins 800 kilometres south of Alexandria, on the island of Philae.

De zoektocht naar de echte Cleopatra begint op het eilandje Philae.

This is where Cleopatra's ancestors, twelve kings named Ptolemy,

Hier hebben haar voorouders, de twaalf koningen Ptolemaeus...

built the beautiful temple for the goddess Isis.

de prachttempel voor de godin Isis gebouwd.

For three centuries, they continued to add more.

Drie eeuwen lang voegden ze er steeds weer iets aan toe.

Here on the walls, the hieroglyphs tell the history of Cleopatra's extraordinary family.

Hieroglyphen vertellen de geschiedenis van Cleopatra's opmerkelijke familie.

This is the first building on the island, the temple of Isis.

Dit is het belangrijkste gebouw op het eiland, de Isis-tempel.

Depicted on the entrance gate is Ptolemy II. He was called Philadelphus, sister lover,

Op de poort staat Ptolemaeus II oftewel Philadelphos, zusterminnaar...

because he married his sister Arsinoe.

omdat hij met z'n zus Arsinoe trouwde.

Isis and her son Horus are depicted with him.

Isis en haar zoon Horus staan naast hem afgebeeld.

The temple to Isis was completed by Ptolemy III, the last great Ptolemy.

Ptolemaeus III bouwde de tempel af. Hij was de laatste grote Ptolemaeus.

He conquered Babylonia and Persia and returned with treasures that had been taken from Egypt.

Hij veroverde Babylonië en Perzië en bracht geroofde schatten mee terug.

But from then on, the Ptolemy dynasty deteriorated.

Maar vanaf dat moment ging het bergafwaarts met de Ptolemaeen.

This temple to the goddess Arensnuphis was built by Ptolemy IV.

Ptolemaeus liet deze tempel voor Arsenoepis bouwen.

He murdered his uncle, brother and mother,

Hij vermoordde z'n oom, broer en moeder.

and his descendants were just as ruthless.

Z'n afstammelingen waren net zo meedogenloos.

Cleopatra's father, Ptolemy XII, was nicknamed the bastard.

Cleopatra's vader, Ptolemaeus XII, werd de bastaard genoemd.

Later, he was renamed Auletes, the flute player because he spent his entire time playing,

Later kreeg hij de naam Auletes, de fluitist, omdat hij altijd speelde...

avoiding his responsibilities as ruler of Egypt.

en zo zijn plichten als heerser over Egypte verzaakte.

So how, with such a family background,

Hoe kon Cleopatra, met zo'n familiegeschiedenis...

did Cleopatra become the most famous woman in history?

Dan toch de beroemdste vrouw aller tijden worden?

There is practically nothing left of Memphis, the ancient capital of Egypt.

Er is bijna niets meer over van de oude Egyptische hoofdstad Memphis.

In Cleopatra's time, it was reputed to be a beautiful city.

In Cleopatra's tijd moest het een juweel geweest zijn.

As a young girl, she came here with her father, the pharaoh, on a state visit.

Als jong meisje kwam ze hier met haar vader, de farao, op staatsbezoek.

Here, she undoubtedly saw the sacred Apis bull,

Hier heeft ze de heilige Apis-stier gezien...

a bull said to be born when lightning descended from the heavens and impregnated a cow.

die werd geboren nadat de hemelse bliksem een koe had bezwangerd.

It was noted for its special markings,

Hij had bijzondere kenmerken:-

wings on its back, a beetle on its tongue.

vleugels op z'n rug en een kever op z'n tong.

Perfumed and pampered, it was kept in a temple,

Hij werd in de tempel gekoesterd en verzorgd.

and at festival time, or when the pharaoh and his family visited,

Tijdens feesten of faraobezoek...

the Apis bull was lead in a procession for all to see.

liep de Apis-stier mee in een optocht zodat iedereen hem kon zien.

Bob Brier has come to Memphis to see the ruins.

Bob Brier bekijkt in Memphis de ruines.

Bob

One aspect of the Apis bull that Cleopatra wasn't shown, is this table

Deze tafel kreeg Cleopatra toen niet te zien.

on which the Apis bull was mummified. It was a secret process.

Hierop werd de stier gemummificeerd. Het was een geheim proces.

The art of mummification was passed down from father to son within families of embalmers.

Het vak van balsemer werd overgedragen van vader op zoon.

There were millions of people mummified, but there's not a single papyrus that gives the details.

Er warden miljoenen gemummificeerd, maar nergens staat hoe dat ging.

The only exception is the Apis bull.

De enige uitzondering is de Apis-stier.

You see, there was only one Apis alive at any one time and he could live for 30 years.

Er was altijd maar een Apis-stier en die kon wel dertig jaar worden.

So if when he died, the embalmer that mummified the previous bull was dead,

Dus als die stierf en de balsemer van de vorige stier dood was...

nobody would know how to do it. So they had to write down the details.

dan wist niemand hoe het moest. Ze moesten het dus wel opschrijven.

The bull was placed here and was injected with chemicals to dissolve the internal organs,

De stier lag hier en kreeg een middel toegediend dat de organen oploste.

so they would run out before they could decay inside the body.

Ze vloeiden weg voor ze in het kadaver konden wegrotten.

The table slopes, so the body fluids would come down here,

Omdat de tafel schuin is, loopt het vocht hierheen.

through this hole, into a spout, and be collected in the basin at the end.

En via dit gat en deze waterspuwer komt het in een bassin terecht.

What's neat about the table is that it was designed for a specific purpose: mummification.

Deze tafel is dus ontworpen voor een bepaald doel: mummificatie.

But it's also a beautiful piece of alabaster,

Maar is het ook een mooi stuk albast...

carved like a work of art, with lions on either side.

verwerkt tot een kunstwerk met aan beide zijden leeuwen.

It's details like that, that makes Egyptian art incredible.

Zulke details maken Egyptische kunst zo prachtig.

Narrator

Across the Nile, was the Serapeum, the underground burial place of the Apis bulls.

In het ondergrondse Serapeum liggen de Apis-stieren begraven.

For centuries, the mummified bulls have been brought here in solemn procession, by shaven headed priests

Eeuwenlang brachten kale priesters de gebalsemde stieren hierheen...

to be buried in rooms carved beneath the desert sands.

om in uitgehouwen ruimtes onder het zand begraven te worden.

Cleopatra would have heard the priests chanting prayers in Egyptian, a language she couldn't understand.

Cleopatra hoorde ze wel zingen in het Egyptisch, maar ze verstond het niet.

The experience must have been overwhelming

Het moet zo 'n indruk gemaakt hebben...

and it may have been here, in the Serapeum, that Cleopatra made a decision to learn the language of Egypt

dat ze in het Serapeum besloot om de Egyptische taal te leren...

and emerge herself in its ancient religion.

en zich te verdiepen in de oude religie.

Cleopatra was 18 years old when her father died.

Cleopatra was 18 toen haar vader overleed.

His will stipulated that Cleopatra and her younger brother Ptolemy would rule jointly.

Hij bepaalde dat Cleopatra samen met haar broer Ptolemaeus zou regeren.

But they hated each other. Inevitably, arguments took place between them.

Maar ze haatten elkaar. Het leidde, zoals te verwachten viel, tot ruzies.

The feud did not go unnoticed.

De vete bleef niet onopgemerkt.

Rome needed Egypt's grain to feed its growing population

Rome had Egyptisch graan nodig om het volk te voeden.

and Julius Caesar, the great Roman general, needed Egypt's wealth to finance his army.

En Julius Ceasar had Egypte's rijkdom nodig om zijn leger te financieren.

Egypt was the breadbasket of Rome and the richest country in the world.

Egypte was de graanschuur van Rome en het rijkste land ter wereld.

To settle the dispute, Caesar took up residence in the palace in Alexandria

Om de ruzie te beslechten vertrok Ceasar naar Alexandrie...

and summoned Cleopatra and Ptolemy. Afraid her brother would attempt to kill her,

en ontbood Cleopatra en Ptolemaeus. Cleopatra vreesde voor haar leven.

Cleopatra had to find a secret way of reaching Caesar.

Ze moest een geheime manier vinden om bij Ceasar te komen.

(Scene from film: Carpet is being put down very dramatically and Caesar draws sword.

Unrolls it and finds Cleopatra in it.)

Legend has it that Cleopatra seduces Caesar,

Cleopatra zou Ceasar verleid hebben...

but she was a very young woman and Caesar had a reputation as a notorious womanizer.

maar ze was nog een jonge vrouw en Ceasar een notoire rokkenjager.

Guard in movie: Hail Cleopatra, mistress of the two lands, daughter of Ra.

Heil Cleopatra, heerseres over de twee landen, dochter van Ra.

Narrator: But there is no doubt there was a strong physical attraction between them.

Maar ze voelden zich overduidelijk tot elkaar aangetrokken.

Caesar was captivated by the young queen.

De jonge koningin bekoorde Ceasar.

Women in Egypt had always been powerful.

Vrouwen in Egypte waren altijd al machtig.

Queen Hatshepsut, Nefertiti and now Cleopatra.

Koningin Hatsjepsoet, Nefertete en dan nu Cleopatra.

But during the era of the Ptolemies, even the role of the common Greek woman had changed dramatically.

In de Ptolemaeen-tijd was de rol van de gewone vrouw drastisch veranderd.

They gained their own identity, apart from their husbands or families.

Ze kregen hun eigen identiteit, onafhankelijk van man of familie.

Women participated in the arts and in civic life

En ze namen nu ook deel aan het openbare leven.

and marriage became a union of two people, not just two houses.

Het huwelijk werd iets tussen twee mensen in plaats van twee families.

Cleopatra was well-educated and had strong ideas of her own.

Cleopatra was goed opgeleid en had zo haar eigen ideeën.

During fighting between Egyptians and Caesar's Roman troops,

Tijdens gevechten tussen Egypte en Rome...

one of the greatest tragedies of the ancient world occurred: the burning of the library of Alexandria.

gebeurde iets tragisch: Alexandrie's bibliotheek ging in vlammen op.

As an intellectual, Cleopatra would have been heartbroken by this.

Als intellectueel ging Cleopatra dat vreselijk aan haar hart.

Though the library has now completely disappeared,

De bibliotheek is helemaal verdwenen.

Bob Brier has come here, under the monument called Pompey's Pillar,

Bob Brier zoekt bij de zogenaamde Pompejus-zuil...

to find a clue as to how it must have looked.

naar aanwijzingen hoe het er ooit uitzag.

This is just the annex of the library. It held a few thousand scrolls.

Dit is nog maar het bijgebouw. Er lagen enkele duizenden rollen.

The great library may have contained as many as half a million.

In de grote bibliotheek lagen er meer dan een half miljoen.

Bob

The catalogue alone ran to a 120 volumes.

De catalogus alleen al bestond uit 120 delen.

But these weren't modern volumes in the sense of a book,

Maar dat zijn geen delen zoals bij een boek.

they were scrolls made out of the papyrus plant,

Het waren rollen, gemaakt van papyrusbladeren.

which was cut in strips which were glued together naturally with their own sap.

Die werd in repen geknipt en daarna aan elkaar gelijmd met het eigen sap.

They were rolled up

Ze werden opgerold...

and placed in niches like this one.

en in zulke nissen gelegd.

It's sad to think about what was lost in the fire at Alexandria.

Er is veel verloren gegaan tijdens de brand...

The missing manuscript of Aristotle and Plato, they were probably there.

zoals de ontbrekende manuscripten van Aristoteles en Plato.

There was an entire room with editions of Homer.

En alle werken van Homerus lagen hier.

Maybe even there were early manuscripts of the old testament,

Misschien zelfs het originele Oude Testament...

which could probably help settle biblical questions today.

waarmee we nu bijbelse kwesties konden oplossen.

Cleopatra was eventually able to replace 200.000 manuscripts.

Cleopatra wist 200.000 manuscripten te vervangen.

Books were very important to her.

Boeken waren cruciaal voor haar.

It's ironic that today everybody knows her for her beauty,

Iedereen kent haar vanwege haar schoonheid...

but it was her intelligence that was the most important asset she had.

terwijl haar intelligentie het meest in het oog liep.

Narrator

Enjoying both the company of Cleopatra and the comforts of the Alexandrian palace,

Vanwege Cleopatra's gezelschap en het luxueuze paleis in Alexandrie...

Caesar delayed his return to Rome.

ging Caesar nog niet terug naar Rome.

She decided to take him on a tour of Egypt.

Cleopatra nam hem mee op reis door Egypte.

There is no doubt that a strong love was growing between them.

Ze waren dan wel hevig verliefd...

But Cleopatra may have had a political reason for the cruise.

maar Cleopatra had ook een politieke reden voor de reis.

She would impress Caesar with Egypt's greatness.

Ze wilde indruk maken met Egypte's rijkdom.

In Egypt, she was a goddess,

In Egypte was Cleopatra een godin.

and when Caesar sailed into their towns escorted by Cleopatra,

En toen Caesar en zij in de steden aankwamen...

the Egyptians would perceive him as a god also.

zagen de Egyptenaren hem ook als een god.

Their first stop was Giza, where Caesar would have seen the pyramids and the sphinx.

De eerste halte was Gizeh, waar hij de piramides en de sfinx bezocht.

Even to this noble couple, these monuments were already 2500 years old.

Ten tijde van hun bezoek waren die monumenten al 2500 jaar oud.

These are the only remains of a temple built by Cleopatra in Egypt.

Dit zijn de resten van een door Cleopatra in Egypte gebouwde tempel.

Rarely visited today, its ruins sit in the middle of the modern village of Armant.

Ze liggen midden in de stad Armant. Er komen nauwelijks toeristen op af.

Although at first glance they do not appear to be significant,

Op het eerste oog lijken ze onbelangrijk...

they were in fact a turning point in the history of the world.

maar ze markeren een keerpunt in de wereldgeschiedenis.

Here, two thousand years ago in this sleepy village, the Roman Republic died.

Hier begon 2000 jaar geleden de ondergang van het Romeinse rijk.

Bob Brier explains.

Bob Brier legt het u uit.

Bob

You see, Caesar was an elected official. Rome was a democracy.

Caesar was een gekozen bestuurder. Rome was een democratie.

But as he travelled with Cleopatra, he was viewed as her husband, as a god.

Maar op z'n reis met Cleopatra werd hij gezien als haar man, als een god.

So by the time they got here, he believed it.

En toen ze hier aankwamen, geloofde hij dat ook nog.

Now, she was about 5 months pregnant by this point,

Ze was toen vijf maanden zwanger.

and they made a plan that if the baby were a boy, they would build a temple on this site

Als het een jongen zou zijn, zouden ze hier een tempel laten bouwen...

to commemorate its divine birth. Caesar's son would be a god.

om z'n geboorte te gedenken. Caesar's zoon zou een god zijn.

Now, at this point, Caesar was finding it very hard

Het viel Caesar op dat moment zwaar...

to view himself as responsible to a bunch of Roman politicians.

verantwoordelijk te zijn voor een stel politici in Rome.

And this idea that Rome was presided over by a god, somehow took hold.

En het idee dat Rome geregeerd werd door een god, sloeg aan.

Caesar was succeeded by Roman emperors, who viewed themselves as gods.

Caesar werd opgevolgd door keizers die zich ook een god voelden.

It's weird, but on this site, Roman democracy died.

Op deze plek kwam de Romeinse democratie aan haar einde.

Narrator

The ancient Rome we know today, the Colosseum, the Pantheon,

Het antieke Rome van vandaag de dag met het Colosseum en het Pantheon...

is Cleopatra's legacy.

is de erfenis van Cleopatra.

She showed a fledging Rome how a god should live.

Ze toonde het jonge Rome hoe een god moest leven.

After her death, every Roman emperor aspired

Na haar dood streefde elke keizer...

to the grandeur and opulence of Cleopatra's Egypt.

naar de grandeur en rijkdom van Cleopatra's Egypte.

When Cleopatra gave birth, she gave her son a Roman name:

Cleopatra gaf haar zoon een Romeinse naam:-

Caesarion, little Caesar, after his father.

Caesarion oftewel kleine Caesar, vernoemd naar z'n vader.

Caesarion would become the focus of Cleopatra's ambitions for the rest of her life.

Alle ambities die Cleopatra nog zou hebben, waren gericht op Caesarion.

When she joined Caesar in Rome, it was not only to be with the love of her life,

Haar vertrek naar Rome was niet alleen een daad van liefde...

but also to further her plans for Caesarion.

maar ook om Caesarion naar voren te schuiven.

She believed that he would one day rule an empire as vast as Alexander's.

Hij zou ooit heersen over een rijk zo groot als dat van Alexander.

Caesar provided a villa with beautiful gardens for Cleopatra to live in.

Cleopatra kreeg van Caesar een villa met een schitterende tuin.

This shows just how important she was to him.

Dit bewijst hoe belangrijk ze voor hem was.

For a man who was now in a fact the dictator of the Roman world,

Voor de dictator van het Romeinse rijk...

and whose adversaries suspected him of aiming at kingship, this was a dangerous step.

die uit was op het koningschap, was dit een gevaarlijke stap.

But for Caesar it was worth the risk.

Maar voor Caesar was het het risico waard.

When Roman generals returned home,

Als generaals terugkeerden...

they celebrated their triumphs and commemorated their victories in the form of elaborate parades.

vierden ze hun zeges in de vorm van groots opgezette optochten.

The entire city would turn out to see the spectacle.

De hele stad liep uit om het spektakel te zien.

When Caesar celebrated a triumph here in Rome, he led the procession.

Als Caesar een zege in Rome vierde, liep hij vooraan...

Behind him there would be carts, piled up with the treasures he had plundered in war.

en daarachter de karren met de vele schatten die hij buit had gemaakt.

This was more wealth than Romans had ever seen, but Caesar made sure they shared in the bounty.

Caesar liet de Romeinse bevolking delen in de onmetelijke rijkdom.

He gave them extra measures of grain and olive oil.

Hij gaf ze extra graan en olijfolie.

They pushed forward to see the spectacle in these crowded streets,

Het was duwen en trekken in de drukke straten...

knowing a banquet lay ahead of them, paid for by Caesar.

want Caesar trakteerde hen op een banket.

Sometimes the drinking began before the banquet

Soms werd er al voor het banket gedronken...

and in the pushing and shoving, many people were trampled to death.

Waardoor velen door de massa onder de voet werden gelopen.

Bob

Cleopatra was in Rome

Cleopatra was in Rome...

when Caesar celebrated the Egyptian triumph. This was for his victories over her enemies.

toen Caesar z'n zege over haar Egyptische vijanden vierde.

Now at this one, there was something special.

En deze optocht was heel bijzonder.

Behind Caesar's chariot was Cleopatra's hated sister Arsinoe

Achter Caesar's wagen zat Cleopatra's gehate zuster Arsinoe...

in golden chains.

in gouden kettingen.

Now Cleopatra must have had mixed emotions about this.

Cleopatra moet er gemengde gevoel bij gehad hebben.

She was her enemy, her sister, defeated by Caesar, her lover.

Haar vijand, haar zus, was verslagen door Caesar, haar minnaar.

But on the other hand her sister was an Egyptian, a Ptolemy, defeated by Rome.

Maar haar zus was ook een Egyptische en 'n Ptolemae, verslagen door Rome.

And Cleopatra loved Caesar, not the Roman state.

Cleopatra hield van Caesar, niet van de Romeinse staat.

The sight of her sister in chains at a Roman triumph, was something she would remember for the rest of her life.

Het beeld van haar geketende zus in die optocht zou ze nooit vergeten.

Narrator

But for now, Cleopatra was triumphant.

Maar nu had Cleopatra gezegevierd.

She was the talk of Rome and the mother of Caesar's only male child.

Heel Rome had 't over haar en ze was de moeder van Caesar's enige zoon.

Caesar's victories had made him powerful and wealthy.

Caesar werd rijk en machtig door z'n zeges.

He spent a large part of his fortune buying land in the central area of Rome,

Hij kocht van dat geld grond in het centrum van Rome...

and constructing shops, houses and a temple.

en liet er winkels, huizen en een tempel bouwen.

In this temple, he placed a statue of Cleopatra,

In die tempel stond een beeld van Cleopatra.

an act that could leave no one in Rome unaware of his feelings toward her.

Hieruit bleek voor heel Rome duidelijk wat hij voor haar voelde.

And by a freak accident, Cleopatra's influence on the Romans has been perfectly preserved

Cleopatra's invloed op de Romeinen is perfect behouden gebleven...

right up to the present day.

tot op de dag van vandaag.

(Shots of the temple)

There is only one painting left of an obscure hill in southern Italy

Dit is de enige afbeelding van de berg in Zuid-Italië...

before it blew up in AD 79.

die in 79 na Christus uit elkaar spatte.

In one of the greatest volcanic explosions in history,

Het was een van de hevigste erupties ooit.

mount Vesuvius deposited millions of tons of ash and poisonous gas

De Vesuvius deponeerde miljoenen tonnen as en giftige gassen...

on the beautiful Italian town of Pompeii,

op het mooie stadje Pompeii.

killing most of its inhabitants, but preserving the town forever.

De meeste inwoners werden gedood, maar de stad bleef bewaard.

One of the most important temples in ancient Pompeii was dedicated to the Egyptian goddess

Isis.

Een van de belangrijkste tempels was die van de Egyptische godin Isis.

When Vesuvius erupted, the Isis temple was buried and became frozen in time.

Tijdens de uitbarsting werd de tempel bedolven en als het ware gebalsemd.

The temple walls show just how fashionable it was to be Egyptian.

Op de muur is te zien dat Egypte helemaal in de mode was.

Armed men, ibises, cobras and crocodiles were painted.

Er waren ibissen, cobra's en krokodillen geschilderd.

There was even a pool filled with sacred Nile water.

Er was zelfs een bassin gevuld met heilig Nijl-water.

Cleopatra dressed herself as Isis for religious ceremonies.

Cleopatra kleepte zich als Isis tijdens ceremonies.

A young Roman initiate, intoxicated with the mysteries of Isis,

Een Romein, in vervoering door Isis' mysteries...

described what she might have looked like.

beschrijft hoe ze er uitzag.

Young initiate: Isis' long thick hair fell in tapered winders on her lovely neck.

Isis' lange haar viel in krullen over haar ranke nek.

She was crowned with an intricate chaplet, in which was woven every kind of flower.

Het werd bekroond door een krans met daarin elke soort bloem.

Narrator

After nearly two years in Rome, Cleopatra must have believed her goal was in sight.

Na twee jaar in Rome geloofde Cleopatra dat haar doel in zicht was.

She was the most powerful woman in the world, allied with the most powerful man.

Ze was de machtigste vrouw, met als partner de machtigste man.

It seemed certain that their son Caesarion would indeed inherit an empire as great as Alexander's.

Hun zoon Caesarion zou zeker een rijk zo groot als dat van Alexander erven.

But the Roman senate was afraid that Caesar, influenced by queen Cleopatra,

Maar de senaat was bang dat Caesar, onder invloed van Cleopatra...

had come to view himself as a god and wanted to rule as a king.

zich als een god zou zien en als koning wilde heersen.

They would not allow any move that would threaten their democratic Republic.

Ze wilden de democratie niet in gevaar brengen.

Caesar must be stopped at all costs.

Caesar moest koste wat kost tegengehouden worden.

(Film shows Caesar being stabbed in the senate).

His love for Cleopatra and his divine aspirations had lead him to a violent death.

Z'n liefde en goddelijke ambities leidden tot z'n gewelddadige dood.

Caesar's murder pushed Rome to the brink of civil war.

Rome stond aan de vooravond van een burgeroorlog.

Marc Antony, Caesar's loyal friend and general and Cleopatra's strongest ally in Rome,

Marcus Antonius, Caesar's vriend en Cleopatra's bondgenoot...

appeared before the senate.

verscheen voor de senaat.

He told them that Caesar had acknowledged Caesarion, Cleopatra's son, as his heir,

Hij zei dat Caesar z'n zoon als erfgenaam aangewezen had.

but Caesar's nephew Octavian claimed that he was the rightful heir.

Maar Caesar's neef Octavianus hield vol de rechtmatige erfgenaam te zijn.

There was little time for Cleopatra to mourn Caesar's death.

Cleopatra had niet veel tijd om te rouwen.

With civil war about to break out, she returned with Caesarion to Egypt.

De dreigende burgeroorlog deed haar met Caesarion terugkeren naar Egypte.

During Cleopatra's absence, Egypt's economy had declined.

Tijdens haar afwezigheid was de Egyptische economie ingestort.

Government spending was out of control, inflation was rapid

De staatsuitgaven en de inflatie rezen de pan uit...

and the administration of the country was in the hands of corrupt Greeks.

en het landsbestuur was in handen van corrupte Grieken.

The system they had created resembled slavery.

Hun systeem leek veel op slavernij.

The Egyptians worked the fields and were taxed remorselessly

De Egyptenaren betaalden belasting...

so that the Greeks could live in luxury.

zodat de Grieken in weelde konden leven.

Although Cleopatra did not change the system completely, she did reform it,

Cleopatra reorganiseerde het systeem...

making it more efficient and reducing corruption.

waardoor het efficiënter en eerlijker werd.

This improved lives of both Greeks and Egyptians.

Zowel de Grieken als de Egyptenaren kregen het er beter door.

She channelled all her youthful energy in returning Egypt to its former greatness.

Ze mobiliseerde al haar energie om Egypte z'n grandeur terug te geven.

Her ancestors the Ptolemies had made fortunes from the frankincense and myrrh they had brought from Arabia,

Haar familie verdiende geld met de handel in hars en mirre uit Arabie...

and from the pepper and exotic goods they took from India.

en peper en exotische goederen uit India.

But the key to this successful trade was the caravan route from the Nile to the Red Sea.

De karavaanroute van de Nijl tot de Rode Zee nam een sleutelpositie in.

Cleopatra kept the 175 kilometre road open by posting sentries.

Cleopatra hield de 175 km lange weg open door er wachtposten te plaatsen.

They would watch the road ahead from high hill posts across the desert.

Ze hielden de weg vanuit hooggelegen posten in de gaten.

Each watchtower was within sight of the next,

Vanuit de ene toren kon je de andere zien.

so by using mirrors in the day and fires at night, the entire route could be quickly alerted

Er werd overdag met spiegels en 's avonds met vuur gewaarschuwd...

if bandits were spotted.

als er rovers in de buurt waren.

Inns were provided where the caravans could rest after the day's journey.

De karavaan kon 's avonds in een herberg uitrusten.

There were small rooms for the men built around the central courtyard where the animals were tethered.

Je kon er slapen en op de binnenplaats werden de dieren verzorgd.

Each caravan stop had a well,

Elke halte had een bron...

so the animals so the animals could be watered and the water skins refilled.

waar de dieren konden drinken en waterzakken gevuld konden worden.

Cleopatra kept the caravan route open not only for the taxes it provided.

Cleopatra hield de route niet alleen in voor de belastingen in stand.

It was the source of many of the luxuries with which she adorned her palace in Alexandria.

Via deze route kwam ze ook aan alle luxe-artikelen voor haar paleis...

One of its extravagances was porphyry, the purple stones that Roman emperors would later use for their statues,

zoals porfier, waaruit de Romeinse keizers standbeelden lieten houwten.

imperial porphyry.

Keizerlijk porfier.

The only porphyry quarry in the world was in Egypt, near the Red Sea,

Porfier werd alleen gevonden in Egypte, bij de Rode Zee.

and Cleopatra was the first to exploit it.

En Cleopatra was de eerste exploitant.

At the foot of the hills from which the porphyry came, a small mining town developed.

Bij de heuvels waar de porfier werd gevonden, ontstond een mijnstadje.

The porphyry was found high in the mountain known as Gabel Dukhan, or Smoking Mountain,

De porfier werd hoog in de Djebel Doehkan of rokende berg gevonden.

named because of the clouds of dust thrown out by the quarrying.

Hij heet zo vanwege al het stof dat vrijkomt bij het delven.

The blocks taken out of the mountain were hauled down ramps to the valley below.

De steenblokken liet men langs de hellingen naar beneden glijden.

When first quarried, the stone looks insignificant,

De steen lijkt niet bijzonder.

but when carved and polished, its lustre is spectacular.

Maar na het polijsten krijgt hij een oogverblindende glans.

It took superb administrative skills to open and work the porphyry mines

Er kwam veel rompslomp bij kijken om de mijnen te ontginnen...

and Cleopatra was more than equal to the task.

maar Cleopatra draaide daar haar hand niet voor om.

After Cleopatra recovered from the loss of Caesar, she fell in love for the second time.

Nadat Cleopatra over haar verdriet heen was, werd ze weer verliefd.

Rallying the forces still faithful to Caesar's memory, Marc Antony had embarked on a military campaign

Met Caesar's aanhangers was Marcus Antonius op veldtocht gegaan...

that had made him the master of the eastern Roman Empire.

die hem de macht in het Oost-Romeinse Rijk opleverde.

But to defeat his enemy Octavian, he needed the treasury of Egypt.

Maar om Octavianus te verslaan, had hij de schatten van Egypte nodig.

So he summoned Cleopatra to Tarsus on the Turkish coast.

Hij vroeg Cleopatra om naar Tarsus aan de Turkse kust te komen.

Cleopatra did not respond immediately,

Cleopatra kwam niet meteen...

but in her own time and in her own inimitable style she sailed into Tarsus.

maar pas toen zij de tijd rijp achtte, zeilde ze naar Tarsus.

(Images of film of Cleopatra sailing in grandeur)

It was clear that Cleopatra and Antony could benefit from each other.

Cleopatra en Antonius konden elkaar duidelijk helpen.

She needed him if her son Caesarion was ever to rule a vast empire,

Ze had hem nodig om haar zoon aan de macht te helpen...

and Antony needed Egypt's wealth to finance his campaigns.

en Antonius wilde met Egypte's rijkdom z'n veldtochten financieren.

But here too there was a strong physical attraction.

Maar er was ook een fysieke aantrekkingskracht.

By the time they returned to Alexandria, they were lovers.

Toen ze terugkeerden in Alexandrie, waren ze minnaars.

Eventually, Antony had to leave Cleopatra to go to war.

Antonius moest Cleopatra verlaten om oorlog te voeren.

She was soon to be the mother of twins.

Ze zou kort daarna een tweeling krijgen.

But not long after Antony's departure, Cleopatra learned he had married another woman.

Maar niet lang na Antonius's vertrek hoorde ze dat hij getrouwd was.

For the second time in her young life,

Voor de tweede keer...

her dream of Caesarion ruling an empire as vast as Alexander the Great's, was smashed.

werd haar droom dat Caesarion over de wereld zou heersen, ruw verstoord.

She was now 29 years old, the mother of three young children and alone.

Ze was toen 29, moeder van drie jonge kinderen en alleen.

In times of distress, people often turn to religion,

In moeilijke tijden zoeken velen het in de religie.

and Cleopatra did just that.

En dat deed Cleopatra dus ook.

It is at the great temple of Dendera in southern Egypt

In de grote tempel van Dendera in het zuiden...

where more can be learned of Cleopatra's beliefs.

kom je meer te weten over Cleopatra's geloof.

In basic terms, religion in ancient Egypt was a transaction

Religie in het oude Egypte was een transactie...

between gods and the pharaoh.

tussen de goden en de farao.

If the gods received the proper offerings, they would keep Egypt safe and prosperous.

Als de goden de juiste offers kregen, bleef Egypte veilig en welvarend.

Cleopatra's responsibility was to ensure that the transaction went smoothly,

Het was Cleopatra's taak om de overdracht gladjes te laten verlopen.

and the temple was where this exchange took place.

En die overdracht vond plaats in de tempel.

When Cleopatra visited Dendera, she would have entered the holiest of holies,

Toen ze Dendera bezocht, ging ze het Heilige der Heiligen binnen...

where only she and the high priests were admitted.

waartoe alleen zij en de hogepriesters toegang hadden.

The morning ceremony began by removing the clay seal from the shrine,

De ceremonie begon met het verwijderen van het kleizegel...

throwing open the doors and revealing the statue of the goddess.

waarna de deuren opengingen en het beeld van de godin zichtbaar werd.

Offerings of food, flowers and scented oils were made,

Er werden voedsel, bloemen en geparfumeerde olien geofferd.

prayers were recited, hymns chanted and incense was offered.

Er werden gebeden opgezegd, hymnen gezongen en wierook verbrand.

All would follow in its proper sequence, before the day's activities could begin.

Alles had z'n vaste volgorde. Daarna kon de dag beginnen.

The majority of the time, shaven headed priests would stand in for Cleopatra.

Vaak namen kale priesters het werk van Cleopatra over.

But in the most important ceremonies, Cleopatra would have attended herself,

Maar tijdens de belangrijkste ceremonies was ze zelf aanwezig.

like the one that would have taken place here on new year's day.

Zoals die op nieuwsjaarsdag...

To ensure that the Nile would rise and the crops would flourish,

om te bidden dat de Nijl stijgt en de gewassen groeien.

at dawn the priests would remove each divine statue from its shrine

Bij zonsopgang nemen de priesters elk godsbeeld van hun altaar.

and in a sacred procession carry the gods to the roof of the temple

In processie worden de goden naar het dak gedragen...

for the ceremony of the touching of the disk,

voor 'het aanraken van de schijf'.

when the statues would be exposed to the first rays of the sun.

Ze worden dan blootgesteld aan de eerste stralen van de zon.

If these rituals were performed correctly,

Als die rituelen goed werden uitgevoerd...

then for the rest of the year, Egypt would prosper.

dan ging het Egypte voor de rest van het jaar voor de wind.

The only remaining scene from antiquity that shows Cleopatra making offerings to the gods,

Het enige overblijfsel dat Cleopatra toont tijdens zo 'n offerande...

is here on the back wall of Dendera.

bevindt zich op de achtermuur van Dendera.

Normally the queen would be accompanied by her husband the pharaoh,

Normaal werd de koningin begeleid door haar man, de farao.

but Cleopatra was no ordinary queen.

Maar Cleopatra was geen normale koningin.

Her beloved son Caesarion is shown as pharaoh.

Haar geliefde zoon Caesarion is afgebeeld als farao.

Cleopatra had even greater aspirations for him than just to rule Egypt.

Cleopatra wilde meer voor hem dan de heerschappij over Egypte.

Caesarion, she hoped, would rule the world.

Ze hoopte dat hij ooit over de wereld zou heersen.

Suddenly, after having deserted Cleopatra for three years,

Drie jaar nadat hij Cleopatra had verlaten...

Marc Antony re-entered her life.

keerde Marcus Antonius weer terug.

To realise his plan to seize control of the entire Roman Empire,

Als hij over het hele Romeinse Rijk wilde heersen...

he needed Cleopatra and the wealth of Egypt. He asked for a rendezvous.

had hij Cleopatra en Egypte's rijkdom nodig. Hij wilde haar spreken.

Why would Cleopatra agree? Bob Brier explains.

Waarom ging Cleopatra erop in? Bob Brier geeft het antwoord.

Bob

Cleopatra was more than a legend, she was also a human being.

Cleopatra was dan wel een legende, maar ook een mens.

She was returning to a man who had been her lover, had fathered two of her three children,

Ze ging terug naar haar minnaar en de vader van twee van haar kinderen.

and had agreed to champion Caesarion as Caesar's heir.

En hij zou Caesarion steunen in z'n strijd om Ceasar's erfenis.

But he had also abandoned her, married another woman, Octavia...

Maar hij had haar ook verlaten voor een ander, Octavia.

So she must have had mixed feelings.

Ze had dus vast gemengde gevoelens.

She could probably justify the marriage as a political one, one of convenience,

Ze hield zich voor dat het een huwelijk uit gemakzucht was.

but I think the abandonment was really hard to justify.

Maar het raakte haar diep dat hij haar verlaten had.

So when she went to Antony, it was with mixed feelings, but very specific goals.

Ze ging dus met gemengde gevoelens, maar ook met vastomlijnde doelen...

She was going to negotiate the futures of her children.

zoals de toekomst van haar kinderen.

If Cleopatra was going to put the vast wealth of Egypt at Antony's disposal,

Als Antonius wilde beschikken over de rijkdom van Egypte...

he was going to have to meet some very specific demands.

dan moest hij aan bepaalde eisen voldoen.

Narrator

Antony agreed to give Cleopatra the whole of Arabia, the copper mines of Cyprus,

Antonius gaf Cleopatra heel Arabie, de kopermijnen van Cyprus...

the rich turquoise of Sinai, all of Armenia,

de torkooismijnen in de Sinai, heel Armenie...

the lush grain fields of North Africa, and the crucial ports of Phoenicia²³.

de graanakkers van Noord-Afrika en de belangrijkste havens van Fenicie.

It was a very tempting prenuptial agreement.

Het waren verleidelijke huwelijkse voorwaarden.

But Rome was furious.

Maar Rome was ziedend:-

An Egyptian queen had been given territories that Romans had fought and died for.

een Egyptische koningin krijgt land waar wij voor gestreden hebben.

Octavian used this outrage

Octavianus gebruikte de onrust...

to rouse his troops for a final conflict in the civil war with Antony.

om Antonius de genadeslag toe te brengen.

The battle of Actium, fought off the coast of Greece,

De strijd bij Actium voor de Griekse kust...

would determine the future of the western world.

zou de toekomst van de westerse wereld bepalen.

(Fight scene from film)

When Antony sailed into battle at Actium against his rival Octavian, Cleopatra went with him.

Cleopatra koos de kant van Antonius in de strijd tegen Octavianus.

As well as her flag ship, she brought 60 Egyptian vessels.

Behalve haar vlaggenschip deden 60 schepen van haar mee.

It was unheard of for a queen to be at the heart of a battle,

Het was ongehoord dat een koningin mee vocht...

but Cleopatra wanted to stay close to Antony to ensure victory.

maar om de zege zeker te stellen, bleef ze dicht bij Antonius.

As the battle continued, victory it seemed to be Octavian's.

²³ All of these areas are shown on a map, as a visual aid.

Na verloop van tijd bleek Octavianus aan de winnende hand.

Late in the afternoon, a strong wind blowing in the direction of Egypt gave Cleopatra the opportunity

In de namiddag gaf een krachtige wind richting Egypte Cleopatra de kans...

to free herself from the fray. She raised sail and set out towards Egypt.

om zich uit het strijdgewoel terug te trekken en naar Egypte te zeilen.

Antony on film: she's going!

Ze gaat ervandoor.

Cleopatra is going!

Cleopatra gaat ervandoor.

Narrator

But Antony in the thick of battle had seen Cleopatra's departing ship abandon the fight.

En toen Antonius dat in de gaten had, liet hij z'n mannen in de steek.

To the astonishment of his men, he sailed after her.

Tot hun verbazing ging hij haar achterna.

He was no longer their brave Roman commander, he was a follower of Cleopatra.

Hij was niet meer hun moedige commandant, maar Cleopatra's slaaf.

Defeated in battle, Antony sulked on the deck of Cleopatra's ship during the voyage.

Tijdens de reis zat Antonius op het dek van Cleopatra's schip te mokken.

When they reached Egypt, he disembarked at a remote site.

Hij ging in een afgelegen gebied in Egypte aan land.

Here on the barren coast, Antony broke down.

Hier stortte Antonius helemaal in.

Accompanied only by a single servant, he would do nothing, would see no one

Hij deed niks en hij wilde ook niemand spreken.

and plunged further into despair.

Hij raakte steeds vertwijfeld.

But Cleopatra continued on for Alexandria, to plan her next move.

Cleopatra ging naar Alexandrie om haar volgende stap te plannen.

As Antony sunk deeper into depression, Cleopatra went into action.

Antonius werd steeds depressiever en Cleopatra ging tot actie over.

Following the route of the modern Suez Canal, she had her remaining ships hauled from Alexandria,

Via het huidige Suez-kanaal liet ze haar schepen vanuit Alexandrie...

a 160 kilometres over land, to the Red Sea.

160 kilometer over land naar de Rode Zee slepen.

She planned to sail with her children to the safety of India and with her treasure, found a new empire.

Ze wilde met haar kinderen naar India om daar een nieuw rijk te stichten.

It was her last chance, but it could work.

Het was haar laatste kans, maar het kon lukken.

As the ships were being prepared, disaster struck.

Tijdens de voorbereidingen sloeg het noodlot toe.

From their hidden stronghold, the inhabitants of ancient Petra in Jordan, who had long been under Cleopatra's domination,

Het volk van Petra in Jordanie, dat lang onder haar juk had geleefd...

saw that she was weak and seized their chance.

zag Cleopatra's zwakheid en rook z'n kans.

They attacked and burned the entire fleet.

Ze staken de hele vloot in brand.

For Cleopatra, there would be no escape.

Voor Cleopatra was er geen uitweg meer.

As Octavian's troops neared Alexandria,

Octavianus rukte op naar Alexandrie.

Antony and Cleopatra knew only humiliation and death lay ahead.

Antonius en Cleopatra wisten dat hen nu de dood te wachten stond.

Cleopatra had already prepared her tomb,

Cleopatra's tombe was al klaar.

now lost under the waters of the Mediterranean.

Die is nu onder de Middellandse Zee verdwenen.

At the beginning of this century, a tomb of solid alabaster was discovered in Alexandria.

Aan het begin van deze eeuw is een albasten tombe in Alexandrie ontdekt.

It was in a tomb similar to this, but far larger and grander,

In zo'n tombe, maar dan groter en protseriger...

that Cleopatra would have prepared for her death.

bereidde Cleopatra zich voor op haar dood.

Ever the true Roman, Antony fell on his sword

Antonius doorstak zich met z'n eigen zwaard.

and was taken in his death throes to Cleopatra to die in her arms.

Hij werd naar Cleopatra gebracht en stierf in haar armen.

Cleopatra then prepared for her own death, by a method appropriate to the last pharaohs.

Cleopatra pleegde zelfmoord op een door farao's vaak gebruikte wijze.

For two thousand years, Cleopatra's death has been shrouded in myth.

Cleopatra's dood is 2000 jaar lang omgeven geweest door mythes.

Though all agree she died by snake bite,

Ze stierf door een slangenbeet...

there are endless arguments on the specific details.

maar over details wordt eindeloos gedelibereerd.

In Egypt there are only two poisonous snakes: the cobra and the horned viper.

In Egypte komen maar twee gifslangen voor: de cobra en de gehoornde adder.

The bite of a horned viper is only 20 percent fatal, and causes grotesque swelling,

De beet van de adder is maar in 20% van de gevallen dodelijk.

so it's unlikely that Cleopatra would have chosen this snake.

De kans is dus klein dat Cleopatra voor deze slang koos.

The cobra's venom is far more lethal and its bite is often difficult to detect.

Het cobragif is veel dodelijker en de beet is moeilijker te traceren.

Moreover, death by cobra bite was a well-documented means of execution in Alexandria.

En in Alexandrie werden vaak mensen met een cobrabeet terechtgesteld.

Galen, a famous physician, witnessed the execution of prisoners

De arts Galen was aanwezig bij de executie van gevangenen...

who were sentenced to death by having cobra's placed on their chest.

bij wie cobra's op de borst geplaatst werden.

He commented that it was a mercifully rapid death.

Hij zei dat het een pijnloze, snelle dood was.

So it was the cobra that saved Cleopatra

De cobra behoedde Cleopatra ervoor...

from being chained and exhibited as a Roman triumph.

Dat ze een publiekelijke vernedering moest ondergaan.

(Film of Cleopatra committing suicide plays in background)

Octavian feared that Cleopatra might commit suicide,

Octavianus vreesde dat ze zelfmoord zou plegen.

so he made sure that everything that was sent to her was closely inspected.

Hij liet alles wat ze te eten kreeg, grondig inspecteren.

But Cleopatra was not to be defeated by Octavian.

Maar Cleopatra liet zich niet verslaan door Octavianus.

Upon opening the doors, Octavian's soldiers found Cleopatra lying dead upon a bed of gold,

De soldaten van Octavianus troffen Cleopatra op een bed van goud aan...

dressed in her royal ornaments. One handmaiden lay dead at her feet.

gekleed in haar koninklijke gewaad. Haar bediende lag dood op de grond.

Charmion was adjusting her queen's crown.

Charmione schikte haar koningskroon.

When Octavian finally celebrated his triumph in Rome,

Tijdens Octavianus' triomftocht door Rome...

all that he could display was a painting showing Cleopatra being bitten by a snake.

toonde hij een schilderij waarop Cleopatra door 'n slang werd gebeten.

The cobra, symbol of royalty, that had protected the kings and queens of Egypt for 3000 years,

De cobra had het koningshuis van Egypte 3000 jaar lang beschermd.

had struck one last time, saving Cleopatra from humiliation.

Met z'n laatste daad behoedde hij Cleopatra voor een vernedering.

Cleopatra's beloved son Caesarion was murdered by Octavian,

Cleopatra's zoon Caesarion werd vermoord door Octavianus.

her younger children sent to be raised in Rome eventually disappear from history.

Haar jongere kinderen hebben geen rol in de geschiedenis gespeeld.

Egypt, now a mere Roman province, had seen its last pharaoh.

De Romeinse provincie Egypte zou nooit meer een farao krijgen.

With Cleopatra died the greatest civilisation the world had ever known.

Haar overlijden was de doodklap voor de grootste beschaving aller tijden.

Alexandria ceased to be a centre of learning, its library and beautiful palace slipped beneath the sea.

De bibliotheek en het paleis van Alexandrie verdwenen in het water.

The great temples of Egypt were deserted and become covered by sand.

De grote tempels werden verlaten en onder het zand bedolven.

The ancient rituals of the priests were silenced forever,
De rituelen van de priesters werd het zwijgen opgelegd.
their language extinct.

De taal stierf uit.

But Cleopatra, the woman who had gambled for the highest stakes and lost,
Maar Cleopatra, de vrouw die hoog had ingezet en verloor...
was never forgotten.

werd nooit vergeten.

When the names of the great pharaohs of Egypt were no longer remembered,
Ook al weten we de namen van vele farao's niet meer...

one name endured throughout the centuries:

een naam is aan de vergetelheid ontrukkt:-

Cleopatra, queen of Egypt.

Cleopatra, koningin van Egypte.

Appendix B: transcription film

SCENE ONE

Text on screen: Egypt 47 BC.

Egypte, 47 voor Christus.

Cleopatra, the twenty year old Queen of Egypt, is in exile. Her brother and sister have stolen the throne.

Koningin Cleopatra is door haar broer en zus van de troon gestoten.

Egypt is part of the Roman Empire and is in debt to Rome.

Egypte is deel van het Romeinse Rijk en heeft een schuld aan Rome.

The Great Julius Caesar and his army have come to Alexandria to collect the debt. Cleopatra awaits at the borders, plotting her return.

Caesar komt de schuld innen en Cleopatra bereidt haar terugkeer voor.

Title of movie comes onto screen: Cleopatra

Important notice it here says: based on the book 'memoirs of Cleopatra' by Margaret George.
(Scene of Caesar riding into Alexandria)

Rufio: Welcome to Alexandria, Caesar.

Welkom in Alexandrië, Caesar.

King Ptolemy awaits you.

Koning Ptolemaeus verwacht u.

Caesar: How old are you?

How oud ben je?

How old are you?

Pothinus: Old enough to rule, Caesar.

Hoe oud ben je?

-Oud genoeg om te regeren, Caesar.

Ptolemy: Twelve.

Twaalf.

Caesar: Twelve. Ah.

Arsinoe: I am old enough to rule.

Ik ben oud genoeg om te regeren.

Caesar: And you are?

Arsinoe: I am Arsinoe, queen of Egypt.

En jij bent...

-Arsinoe, koningin van Egypte.

Caesar: Not according to your father.

Arsinoe: My father is dead.

Je vader bestrijdt dit.

-Hij is dood.

Caesar: But he paid his debts to Rome, Arsinoe.

Maar hij heeft wel z'n schulden aan Rome afbetaald.

Pothinus: Caesar, if I may explain...

Laat het me uitleggen.

Caesar: Who is this man?

Rufio: Pothinus, the king's prime minister.

Wie is deze man?

-Pothinus, de minister-president.

Caesar: Later.

Straks.

Now, where is your eldest sister?

Pothinus: Cleopatra has left the country.

Waar is je oudste zus?

-Cleopatra is het land uit.

Caesar: Yes.

Rufio: Do you have our money?

Hebben jullie ons geld?

Pothinus: Cleopatra's scheming has brought our country to its knees.

Door Cleopatra zit ons land financieel aan de grond.

Under the present circumstances unfortunately we are unable to... pay our debt to Rome.

We zijn momenteel helaas niet in staat onze schulden aan Rome af te betalen.

Caesar: That is no problem. I'll simply take it.

Dat is geen problem. Ik neem gewoon wat ik nodig heb.

Pothinus: Great Caesar...

Caesar: Go on.

Ga verder.

Pothinus: If you were to support Arsinoe as queen...

Als u Arsinoe erkent als onze koningin...

Arsinoe: I will ensure the peace and prosperity of this nation.

Ik waarborg de vrede en welvaart in dit land.

Pothinus: Caesar...

Rufio: Where is your army?

Waar is jullie leger?

Pothinus: Pelusium.

In Pelusium.

Caesar: Ah. Defending Egypt from Cleopatra.

Om Egypte te beschermen tegen Cleopatra.

She must be very dangerous to you.

Ze vormt kennelijk een grote bedreiging.

I'd like to meet this girl that calls herself the goddess.

Ik wil haar wel eens ontmoeten. Ze noemt zichzelf godin.

Olympos: Come with me

Jehosheba: Who are you?

Kom mee.

-Wie ben jij?

Olympos: I am Olympos, the queen's physician. Quickly.

Olympus, de lijfarts van de koningin.

Mardian: Olympos, this woman... she's a whore!

Olympos: So I'm told, Mardian.

Die vrouw is een hoer.

-Ik weet het, Mardian.

Cleopatra: Come.

Kom.

What is your name?

Jehosheba: Jehosheba, your majesty.

Hoe heet je?

-Jehosheba, majesteit.

Cleopatra: I'm told... you're the most accomplished courtesan of Ashkelon.

Je schijnt de beste courtesane van Ashkelon te zijn.

I want a man to fall in love with me.

Ik wil dat een man verliefd op me wordt.

Jehosheba: I see.

Op die manier.

But there's so much to tell.

Daar kan ik u uitgebreid over vertellen.

Cleopatra: Is there an art to it? To... making love?

Valt het te leren? Het bedrijven van de liefde?

Jehosheba: Oh yes...

Nou en of.

Men like to be touched.

Mannen worden graag aangeraakt.

But every man is different.

Maar iedere man is weer anders.

Cleopatra: This man is a conqueror.

Deze man is een veroveraar.

Jehosheba: Such a man is easy to take to bed.

Zo'n man is makkelijk te verleiden...

But it's harder to hold his interest. You must always make him believe,
maar niet makkelijk vast te houden. Probeer hem ervan te overtuigen...

no matter how much you have given him, there is still more to conquer.
dat er nog veel te veroveren valt. Hoeveel u hem ook gegeven heeft.

Caesar: Remarkable isn't it?

Rufio: It is indeed.

Heel bijzonder.

-Zeg dat wel.

Caesar: They say you can see the beam 35 miles out to sea.

Het licht reikt wel 55 kilometer ver.

What news on Ptolemy's army?

Rufio: They haven't moved. Still at the border, guarding against Cleopatra.

Waar is het leger van Ptolemaeus?

-Nog steeds bij de grens.

Caesar: How many men?

Rufio: Twenty thousand.

Aantal manschappen?

-20.000

Caesar: If they turn on us, we'll be outnumbered five to one.

Dan zijn ze dus veruit in de meerderheid.

Unibarbus: Hail Caesar

Caesar: Unibarbus

Unibarbus: We've loaded six ships with grain.

We hebben zes schepen volgeladen met graan.

Caesar: Good. That will be enough to cover Ptolemy's debt to us for the moment. We don't want the people to starve.

Voorlopig genoeg om Ptolemaeus' schuld mee af te betalen.

Unibarbus: Most of the grain has been taken by the royal army for its war against Cleopatra.

What's left, is being plundered.

Het graan is door het leger geconfisqueerd. De rest wordt geplunderd.

Caesar: Bring me the royal store master.

Stuur de koninklijke magazijnmeester.

Store master: Mighty Caesar, you must believe me. I had no part in stealing that grain!

Ik zweer het. Ik heb niks te maken met de diefstal van het graan.

Caesar: Ugh. Execute him.

Executeer hem.

Store master: No! no! wait! I can return it. I can... It was Pothinus! It was Pothinus!

Niet doen. Ik smEEK het. Ik zal het teruggeven. Pothinus zat erachter.

Rufio: Pothinus. He's probably selling it to our enemies in the east.

Pothinus verkoopt het aan het oosten.

Caesar: Pity one can't castrate a eunuch, hmm?

Jammer dat 'n eunuch niet gecastreerd kan worden.

Loud noise in background. Someone yelling: what's going on?

Wat is hier aan de hand?

Store master: Do something! (keeps yelling to let him go)

Doe iets.

Guard: Sorry imperator but this man says he has a gift for you.

Deze man beweert een cadeau voor u te hebben.

Mardian: Beautiful rug, sire.

Guard: From queen Cleopatra.

Een prachtig kleed.

Van Cleopatra²⁴.

Caesar: From Cleopatra? Leave it there.

Cleopatra? Laat maar liggen.

Mardian: You have not examined it yet.

Caesar: Tomorrow.

U kijkt er niet eens naar.

-Dat komt morgen wel.

Mardian: Your majesty, I mean, sire... queen Cleopatra insisted I would unroll it in your presence at once.

Koningin Cleopatra stond erop dat ik het u in uw aanwezigheid zou tonen.

Caesar: Then do so.

Doe dat dan maar.

How many men do we have guarding the harbour?

Unibarbus: Two sentries.

Hoeveel manschappen in de haven?

-Tweehonderd.

Caesar: Triple them. We mustn't lose control of the port.

Verdubbel dat. We moeten de haven behouden.

We'll place them here, here...

Positioneer ze op deze plek en op deze.

(mutters in the background as Cleopatra unrolls from carpet)

You're very young to be a goddess.

Je bent erg jong voor een godin.

Cleopatra: I am the daughter of Isis.

Ik ben de dochter van Isis.

Caesar: Cleopatra.

Cleopatra.

Cleopatra: Caesar.

Caesar.

SCENE TWO

²⁴ The missing *kastlijn* is copied from the subtitles

Caesar: And what brings you to Caesar?

Wat brengt je bij mij?

Cleopatra: My father was a loyal ally to Rome, and it was me he crowned before he died.

M'n vader was Rome trouw. Hij liet mij tot koningin kronen.

I am the true ruler of Egypt.

Caesar: Your sister thinks differently.

Ik ben de rechtmatige troonopvolger.

-Je zus denkt er anders over.

Cleopatra: Arsinoe is a liar.

Caesar: And young Ptolemy?

Arsinoe is een leugenaarster.

-En Ptolemaeus?

Cleopatra: A witless boy who's being manipulated by a deceitful regent.

Een dom jochie dat gemanipuleerd wordt door een valse regent.

It's in your interest to set things right.

Jij moet de zaak recht zetten.

Caesar: And why should I choose you over them.

Cleopatra: I am my father's successor.

Waarom zou ik jouw kant kiezen?

-Omdat ik de troonopvolger ben.

The people know this, they will support me.

Het volk weet dat en zal me steunen.

Caesar: The people. The people would be quite happy to see you and every last member of this dynasty fed to the crocodiles of the Nile.

Het volk zal niet rouwen als jullie aan de krokodillen gevoerd worden.

I'm tired and I'm sure you must be too.

Ik ben moe. Jij vast ook.

You should go to bed now.

Je kunt maar beter gaan slapen.

Cleopatra: Where?

Waar?

Once it's known I'm in the palace my family will have me killed.

Als bekend wordt dat ik in het paleis ben, loopt m'n leven gevaar.

There is only one bed that is safe for me.

Ik ben maar in één bed veilig:

Yours.

Het jouwe.

Caesar: I don't think that would be prudent.

Dat lijkt me niet zo verstandig.

Cleopatra: Caesar is not known for his prudence,

Caesar staat niet bekend om zijn voorzichtigheid...

but for his boldness.

maar om z'n moed.

Caesar: This is not necessary.

Dit is niet nodig.

It will not affect my power of decision.

Het zal geen invloed hebben op m'n besluit.

I never...

Ik raak nooit...

touch a woman who does not wish me to.

een vrouw tegen haar wil aan.

Cleopatra: Nor will you tonight.

Dat zal ook nu niet gebeuren.

Caesar: You're trembling.

Je trilt.

Are you afraid of me?

Ben je bang voor me?

Cleopatra: No. I fear no one.

Ik ben voor niemand bang.

Caesar: You've never done this before, have you?

Je hebt dit nog nooit eerder gedaan, hè?

Who are you, Cleopatra?

Wie ben je, Cleopatra?

Are you someone I can trust?

Ben je te vertrouwen?

Cleopatra: I am Egypt.

Ik ben Egypte.

And Egypt is yours.

En Egypte behoort jou toe.

For one night only.

Voor deze ene nacht.

Caesar: We must take immediate steps to restore the people's confidence in their leaders or Egypt will plunge into anarchy.

We moeten het vertrouwen van het volk in hun leiders onmiddellijk herstellen.

Agreed?

Pothinus: Certainly.

Zijn jullie het daar mee eens?

-Zeker.

And what better way to achieve this stability than to for Caesar to proclaim Arsinoe and Ptolemy...

Geen betere manier om dat te bereiken dan door Arsinoe en Ptolemaeus...

Arsinoe: What is she doing here?

Caesar: She came to see me last night. We had an interesting conversation.

Wat doet zij hier?

-We hebben 'n goed gesprek gehad.

Arsinoe: I'm surprised the Great Caesar would discuss anything with Egypt's enemy.

Het verbaast me dat u zich met Egypte's vijand inlaat.

Cleopatra: He was eager to learn the truth. How you and Pothinus conspired to get rid of me.

Ik heb hem verteld hoe jij en Pothinus tegen mij samenzweerden.

How you poisoned our brother's thoughts against me.

Hoe je m'n broer tegen mij hebt opgezet.

Arsinoe: Poisoned his thoughts? There was no need for that. Even a mere boy could see what a treacherous, scheming...

Dat was niet nodig. Zelfs hij zag in wat een vals kreng jij...

Cleopatra: You are the one that has betrayed...

Caesar: Silence! Both of you.

Hou jullie mond. Allebei.

You have two very high-spirited sisters.

Je hebt twee temperamentvolle zusters.

Pothinus: Caesar... if you would allow me...

Caesar, sta mij toe...

Caesar: Young Ptolemy, as long as your late father continued to pay his debts to Rome,
Ptolemaeus, zolang je vader z'n schulden aan ons betaalde...

Rome always respected Egypt's sovereignty.

hebben wij de soevereiniteit van Egypte gerespecteerd.

You will continue to rule as king, with your sister... Cleopatra as queen.

Jij blijft aan de macht, met je zus Cleopatra als koningin aan je zijde.

Arsinoe: This is outrageous!

Dit is waanzin.

Caesar: Furthermore, I have decided that you and Cleopatra

Verder heb ik besloten dat jij en Cleopatra...

will marry.

in het huwelijk zullen treden.

Cleopatra: Never. I will not marry a child.

Nooit. Ik weiger met een kind te trouwen.

Caesar: You are an Egyptian princess. According to ancient Egyptian tradition, royal incest between brother and sister is quite acceptable.

In Egypte is koninklijke incest tussen broer en zus toegestaan.

However distasteful inbreeding may seem to us.

Hoe weerzinwekkend inteelt verder ook mag zijn.

In this case it will serve its purpose and preserve the unity of Egypt.

In dit geval dient het om de eenheid van Egypte te waarborgen.

Cleopatra: Don't pretend you care about Egypt.

Caesar: I care very much about Egypt. Egypt is a source of great wealth.

Alsof jij iets om Egypte geeft.

-Egypte is 'n grote bron van inkomsten.

I will not have you bankrupt the country in a civil war.

Een burgeroorlog mag 't land niet te gronde richten.

Arsinoe: What about me?

En ik dan?

Caesar: You can have Cyprus. I'll restore it to the House of Ptolemy.

Jij krijgt Cyprus. Ik wijs het toe aan het Huis van Ptolemaeus.

Arsinoe: Cyprus? It's not enough.

Pothinus: Caesar... May I ask...

Daar neem ik geen genoegen me.

-Mag ik vragen...

Caesar: Pothinus. Your services to the king will be rewarded. That will be all.

Jouw diensten zullen beloond worden, Pothinus. Dat was het.

Queen Cleopatra, you may stay.

Koningin Cleopatra, u blijft hier.

Cleopatra: How could you do that?

Hoe kon je.

Caesar: I just made you queen of Egypt.

Ik heb je net koningin van Egypte gemaakt.

Cleopatra: Am I supposed to thank you? Hmm?

Moet ik daar blij mee zijn?

Caesar: Understand I didn't do this out of curtesy and certainly not out of infatuation.

Ik doe dit niet uit beleefdheid. En zeker niet uit verliefdheid.

I expect you to bring order to this country and pay your debts to Rome.

Ik verwacht dat je orde op zaken stelt en je schulden betaalt.

I am simply ensuring the future of my investment.

Ik stel de toekomst van mijn investering zeker.

And the sooner I can get out of this viper's nest, the better.

Hoe eerder ik uit dit wespennest weg kan, hoe beter.

Cleopatra: Viper's nest? Ha! You made it so

Caesar: I made it so?

Je hebt het hier zelf naar gemaakt.

-Ik?

Cleopatra: Yes, you with your Roman greed and arrogance.

Met je Romeinse hebzucht en arrogantie.

Blackmailing my father year after year, forcing him to buy peace with Rome.

Je chanteerde m'n vader en dwong hem om vrede met Rome te sluiten.

If I would have been ruler, you would have had war instead!

Als ik toen aan de macht was geweest, was het tot een oorlog gekomen.

Caesar: And you'd have lost everything.

En was je alles kwijt geraakt.

Learn to be a queen.

Cleopatra: I am a queen!

Gedraag je als een koningin

-Ik ben koningin.

Caesar: No you are not. Not yet. You must learn to think like a queen.

Nog niet. Je moet leren denken als een koningin.

Strategically.

Strategisch.

And you will start by accepting the joined monarchy with Ptolemy,

Deel de troon met Ptolemaeus.

so we can demobilise his army.

Alleen zo kunnen we z'n leger demobiliseren.

SCENE THREE

Caesar: My friends, let us all wear the garlands of gladness in celebration.

Beste vrienden, laten we uiting geven aan onze gevoelens van blijdschap.

Today king Ptolemy and queen Cleopatra

Vandaag hebben Ptolemaeus en Cleopatra...

have consented to live in harmony as man and wife,

elkaar het ja-woord gegeven. Ze leven nu als man en vrouw...

and rule as one.

en delen samen de troon.

With peace and friendship now restored amongst the royal household, there is no longer need for show of arms.

Nu de vrede teruggekeerd is, is wapengekletter overbodig geworden.

It gives me great pleasure

Met veel genoegen...

to honour and to entrust our most respected friend Pothinus

vertrouw ik onze waarde vriend Pothinus de taak toe...

with the task of carrying this great news most urgently to Pelusium, there to disband the royal army

om de in Pelusium gestationeerde troepen te laten inrukken...

and bring the soldiers home. In peace.

en onze soldaten in vrede naar huis te laten terugkeren.

Caesar's personal escort awaits you.

Je wordt begeleid door m'n persoonlijke escorte.

Cleopatra: Pothinus cannot be trusted!

Pothinus is niet te vertrouwen.

If you send him to Pelusium, he will take control of the army for his own purposes.

Eenmaal in Pelusium zal hij het leger voor z'n karretje spannen.

Caesar: Hmm. Walk with me.

Loop even met me mee.

Sometimes it's necessary to strike first, Cleopatra.

Soms is het beter om de zaken voor te zijn.

Cleopatra: It's well you did so.

Caesar: You're not shocked?

Je hebt gelijk.

-Ben je niet gechoqueerd?

Cleopatra: Shocked? Hm. Such things as this aren't strange to me.

Een dergelijke aanpak is mij niet vreemd.

Caesar: Open the negotiations with the Egyptian generals. Send them his head.

Start de onderhandelingen. Stuur de legerleiding z'n hoofd.

Guard: Your majesty, I was not expecting to see you.

Majesteit. Ik verwachtte u niet.

Arsinoe: You idiot! Why did you let Cleopatra get past you?

Idioot. Waarom heb je Cleopatra laten ontkomen?

Alert your warships to set sail for Alexandria. We march at first light. Come on.

Stuur de oorlogsvloot naar Alexandrië. We vertrekken morgenvroeg.

Rufio: Caesar! Caesar!

Caesar: What is it?

Wat is er?

Rufio: Forgive me, emperor. Arsinoe is gone, Ptolemy too. They've both vanished from the city.

Vergeef me, Keizer. Arsinoe en Ptolemaeus zijn verdwenen.

Caesar: They've gone to Pelusium.

Cleopatra: To Ptolemy's army, to drive us both out of Alexandria.

Ze zijn naar Pelusium.

-Ze gaan ons uit Alexandrië verdrijven.

Caesar: Assemble my staff at once.

Roep m'n staf bijeen.

Ahenobarbus: We must defend here, here and here. I'll need more men.

Cornelius: Reinforcements are days away.

Ik heb meer manschappen nodig.

-Het duurt dagen voor ze hier zijn.

Ahenobarbus: We must hold the harbour. Otherwise the enemy will smash our fleet.

We moeten de haven behouden. Anders gaat onze vloot eraan.

Rufio: Caesar! The Egyptians are on the march. They will attack by land and sea.

Ze gaan ons aanvallen op land en vanaf het water.

Ahenobarbus: The enemy's numbers are too great. We cannot hold. We will lose all.

Ze zijn met veel meer dan wij. We zullen alles kwijtraken.

Caesar: Abandon the harbour. We let them into the city.

Verlaat de haven. Laat ze de stad in.

Cornelius: But there is no way out. If we lose, you lose your empire.

Als we verliezen, raakt u uw rijk kwijt.

Rufio: This battle does not have to be fought. Return to Rome, Caesar, you have no choice.

Deze strijd is onnodig. Keer terug naar Rome. U hebt geen keuze.

Cleopatra: No. If we fight within the walls of the city, we can trap them.

Eenmaal in de stad, lokken we ze in de val.

All streets lead to the palace square. Destroy them there, Caesar.

Alle straten leiden naar 't plein voor het paleis. Vernietig ze daar, Caesar.

Caesar: You read my mind, Cleopatra.

Ik dacht precies hetzelfde.

There is always choice, Rufio. We will fight them in the streets and when victory is within the palm of their hands,

Er is altijd een keus. Als ze denken dat ze de overwinning binnen hebben...

we will strike with all our might.

slaan we genadeloos toe.

My countrymen, you and I have risked it all before and won!

Landgenoten, we hebben eerder dit soort gevechten gewonnen.

Now we raise the stakes. The prize is Egypt.

Maar dit keer verhogen we de inzet. Egypte staat op het spel.

Fight scene. Commands are shouted such as 'release'

Caesar: Cornelius.

Cornelius.

Let them in.

Laat ze binnen.

Cornelius: Let them in! Let them into the city!

Laat ze de stad in.

Caesar: Charge!

Stop those horses!

Hou die ruiters tegen.

Cleopatra: Rufio. Rufio, those flames! That's my library burning!

Rufio, zie je die vlammen daar? M'n bibliotheek staat in brand.

I have to do something.

Rufio: No, your majesty! It's too dangerous.

Ik moet ingrijpen.

-Nee, dat is te gevaarlijk.

Someone: Make aim, release.

Rufio: Rebel horsemen have broken through. We must find somewhere safe, your majesty.

De ruiters zijn doorgedrongen tot het paleis. We moeten hier weg.

Your majesty!

Majesteit.

Your majesty, your majesty. Are you hurt? Forgive me your majesty, I cannot let you leave the palace.

Bent u gewond? Vergeef me, maar u mag hier niet weg.

Cleopatra: You must help me, Rufio. Our greatest treasure is burning.

Help me. Onze grootste schat staat in brand.

Caesar: Forward!

Voorwaarts.

Push them out the gates.

.

Arsinoe: Go back! Go back!

Ga terug.

Fight for your queen! Fight for your queen!

Vecht voor jullie koningin.

Caesar: Victory!

We hebben gewonnen.

Caesar: Where is she?

Waar is ze?

Someone: Caesar!

SCENE FOUR

Cleopatra: There.

Caesar: I'm sorry about your library.

Het spijt me van je bibliotheek.

Cleopatra: Half of it is gone. Half of the world's knowledge.

De helft is verwoest. De helft van alle kennis is verloren gegaan.

You'll have a scar here.

Caesar: It's nothing.

Je zult een litteken houden.

-Geeft niks.

I lost 700 men today. Won my greatest victory.

Ik heb vandaag 700 soldaten verloren. Maar dit was m'n grootste zege ooit.

Cleopatra: What about Arsinoe and Ptolemy?

Caesar: We haven't found them yet.

Waar zijn Arsinoe en Ptolemaeus?

-Ze zijn voortvluchtig.

They won't get far.

Ze zullen niet ver komen.

Cleopatra: Then it's not over yet.

Dan is de strijd nog niet voorbij.

Chasing in chariot scene.

Arsinoe: Go!

Sneller.

Ptolemy: Go faster! Come on!

Sneller. Vooruit.

Arsinoe: Faster!

Harder. Kom op.

Go! Go!

Guard: Surrender!

Geef je over.

Arsinoe: No!

Soldier: Oh, Ptolemy is dead.

Ptolemaeus is dood.

Caesar: You are now the sole ruler of Egypt. What do you intend to do?

Je bent nu alleenheerser over Egypte. Wat zijn je plannen?

Cleopatra: I will unite this land and bring prosperity back to my country.

Ik zal dit land herenigen en de welvaart laten wederkeren.

Egypt's debt to Caesar will be paid.

Egypte's schuld aan Caesar zal worden afbetaald.

Abundantly.

Met rente.

Where is Arsinoe?

Waar is Arsinoe?

Caesar: We have taken her prisoner.

Ik heb haar gevangen laten zetten.

Cleopatra: And?

En?

You had my brother killed. Why haven't you killed her?

Je hebt m'n broer laten ombrengen. Waarom haar niet?

You are going to keep her, aren't you? And use her against me!

Je wilt haar in leven houden en haar tegen me gebruiken.

Caesar: Arsinoe is valuable to me.

Cleopatra: She's mine.

Arsinoe is van grote waarde voor me.

-Ze hoor mij toe.

Caesar: No.

Charmian: Your majesty. Your majesty.

Majesteit?

Cleopatra: Where is she?

Guard: I'm sorry, your majesty. My orders are to allow no visitors.

Waar is ze?

-Ik mag niemand binnenlaten.

Cleopatra: I am the queen of Egypt and you are in my palace. Now step aside.

Ik ben de koningin van Egypte. Je bevindt je in mijn paleis. Opzij.

Arsinoe: Are you going to kill me now?

Cleopatra: Not just yet.

Ga je me vermoorden?

-Nog niet.

Tell me, Arsinoe, do you grieve for our poor brother?

Arsinoe: Do you? He was your enemy as I am.

Rouw je om onze arme broer?

-Hij was jouw vijand, net als ik.

Cleopatra: You made him so.

Arsinoe: I was only trying to protect him from you.

Dat heb jij hem gemaakt.

-Ik beschermde hem.

You who would do anything to guarantee your power. Even turn yourself into Caesar's whore.

Je doet alles voor macht. Je speelt zelf voor Caesars hoer.

Cleopatra: I am not his whore! I am his conqueror.

Arsinoe: You've given away our kingdom.

Niet z'n hoer, maar z'n veroveraar.

-Je hebt ons land weggegeven.

You killed our father.

Cleopatra: That's a lie. You tried to poison his mind, turn him against me.

*Jij hebt onze vader vermoord. Je probeerde hem tegen me op te zetten.*²⁵

And when he wouldn't listen, you poisoned his body.

En toen dat niet lukte, heb je hem vergiftigd.

You murdered him.

Arsinoe: That's not true. I loved father.

Je hebt hem vermoord.

-Nee, ik hield van hem.

Cleopatra: You don't know what love is. You with all your jealousy and greed, your lust for power.

Jij weet niet wat liefde is. Jaloers en machtsbelust kreng.

You sicken me.

Ik walg van je.

But it will end tonight.

Maar niet lang meer.

Arsinoe: If you kill me, Caesar will turn against you. He will see you for what you really are, a snake and a whore.

Als je me vermoordt, zal Caesar inzien wat een vals kreng je bent.

Do you think Caesar will still want you on the throne of Egypt once he grows tired of you in his bed? Do you?

Denk je nou echt dat hij je nog op de troon wil als hij je beu is in bed?

Caesar's whore! Do you?

Je bent gewoon Caesars hoer.

Caesar: You went against me. Why?

Je hebt tegen mijn wil in gehandeld. Waarom?

Cleopatra: I had to.

Ik moest wel.

Caesar: Is it in your blood? Sisters killing sisters, fathers killing daughters.

Al dat vermoord zit bij jullie in de familie.

Cleopatra: Is Rome so different?

Alsof het er in Rome zo anders aan toe gaat.

It's over now. I put an end to it before my children are born.

Het is nu klaar. M'n kinderen zullen het niet meer zien gebeuren.

²⁵ This is a mistake copied from the subtitles; the first sentence should a different line as it is a different speaker.

Caesar: Never cross me again.

Waag het niet me ooit nog te dwarsbomen.

SCENE FIVE

Caesar: I feel like I'm in paradise.

Het lijkt hier wel het paradijs.

Thank you for bringing me here.

Fijn dat ik met je mee mocht.

Cleopatra: Why did you resist me?

Waarom sribbelde je eerst tegen?

Caesar: Because I'm Roman.

Omdat ik een Romein ben.

Because I hate idleness.

Omdat ik een hekel heb aan nietsdoen.

Because erotic sensuality

Omdat sensualiteit...

is a kind of treason.

een vorm van verraad is.

Cleopatra: And Egypt is conquering Rome, my lord.

Caesar: I don't care.

Egypte verovert Rome.

-Dat kan me niet schelen.

Cleopatra: Do I make you happy?

Maak ik je gelukkig?

Caesar: Yes.

Cleopatra: Look. Egypt's wealth.

Kijk. Egypte's schatten.

Your prize.

Jouw beloning.

With Egypt's bounty you could conquer the east. The whole world.

Met Egypte aan je zijde kun je het oosten veroveren. De hele wereld.

You forget I read your mind.

Ik kan je gedachten lezen.

We'll do it. Together. Egypt and Rome.

Doe het. Samen met mij. Egypte en Rome.

The greatest empire the world has ever known.

Het machtigste rijk ooit.

Caesar: Caesar and Cleopatra!

Cleopatra: A new dynasty!

Caesar en Cleopatra.

-Een nieuw vorstenhuis.

Caesar: I'm pleased to see your ambitions are of such manageable proportions, my queen.

Ik ben blij dat je idealen zo haalbaar zijn, mijn koningin.

Cleopatra: Your queen?

Jouw koningin?

And your Roman wife? What of her?

Caesar: I haven't seen her for years.

En je vrouw in Rome? Hoe zit dat?

-Ik heb haar al jaren niet gezien.

Cleopatra: Has she given you any children?

Heeft ze je kinderen geschonken?

Caesar: I had a daughter, Julia.

Ik had een dochter. Julia.

She died.

Ze is gestorven.

Cleopatra: Look.

Kijk.

(Pyramids of Cheops and the Sphinx are shown)

Caesar: She's glorious.

Ze is prachtig.

Cleopatra: No one knows who made her, or why.

Niemand weet wie haar gemaakt heeft. En waarom.

Caesar: She's a mystery.

Ze is een mysterie.

Just like you.

Net als jij.

Cleopatra: She's guards the tombs of the dead kings. The pyramids.

Ze waakt over de tombes van de dode koningen. De piramides.

Caesar: Forgotten kings.

De vergeten koningen...

Whose only enduring memory is their tombs and this stone god,

die enkel voortleven door hun tombes en deze god...

crumbling and wasting into the desert sands.

opgebouwd uit afbrokkelend gesteente.

How futile.

Hoe zinloos.

A city of the dead.

Een dodenstad.

Cleopatra: Only gods live forever.

Alleen de goden hebben het eeuwige leven.

Caesar: I must return to Rome.

Cleopatra: No, stay with me here in Egypt.

Ik moet terug naar Rome.

-Blijf bij mij.

Caesar: When I am with you I lose myself.

Als ik bij jou ben, verlies ik mezelf.

You've enchanted me, Cleopatra.

Je hebt me in je ban, Cleopatra.

I must return.

Ik moet terug.

Cleopatra: No.

Caesar: I am determined to conquer and rule this world.

Ik ben vastbesloten om de wereld te veroveren.

I will not leave crumbling stone behind, but a new world order

Voor mij geen afbrokkelend gesteente, maar 'n nieuwe wereldorde.

that will change the present and shape the lives of history to come.

Een orde die het heden zal veranderen en de toekomst zal bepalen.

Rufio: King Pharnaces has overrun our province in Pontus. All the Roman citizens there have been killed or castrated.

Koning Pharnaces heeft Pontus bezet. Alle Romeinen zijn dood of gecastreerd.

Caesar: What else?

Ruffio: Marc Antony sent an urgent dispatch from Rome. Your enemies are stirring up the Senate against you, Brutus in particular.

Marcus Antonius laat weten dat Brutus de Senaat tegen je aan het opzetten is.

Caesar: What is he saying now?

Ruffio: That you've lost interest in the affairs of the Republic, preferring a life of luxury in Egypt.

Wat beweert Brutus nou weer?

-Dat je 'n luxe leventje leidt hier.

Caesar: Luxury?! He's right.

Hij heeft gelijk.

Cleopatra: Well?

Nou?

Olympos: You're pregnant.

Cleopatra: Oh I knew it!

U bent zwanger.

-Ik wist het.

Olympos: I thought I gave you something to prevent this from happening.

Cleopatra: Perhaps I wanted this child.

Ik had u toch een middeltje gegeven?

-Misschien wilde ik dit kind wel?

Olympos: Why?

Cleopatra: Oh, because it will be Caesar's!

Waarom?

-Omdat het Caesar z'n kind is.

He will protect this child and Egypt along with it.

Hij zal z'n kind beschermen. En ook Egypte.

Olympos: He'll never be allowed to claim the child.

Hij zal het kind nooit kunnen erkennen.

Rome will not tolerate the mixing of Caesar's blood with that of an eastern queen.

Rome wil niet dat zijn bloed vermengt wordt met het uwe.

Cleopatra: He has already shaken Rome on its foundations. He can do anything he wants. He is a god.

Rome heeft geen macht over hem. Hij kan doen wat hij wil. Hij is een god.

Olympos: I've known you since childhood. Tell me the truth.

Ik ken u al van kinds af aan. Wees eens eerlijk.

Are you plotting strategy or have you fallen in love?

Doet u dit uit strategische overwegingen of bent u verliefd?

Cleopatra: Perhaps there is no difference.

Misschien is er geen verschil.

Olympos: When will you tell him?

Wanneer gaat u het hem vertellen?

Caesar: I'm leaving you three legions. That'll be enough to keep the peace.

Ik laat drie legioenen achter. Genoeg om de vrede te waarborgen.

Now, guard Cleopatra with your life. See that no harm comes to her.

Bescherm Cleopatra met je leven. Zorg dat haar niets overkomt.

And make sure she does no harm to Rome.

Zorg dat zij Rome geen schade toebrengt.

Cleopatra: What are you doing?

Caesar: Leaving my life of luxury.

Wat doe je?

-Ik laat m'n luxe leventje achter me.

Cleopatra: Now?

Caesar: How long do you suggest I wait? I have a war to fight

Nu?

-Ik moet een oorlog uitvechten.

and I have to remind the Roman Senate who's in charge.

Eni k moet de Senaat laten zien wie er de baas is.

Cleopatra: I have to tell you something.

Ik moet je iets vertellen.

Caesar: Well, what is it?

Wat is er?

Cleopatra: I need you here. Egypt needs you.

Ik heb je nodig. Egypte heeft je nodig.

Caesar: Egypt will have to wait.

Egypte zal moeten wachten.

Cleopatra: Well don't you want to protect your investment? I am facing famine, revolt, riots, you...

Ik kamp met hongersnood, rebellie, tumult...

Caesar: You are queen of Egypt, I leave that to you.

Jij bent de koningin van Egypte. Dat moet jij oplossen.

Cleopatra: If you leave me now, you will lose your greatest province. You will lose me.

Als je nu vertrekt, raak je je beste provincie kwijt. Namelijk mij.

Caesar: Cleopatra. I will, I will come back.

Ik kom heus wel weer terug.

The gods are not that cruel, but these things must be done.

Zo wreed zijn de goden niet. Maar ik moet me aan m'n taken wijden.

Look, for a brief moment, you and I were alone in the world.

Korte tijd bestond de wereld alleen uit ons tweeën.

But now that moment is over.

Maar nu is dat voorbij.

Rome must be avenged

Rome moet gewroken worden.

and my power restored.

En m'n macht moet worden hersteld.

Cleopatra: May Isis protect you.

Dat Isis je moge beschermen.

SCENE SIX

Brutus: Now we all know what happened in Pontus.

We weten allemaal wat er in Pontus gebeurd is.

Roman territory invaded.

Romeins grondgebied werd bezet.

Roman legions wiped out.

Romeinse legioenen werden uitgeroeid.

Cassius: Silence!

Casca: Let Brutus speak!

Stilte.

-Laat Brutus uitpraten.

Brutus: Roman women and children slaughtered.

Romeinse vrouwen en kinderen werden vermoord.

And where is the mighty Caesar? Dallying in Egypt,
En waar is de machtige Caesar? Aan het lanterfanten in Egypte.
 with his foreign queen. His absence is an outrage.

Met z'n buitenlandse koningin. Z'n afwezigheid is een schande.

Marc Antony: I object! I object.

Ik protester.

Your disrespect for Caesar is as vile as your seditious chatter.

Je kritiek op Caesar is even verachtelijk als je opruiende aard.

How dare you accuse the man who conquered Gaul? Who expanded the reach of the Rome,
 beyond our dreams.

Hoe durf je kritiek te hebben op degene die 't Romeinse Rijk groot maakte.

Brutus: Marc Antony, I would never show disrespect for Caesar's ambitions.

Ik heb geen kritiek op Caesars ambities.

Octavian: But you have never credited his character or his compassion.

Je hebt geen oog voor z'n karakter en z'n compassie.

Brutus: Octavius, Octavius, you love your uncle. I love Caesar.

Octavius, je oom is je erg dierbaar. En Caesar is mij ook dierbaar.

But he is neglecting Rome.

Hij laat Rome links liggen.

He is wasting his time in a useless desert province.

Hij verspilt z'n tijd in een nutteloze woestijn-provincie.

Octavian: I wouldn't call Egypt useless. It is essential to the Roman Empire.

Egypte is anders van groot belang voor het Romeinse Rijk.

Cassius: Caesar has shamed Rome by his adulterous behaviour.

Caesar maakt Rome te schande door z'n relatie met Cleopatra.

Brutus: Thank you, Cassius.

Marc Antony: Lies, lies. Whatever Caesar does, he does for a reason, he does for Rome.

Allemaal leugens. Alles wat Caesar doet, doet hij voor Rome.

Brutus: Marc Antony, how can you ignore his indifference?

Rome laat hem koud, Marcus Antonius.

When his fellow countrymen, his fellow Romans are being butchered.

Hij laat z'n landgenoten immers afslachten.

Marc Antony: Who would strike against Pontus, who will avenge Rome?

Wie zal de opstand in Pontus neerslaan en Rome wreken.

It will not be you and your rhetoric, Brutus. It will be Caesar.

Niet jij en je retoriek, Brutus. Maar Caesar.

Brutus: That's very good, Antony, if we can find him!

Heel goed gezien. Als we hem tenminste kunnen vinden.

Caesar: You have found him.

Jullie hebben hem gevonden.

You were saying, Brutus?

Brutus: The Senate...

Maak je betoog maar af, Brutus.

-Senaat...

welcome home, imperator.

Welkom thuis, keizer.

Mardian: This man slit his brother's throat over a gambling debt.

Deze man heeft z'n broer de keel doorgesneden.

Cleopatra: Execute him.

Executerem.

Mardian: This man was drunk and eh drowned his four young children.

Deze man heeft in een dronken bui z'n vier jonge kinderen verdronken.

Cleopatra: His own children?

Z'n eigen kinderen?

Execution.

Executie.

Rufio: Greetings, exalted queen. I have news for you.

Gegroet, majesteit. Ik heb een bericht voor u.

Cleopatra: Charmian, Iris, quickly! Your hands.

Charmian, Iris. Snel. Voel eens.

He's already got Caesar's strength.

Hij is nu al net zo sterk als Caesar.

Rufio, I hope you've kept your promise.

Heb je je aan je belofte gehouden?

It would displease me greatly if word of this reached Rome.

Ik wil niet dat Caesar hier weet van krijgt.

Rufio: Your secret is safe with me, your majesty.

Uw geheim is veilig bij mij.

I have news, from Caesar.

Ik heb een bericht. Van Caesar.

It's a copy of his senate report.

Het is een kopie van een Senaatsrapport.

Cleopatra: Mardian, he has conquered Pontus.

Hij heeft Pontus veroverd.

Is that one from Caesar?

Is dat ook van Caesar?

Rufio: It's an invitation for you to visit him, in Rome.

Een uitnodiging om hem in Rome te komen opzoeken.

Cleopatra: It's not even signed by him, it's from one of his aids.

Het is geschreven voor een van z'n assistenten.

It's more like he summons.

Ik word min of meer ontboden.

He wants my attendance when he celebrates his victory.

Hij wil dat ik kom als hij z'n overwinning viert.

Why hasn't he written to me himself?

Waarom heeft hij niet zelf geschreven?

Rufio: Well he does have the whole world on his mind, your majesty. Perhaps it was not convenient for him to write you.

Hij heeft nogal veel aan z'n hoofd. Misschien kwam het hem niet uit.

Cleopatra: Not convenient?

Kwam het hem niet uit?

Perhaps it is not convenient for me to leave Egypt.

Misschien komt het mij niet uit om Egypte te verlaten.

Tell his aid

Zeg maar tegen z'n assistent...

I'll decline his invitation.

dat ik z'n uitnodiging heb afgeslagen.

Rufio: I beg your pardon?

Pardon?

Cleopatra: I am the queen of Egypt.

Ik ben de koningin van Egypte.

I go only where I want and when it pleases me to do so.

Ik ga en sta waar ik wil en wanneer dat mij uitkomt.

You may be excused, Rufio.

Je kunt gaan, Rufio.

Next case.

Volgende zaak.

Mardian: This man assaulted a Roman officer while breaking into a granary.

Deze man beledigde 'n Romeins officier toen hij inbrak in een graanschuur.

Cleopatra: Exec... did you say he attacked a Roman officer?

Een Romeins officier, zei jij?

Mardian: Yes.

Cleopatra: What is your name?

Guevarius: Guevarius.

Hoe heet je?

-Guevarius.

Cleopatra: Why did you steal my grain?

Waarom heb je m'n graan gestolen?

Guevarius: Have you failed to notice it? Your people are starving. Are you blind?

Uw volk komt om van de honger. Bent u soms blind?

No wonder the people hate you. They are your children but you care nothing for them.

Geen wonder dat het volk u haat. U geeft geen zier om ze.

You give them nothing but fear. Well I'm not afraid of you, queen Cleopatra.

Het volk leeft in angst voor u. Maar ik ben niet bang, koningin Cleopatra.

Cleopatra: Set him free.

Rufio: Pardon my intrusion, your majesty,

Laat hem vrij.

-Neem me niet kwalijk, majesteit...

this man assaulted a Roman soldier and it's therefore a Roman matter.

maar deze zaak valt onder de jurisdictie van Rome.

Cleopatra: Then why was his death warrant brought to me for my approval?

Waarom moest ik dan z'n doodvonnis goedkeuren?

Rufio: That was a courtesy.

Dat was puur uit beleefdheid.

Cleopatra: Nevertheless he had cause.

Hij had gegronde redenen voor z'n gedrag.

Release him at once.

Stel hem onmiddellijk in vrijheid.

Cleopatra: The granary is full, is it not?

Mardian: To the brim, your majesty.

De graanschuur zit vol?

-Tot aan de nok.

Cleopatra: It's full yet the people are starving.

En toch lijdt het volk honger.

Mardian: It's being reserved for export to Rome, your majesty.

Het graan is gereserveerd voor Rome.

Cleopatra: My father's eternal debt to Caesar.

M'n vaders eeuwige schuld aan Caesar.

It's time to put a stop to it.

Daar moet een eind aan komen.

Mardian: No, your majesty, no.

Rufio: Your majesty, come away from here. Return to the palace and wait there. I'll handle this.

Gaat u maar terug naar het paleis en wacht daar af. Ik regel dit wel.

Cleopatra: Wait for what? Another civil war?

Waar moet ik op wachten? Een burgeroorlog?

Rufio: I can't protect you here.

Ik kan uw veiligheid niet waarborgen hier.

Cleopatra: Open it.

Open de deur.

My grain is the people's grain, not the Romans'. Come, take it.

M'n graan behoort het volk toe, niet de Romeinen. Neem maar.

Some man: If we take it, they'll kill us.

Cleopatra: In the name of my unborn child,

Als we dat doen, worden we vermoord.

-In de naam van m'n ongeboren kind...

no Roman shall touch a single grain until the people of Egypt are fed.

beloof ik dat geen Romein 'n korrel krijgt voor m'n volk gegeten heeft.

Commander, withdraw your men.

Bevelhebber, laat uw mannen inrukken.

(with a measure of grain) Take it. It's yours.

Neem dan. Het behoort jullie toe.

Trust me, I'm not your enemy. Take it.

Jullie kunnen me vertrouwen. Neem aan.

(falls into the grain) Send for the midwives.

Laat de vroedvrouwen komen.

Oh Isis.

Midwife: Breathe deeply.

Adem diep in.

Good, good, it's alright, push. (keeps repeating push) It's coming!

Persen.

Cleopatra: Where is he?

Waar is hij?

Bring him to me.

Geef hem eens.

Olympos: He's small, but strong.

Hij is klein, maar sterk.

Mardian: What will you call him?

Hoe gaat u hem noemen?

Cleopatra: Ptolemy Caesar.

Ptolemaeus Caesar.

Olympos: What?

Mardian: You can't call him that, not without Caesar's permission.

U kunt hem zo niet noemen zonder Caesars toestemming.

Cleopatra: I'll name him whatever I chose.

Mardian: That's a dangerous fantasy.

Ik bepaal zelf z'n naam wel.

-Dat is erg gevaarlijk.

Caesar cannot even acknowledge him as his own son, much less proclaim him as heir.

Caesar kan hem niet erkennen. Laat staan uitroepen tot z'n erfgenaam.

Olympos: My dearest queen, you are forcing the hand of the most powerful man in the world.

U daagt hierdoor de machtigste man op aarde uit.

Cleopatra: Are there many people out there?

Mardian: All of Egypt.

Zijn er veel mensen buiten?

-Het hele Egyptische volk.

Olympos: What are you doing? You have just given birth.

Wat doet u? U bent net bevallen.

Cleopatra: My people need to see me.

M'n volk wil me zien.

Here is the prince of Egypt.

Dit is de prins van Egypte.

Here is the son of Caesar.

Dit is de zoon van Caesar.

Ptolemy Caesar.

Ptolemaeus Caesar.

I shall present him to his father.

Ik ga hem aan z'n vader tonen.

I shall go to Rome!

Ik ga naar Rome.

SCENE SEVEN

Cleopatra: It's Caesar!

Daar heb je Caesar.

Marc Antony: Queen Cleopatra?

Koningin Cleopatra?

Your highness?

Hoogheid?

Hello?

Cleopatra: Who are you?

Marc Antony: I'm Marc Antony,

Wie ben je?

-Marcus Antonius.

the emperor's master of horse. I apologise for Caesar not being able to greet you personally,

Ritmeester van de keizer. Caesar kon helaas niet zelf komen.

but there is delicate business in Rome that he must attend to.

Hij moest zaken afhandelen in Rome.

He begged me to reassure you of his esteem and affection for your royal person.

Hij voeg me om zijn respect en genegenheid over te brengen.

Especially the affection.

Vooral de genegenheid.

Cleopatra: Wait for me outside, horse master.

Wacht buiten maar op me, ritmeester.

Put the baby in a separate litter, kept well out of sight. Go.

Vervoer de baby in een aparte draagkoets. Hou hem uit het zicht.

Marc Antony: So how do you like our fine country?

Wat vindt u van ons land?

But it must be hard to see from inside there.

Wat u er tenminste van ziet, vanuit uw koets.

Smell that pine in the air? It's invigorating isn't it?

Ruikt u de pijnbomen? Heerlijk, nietwaar?

Now I used to hunt here as a boy.

Cleopatra: What exactly does it mean: master of the horse?

Als kind kwam ik hier vaak jagen.

-Wat houdt dat in, ritmeester?

Marc Antony: Means that I serve Caesar, that I have his trust and his friendship.

Het houdt in dat ik Caesar dien. Dat ik z'n vertrouwen geniet.

Cleopatra: Then you're his servant.

Marc Antony: No, I'm a commander in... his army.

Je bent dus z'n dienaar.

-Nee, ik ben bevelhebber in z'n leger.

Marc Antony: Caesar's villa is yours to use for as long as you like.

U kunt in Caesars villa verblijven zolang u wilt.

Cleopatra: Where does he live with his wife?

Marc Antony: At a principal house he has in the city, near the temple of Vesta in the Forum.

Waar wonen hij en z'n vrouw?

-In de stad. Nabij het Forum.

But this is the house he prefers. Understandably, because it has this: a view.

Maar hij verkiest dit huis. Zeer begrijpelijk, gezien het uitzicht.

Cleopatra: It looks so peaceful.

Het ziet er zo vredig uit.

Marc Antony: Peaceful as a sleeping wolf.

Zo vredig als een slapende wolf.

It's a dangerous place right now, especially for Caesar.

Cleopatra: What do you mean?

Rome is gevaarlijk. Zeker voor Caesar.

-Hoe bedoel je?

Marc Antony: The more powerful he grows, the more vulnerable he becomes.

Hoe meer macht hij krijgt, hoe kwetsbaarder hij wordt.

Romans tend to distrust a man who sets himself apart from others.

Romeinen wantrouwen hun machthebbers.

Cleopatra: And you? Do you distrust him?

En jij? Wantrouw jij hem ook?

Marc Antony: Me? No. I love him.

Ik? Nee, ik ben dol op hem.

He is greatness itself.

Hij is grootsheid zelve.

Well, I must be going.

Ik moet ervandoor.

Please communicate anything you should require.

Laat het weten als u iets nodig heeft.

Cleopatra: When will Caesar come to me?

Wanneer kan ik Caesar verwachten?

Marc Antony: He has arranged a welcome reception for you tomorrow at his house, before the triumph parade.

Hij houdt morgen een receptie voor u. Voor de ere-parade.

Until then, majesty.

Tot dan, majesteit.

Cleopatra (to Caesar who sneaks into her bedroom): How dare you send me no letters? How dare you send me your horse master?

Hoe durf je me af te schepen met die ritmeester.

Caesar: What's that?

Wat is dat?

Cleopatra: There's someone I want to introduce to you.

Ik wil je graag aan iemand voorstellen.

Come here, come here my love.

Kom eens hier, schatje.

Caesar: Whose is it?

Cleopatra: His name is Ptolemy Caesar.

Wiens kind is dit?

-Hij heet Ptolemaeus Caesar.

But I've taken to calling him Caesarion.

Maar ik noem hem Caesarian²⁶.

Caesar: He's mine?

Is hij van mij?

You had a child and didn't tell me?

Heb je een kind gekregen zonder me in te lichten?

I never thought I'd have a son!

Nooit gedacht dat ik een zoon zou krijgen.

I can see myself.

Ik kan zien dat hij van mij is.

Cleopatra: Will you tell that to Rome?

Caesar: I cannot claim this child as my own.

Ga je hem ook erkennen?

-Dat is helaas onmogelijk.

Cleopatra: But he is yours.

Maar hij is van jou.

Caesar: Listen to me, when you are in Rome he must remain a secret between us. Promise me.

²⁶ Spelling errors like these are copied from the subtitles.

Het zou Rome kunnen schaden. Hij blijft ons geheim. Beloof je me dat?

Cleopatra, you must promise me. For now.

Cleopatra, je moet het me beloven. Voor nu, tenminste.

Praetor: The queen of Egypt!

De koningin van Egypte.

Caesar: Welcome to Rome, your highness, and to my home.

Welkom in Rome en welkom in m'n huis.

We have all been most anxious to see you.

We hebben uitgekeken naar uw komst.

My wife, Calpurnia.

Dit is mijn vrouw, Calpurnia.

Cleopatra: I am honoured to meet the wife of the great Caesar.

Calpurnia: The honour belongs to me, your majesty.

Wat een genoegen u te leren kennen.

-Het genoegen is geheel mijnerzijds.

Since my husband thinks of you so fondly, how can I not feel the same?

M'n man geeft zo hoog van u op. U moet dus wel bijzonder zijn.

Caesar: My nephew Gaius Octavius and his sister Octavia.

M'n neef, Gaius Octavius, en z'n zuster, Octavia.

You should get to know Octavius, he is the future of Rome.

Octavius zal Rome in de toekomst nog groter maken.

Cleopatra: Is that true, Octavius?

Octavian: It's Caesar's legacy that'll be the future of Rome.

Is dat zo?

-Caesars erfenis zal Rome groot maken.

Brutus: Or it's ruin.

Of de ondergang betekenen.

Caesar: My harshest critic and dearest friend, Marcus Brutus.

M'n grootste tegenstander en goede vriend: Marcus Brutus.

Cleopatra: You express yourself with remarkable freedom, Marcus Brutus.

U neemt geen blad voor de mond, Marcus Brutus.

In Egypt, you would be strangled on the spot.

In Egypte zou dat uw dood betekenen.

Caesar: Ah, it's just Brutus' way.

Brutus: It's the Roman way.

Zo is Brutus.

-Zo zijn de Romeinen.

There are no kings here, your majesty. You see, all men in Rome are equal.

Rome kent geen monarchie. Hier is iedereen gelijk.

And those of us that love the Republic, would like to keep it that way.

En dat willen we graag zou houden.

Calpurnia (referring to parade): Your country has been proven to be rich in plunder for my husband.

Zo te zien heeft m'n man uw land flink geplunderd.

Cleopatra: That's not plunder. Those are gifts I gave freely to Caesar.

Dat zijn geen geplunderde goederen, maar cadeaus voor Caesar.

Calpurnia: Are you sure?

Weet u dat wel zeker?

They're being displayed as spoils of war.

Het komt eerder over als een oorlogsbuit.

Caesar: The queen of Egypt!

De koningin van Egypte.

(crowd booing and shouting things)

Cleopatra: What are they saying?

Wat zeggen ze?

Octavian: I believe they are saying 'Caesar's whore', your majesty.

Ik geloof dat ze 'Caesars hoer' zeggen.

Marc Antony (inaudible mutters)

Caesar: No Brutus, now listen to me. The problem is that our calendar is based upon the moon, which makes the year imprecise.

Luister nou. Onze kalender is gebaseerd op de maan en is dus niet nauwkeurig.

Brutus: Surely you are not suggesting you want to change the calendar, Caesar?

Caesar: I want to improve it!

Wil je soms de kalender veranderen?

-Ik wil 'm verbeteren.

Brutus: And by re-ordering the very days of our lives. Surely that's a province of a god.

Een dergelijke taak is alleen voor goden bestemd.

Praetor: The queen of Egypt.

De koningin van Egypte

Caesar: Time doesn't need your protection, Brutus.

De tijd redt zich wel zonder jouw hulp.

Greetings, queen Cleopatra. We welcome your return.

Gegroet, koningin Cleopatra. Welkom terug.

You must forgive our Roman ways.

Vergeef ons onze grofheid.

Octavian: If the queen thinks so little of our Roman ways, perhaps she should go back to Egypt.

Als die haar niet bevalt gaat ze toch gewoon terug naar Egypte?

Cleopatra: You have enjoyed the spoils of war. Now let me show you Egypt's greatest treasure.

Jullie hebben de oorlogsbuit gezien. Nu toon ik jullie Egypte's grootste schat.

This is your son, Ptolemy Caesar.

Dit is je zoon. Ptolemaeus Caesar.

I lay him at your feet.

Ik leg hem aan je voeten.

Why don't you pick him up?

Pak je hem niet op?

Brutus: That is not Caesar's son. You have no proof of the matter.

Dat is Caesars zoon niet. U kunt niks bewijzen.

Caesar, do not touch him, if you touch him you claim him.

Raak hem niet aan, dat betekent erkenning.

Caesar (picking up the child): This is my son.

Dit is mijn zoon.

His name is

En hij heet...

Ptolemy Caesar.

Ptolemaeus Caesar.

Brutus: Seems you have a rival, Octavius.

Zo te zien heb je een rivaal, Octavius.

Caesar: I underestimated you, Cleopatra. Do you know what you've just done? You forced my hand in my own capital.

Ik heb je onderschat. Je hebt me voor het blok gezet.

Cleopatra: And what am I? A whore to bear your bastard son? I am a queen

Waar zie je me voor aan? Je hoer? Ik ben een koningin.

and Caesarion is your heir.

Caesar: He is my son, Octavius is my heir.

M'n zoon is je opvolger.

-Octavius is m'n opvolger.

Cleopatra: Octavius is not your flesh and blood.

Caesar: He's Roman!

Hij is geen vlees en bloed.

-Hij is Romein.

Cleopatra: I should go back to Egypt where my son will grow up to have real power and fulfil his destiny.

Ik ga terug naar Egypte, waar m'n zoon echte macht zal hebben.

Caesar: If he is allowed to.

Als dat voor hem is weggelegd.

Our son will only fulfil his destiny if Egypt remains free and independent from Rome.

Hij krijgt namelijk alleen macht als Egypte onafhankelijk blijft van Rome.

Now that is in my power. Egypt is only free because I wish it so.

En dat bepaal ik. Want Egypte is onafhankelijk omdat ik 't toesta.

And you remain its queen solely at my pleasure.

En jij bent koningin omdat ik het wil.

Because I fell in love with you.

Omdat ik verliefd op je ben.

Cleopatra: How much do you love me?

Hoeveel hou je van me?

Caesar: I would lose everything rather than lose you.

Ik raak liever alles kwijt dan dat ik jou kwijtraak.

There is danger here to you and our son.

Onze zoon en jij verkeren in gevaar.

I'll send Marc Antony to protect you both. He's the one man I can trust.

Ik stuur Antonius om jullie te beschermen. Hem kan ik vertrouwen.

SCENE EIGHT

Octavian: Caesar.

Caesar: Nephew.

Caesar.

-Neef.

Octavian: I'm very troubled.

Caesar: About what?

Ik maak me zorgen.

-Waarover?

Octavian: The Egyptian queen and that child she's tricked you into claiming as your own.

Die koningin en dat kind dat zogenaamd van jou is.

Caesar: The child is my own, Octavius.

Het is ook van mij.

Octavian: Caesar, Cleopatra is using you to advance her own fortunes. Everyone can see this but you.

Cleopatra gebruikt je om haar macht te behouden. Dat je dat niet inziet.

And now this child.

En nu dat kind.

You have to do something.

Je moet ingrijpen.

Caesar: Do what, Octavius?

Hoe dan?

Octavius: Get rid of him. That child is a threat to you.

Ontdoe je van dat kind. Het vormt 'n bedreiging voor je.

Caesar: My son is no threat to me, Octavius, neither is he to you.

Hij vormt geen bedreiging voor mij. En ook niet voor jou.

You are my heir in Rome. His life is in Egypt.

Jij bent m'n opvolger in Rome. Zijn toekomst ligt in Egypte.

But if you harm one hair on my boy's head, I will finish you.

Als je m'n zoon ook maar een haar krenkt, maak ik je af.

Marc Antony: I beg your pardon. I'll be very careful, I promise.

Neem me niet kwalijk. Ik zal heel voorzichtig zijn.

Cleopatra: You are quite the Dionysian.

Marc Antony: When it suits me, your highness.

Je bent een levensgenieter.

-Soms wel ja.

I've fought hundreds of men in my time, but I must say your presence disarms me.

Ik ben een strijder, maar uw aanwezigheid ontwapent me.

I envy Caesar.

Ik benijd Caesar.

Cleopatra: To fortunate Caesar then!

Marc Antony: Beloved by the gods, to have you as a prize.

Op Caesar dan maar.

-Hij boft maar met u.

Cleopatra: When will he come to me, have you seen him?

Wanneer komt hij? Heb je hem gesproken?

What's the matter?

Wat is er?

Caesarion!

Marc Antony: He's safe.

Hij is ongedeed.

Cleopatra: Come.

Kom maar.

It was Octavius.

Het was Octavius.

Marc Antony: What?

Cleopatra: Octavius is Caesar's heir. It was he who tried to kill Caesarion.

Hij is Caesars opvolger. Hij zit hierachter.

Marc Antony: Go!

Who sent you?

Wie heeft je gestuurd?

Who sent you?

Wie heeft je gestuurd?

SCENE NINE

Crowd: Hail Caesar, hail Caesar (etc).

Caesar: Caesar's fame and his divine capacity for achievement

Caesars faam en z'n goddelijke prestatievermogen...

transcend human experience.

zijn bovenmenselijk.

They are absolute and super human.

Ze zijn absoluut en exceptioneel.

I claim this title as a right.

Ik eigen me deze titel toe als een recht.

As dictator for life, and demi-god,

Als heerser voor het leven en halfgod.

I will crush the rebellion in Spain. I will secure our borders in Syria and Africa

Ik sla de opstand in Spanje neer. Ik stel de grenzen in Afrika zeker...

and encircle the Mediterranean in a ring of iron. Then, my countrymen,

en sluit zuid-Europa af met een stalen cordon. En dan, landgenoten...

we will turn the might of Rome to the east, for the conquest of our greatest enemy

zullen we ons tot het oosten richten en onze grootste vijand verslaan.

and for our greatest prize: Parthia!

Het zal onze grootste verovering ooit worden: Parthia.

The glory of Rome will shine brighter than the sun.

De faam van Rome zal sterker stralen dan de zon.

Hail Caesar.

Heil en voorspoed aan Caesar.

Crowd chanting: hail Caesar.

Caesar: Dictator for life! A king.

Alleenheerser voor het leven. Koning.

Cleopatra: Ha, a king.

Koning.

Oh Caesar, you need to shape yourself free of the pettiness of Roman thought.

Caesar toch. Je moet ophouden met het kleinzielige Romeinse denken.

Claim more not less. Make them honour you as a god.

Zorg dat ze je gaan eren als god.

Caesar: No wonder I love you so much.

Geen wonder dat ik zo van je hou.

I'm going to claim my greatest prize.

Cleopatra: Parthia.

Ik ga m'n grootst overwinning halen.

-Op Parthia.

Caesar: But I need your help. We'll conquer it together, Cleopatra, you and I.

Ik heb je hulp nodig. We veroveren het samen. Jij en ik.

Egypt and Rome as allies, hand in hand.

Egypte en Rome. Bondgenoten. Hand in hand.

Do you dare to realise our great dream?

Durf je deze droom waarheid te laten worden?

Cleopatra: I will always dare, Caesar.

Aan durf zal het mij nooit ontbreken.

But first you must divorce Calpurnia, marry me

Maar eerst moet je van Calpurnia scheiden, met mij trouwen...

and proclaim Caesarion your heir.

En Caesarian tot je opvolger uitroepen.

Caesar: I can't do that. It would finish Rome.

Dat is het einde van 't Romeinse Rijk.

Cleopatra: Well then finish it. Create something new, something greater.

Dan creëer je toch gewoon iets nieuws. Iets wat nog groter is.

Caesar: Caesar is Rome.

Caesar is het Romeinse Rijk.

My ambitions are boundless, Cleopatra. But they are Roman ambitions.

M'n ambities zijn grenzeloos. Maar het blijven Romeinse ambities.

Cleopatra: Then our dream is a lie.

Dan is onze droom een leugen.

I should go back to Egypt where I am a queen and a goddess in my own right,

Ik ga terug naar Egypte, waar ik koningin en godin ben.

and not merely your consort.

Caesar: No. I forbid it. You must stay with me.

En niet alleen jouw partner.

-Ik verbied het je. Je blijft hier.

Cleopatra: You forbid it? Are you giving me orders?

Verbied je het me? Is dat soms een bevel?

Caesar: I didn't mean it like that. I meant it would be to our mutual benefit.

Zo bedoelde ik het niet. Het is beter voor ons beiden als je hier blijft.

Cleopatra: What benefit is it to me? To Egypt?

Wat heb ik er dan aan? Wat heeft Egypte eraan?

If you succeed against Parthia, I will still be Caesar's whore

Ook als jij Parthia verslaat, ben en blijf ik Caesars hoer.

and my son will still be his bastard.

En m'n zoon blijf z'n bastaard.

If you fail, I will have the wrath of Parthia upon my people.

Als je faalt, zal m'n volk daar onder lijden.

Caesar: Caesar will not fail.

Caesar faalt heus niet.

You don't believe me.

Geloof je me niet?

You don't, do you? Answer me.

Cleopatra: Why should I believe anything you say?

Geloof je me niet? Geef antwoord.

-Waarom zou ik je geloven?

Should I believe you live tomorrow, or free my land? Or marry me or be a true father,

Waarom zou ik geloven dat je met me zult trouwen en je 'n vader zal tonen?

when you can't even see your precious heir is trying to murder our son!

Octavius heeft het op onze zoon voorzien.

Caesar: Do not speak against Octavius.

Cleopatra: I will speak. I am a mother.

Geen kwaad woord over Octavius.

-Ik ben een moeder.

I know it in my heart. My child is in danger, our child, the future of Rome.

Ik weet dat m'n kind gevaar loopt. Ons kind. De toekomst van Rome.

Caesar: His future is in Egypt.

Zijn toekomst ligt in Egypte.

Cleopatra: His destiny is greater than that, he joins two worlds as your heir.

Hij is voor grotere dingen bestemd. Hij zal twee werelden verbinden.

Caesar: It cannot be.

Het mag niet zo zijn.

It will not be.

Het zal niet zo zijn.

Cleopatra: Then you are nothing to me. Nothing!

Ik heb helemaal niks aan jou. Helemaal niks.

Caesar. Caesar, where are you going?

Waar ga je heen?

Caesar: Go home, queen Cleopatra.

Ga naar huis, koningin Cleopatra.

Go home to Egypt.

Ga terug naar Egypte.

I will conquer Parthia without you.

Ik verover Parthia wel zonder jou.

Casca: In the sacred space of Rome, a statue to his whore.

Een standbeeld voor z'n hoer. Op deze heilige plek in Rome.

Cassius: It's preposterous.

Het is belachelijk.

Such arrogance.

De arrogantie.

Octavian: Pity.

Jammer.

He used to be strong.

Vroeger was hij sterk.

Now he's ruled by weakness and indecent pleasure.

Nu laat hij zich leiden door zwakheid en genot.

Brutus: He has a son.

Hij heeft een zoon.

He will betray you too, Octavius.

Hij zal ook jou verraden, Octavius.

He listens now only to Cleopatra.

Hij luistert nu alleen naar Cleopatra.

Octavian: What is it you want from me?

Casca: Stand with us, against him.

Wat willen jullie van me?

-Sluit je bij ons aan. Tegen hem.

Brutus: For the good of the Republic, Octavius.

Doe het voor de republiek.

Cassius: For Rome.

Doe het voor Rome.

Octavius: I can never betray Caesar.

Ik zou Caesar nooit kunnen verraden.

But I won't stand against you.

Maar ik zal jullie niet dwarsbomen.

Caesar: The gods seem troubled today.

De goden zijn uit hun doen vandaag.

Conspirators: Caesar.

Casca: Marc Antony, Fulvia requests an immediate audience with you.

Marcus Antonius, Fulvia wil je onmiddellijk spreken.

Marc Antony: Immediately.

Caesar: Go on.

Ga maar.

Brutus, I cannot, will not support this petition.

Ik kan en wil die petitie niet steunen, Brutus.

Marc Antony: Fluvia is not home today.

Fulvia is vandaag niet thuis.

Casca: I'm sure you are mistaken.

Marc Antony: No I'm not.

Je vergist je.

-Helemaal niet.

Caesar: I am Caesar.

Brutus: Do it.

Ik ben Caesar.

-Doe het.

Caesar: Brutus...

Charmian: What's wrong, your majesty?

Cleopatra: Something...

Wat is er aan de hand, majesteit?

-Iets.

Marc Antony: Murderers!

Moordenaars.

Oh you villains.

Schurken.

SCENE TEN (starts part two of the mini-series)

Marc Antony: Here lies the body

Hier ligt het lichaam...

of Caesar.

van Caesar.

Here lies the heart and soul of Rome.

Hier liggen de hart en ziel van Rome.

All this he dreamed.

Dit alles was zijn droom.

All this he built.

Dit alles heeft hij gebouwd.

All this he conquered.

Dit alles heeft hij veroverd.

Romans. Romans!

Romeinen. Romeinen.

There are those that said that his dreams were too vast.

Er zijn mensen geweest die zeiden dat zijn dromen te ver voerden.

Arrogance they said.

Dat ze van arrogantie getuigden.

I say: vision.

Voor mij getuigen ze van visie.

They could not abide his greatness,

Zij konden zijn grootheid niet velen.

because they felt too small beside it.

Zij voelden zich te klein in de schaduw daarvan.

So these small men,

Dus wat die kleine lieden deden...

they did this.

was dit.

They cut the heart out of Rome.

Zij sneden het hart van Rome eruit.

You remember what they did to this man

Onthou goed wat zij met hem hebben gedaan.

because I swear to you, my countrymen,

Want voorwaar, ik zweer u, landgenoten:

to my last dying breath, I will avenge his death.

Tot m'n laatste ademtocht zal ik trachten z'n dood te wreken.

I will avenge Caesar.

Ik zal Caesar wreken.

I will avenge Rome.

Ik zal Rome wreken.

Soldiers screaming 'charge' & 'release'

Ten aanval. En los.

Brutus: Cassius!

Cassius.

Cassius: Marc Antony, let me die with honour.

Marcus Antonius, laat mij waardig sterven.

Casca: No, have mercy!

Nee. Genade.

Mercy.

Genade.

Octavian: Antony.

Antonius.

Congratulations on your great victory.

Marc Antony: Pity you were too ill to take part.

Proficiat met je mooie overwinning.

-Jammer dat je ziek was.

Octavian: There will be other battles.

Marc Antony: Yes, I'm sure of it.

Er komen wel andere slagen.

-Zeker.

Cassius is dead. By his own hand.

Cassius is dood. Hij hield de eer aan zichzelf.

Octavian: Excellent.

Perfect.

Ugh, it's been a long, hard struggle. But Caesar is avenged.

Het is een lange strijd geweest. Caesar is gewroken.

Three years is long enough.

Marc Antony: It is not yet, Brutus is still at large.

Dat mag ook wel na drie jaar.

-Brutus loopt nog vrij rond.

Octavian: He, too, perished by his own hand.

Marc Antony: Then he died a respectable death.

Ook hij heeft zichzelf omgebracht.

-Dus wel een waardige dood.

Why did you do this?

Waarom heb je dit gedaan?

Octavian: Because I plan to take the traitor's head back to Rome to lay at the feet of Caesar's statue.

Ik wil die verraderskop voor Caesars standbeeld in Rome leggen.

Marc Antony: Caesar would have never desecrated the bodies of his enemies.

Caesar zou de lijken van zijn vijanden nooit zo onteren.

Octavian: He murdered Caesar. He was an assassin.

Hij heeft een keizer vermoord. Hij was een moordenaar.

Marc Antony: And you are a butcher.

En jij bent een slager.

Cleopatra: Octavius will invade Egypt. It's just a matter of time.

Octavius zal Egypte binnenvallen. Dat duurt niet lang.

Mardian: Octavius might be too busy, your majesty. He and Marc Antony are now ruling Rome as one.

Misschien heeft hij 't te druk. Hij regeert Rome nu, met Marcus Antonius.

Cleopatra: What do you make of that, Rufio?

Hoe zie jij dat, Rufio?

Rufio: Unlikely allies, your highness. Sooner or later, there will be a reckoning between them.

Dat gaat niet lang goed, hoogheid. Ook zij rekenen straks met elkaar af.

Cleopatra: And when that reckoning comes, which side will you choose?

En wiens kant zul jij dan kiezen?

How long can I rely on you to protect Egypt?

Hoe lang zul jij dan Egypte verdedigen?

Rufio: To my death, your majesty. It was Caesar's wish.

Tot m'n dood, majesteit. Gelijk Caesars wens.

Olympos: There is no mention of Caesarion in Caesar's will. And without Caesar to protect us, who is going to guarantee our independence?

Maar wie garandeert zonder Caesars bescherming onze onafhankelijkheid?

Cleopatra: I will.

Ik.

I'm building ships. We will soon have a great navy to defend our borders.

Ik laat schepen bouwen. Een grote vloot om ons te verdedigen.

Mardian: This will cost us a fortune, your majesty.

Dat kost een vermogen.

Cleopatra: All that matters is keeping Octavius out.

Als we Octavius maar weg weten te houden.

He has already tried to kill my son once, and he will try again.

Hij heeft m'n zoon al eens willen vermoorden. Die dreiging blijft.

Rufio: What are you saying? You intend to wage war on Octavius?

Wilt u Octavius de oorlog verklaren?

Cleopatra: I intend to protect my child.

Ik wil m'n kind beschermen.

We will be ready.

We zullen er klaar voor zijn.

Ready with the most powerful in the world.

Met de machtigste vloot ter wereld.

Cleopatra: I want to show you a very wonderful thing in the night's sky.

Ik wil je iets prachtigs laten zien aan de donkere hemel.

Look.

Kijk.

Caesarion: Is that a shooting star?

Is dat een vallende ster?

Cleopatra: Oh no, my love,

Nee, lieverd.

that is your father. He's taking his place with the gods.

Dat is je vader. Op weg naar z'n plaats bij de goden.

He's there to watch over you.

Daar zal hij over jou waken.

Your father, the great Caesar.

Je vader. De grote Caesar.

Ship builder oversight man: We call her a six.

Het wordt een 'zes'.

Three tiers of oars on each side. There is no vessel on the seas mightier than this.

Tweemaal drie rijen riemen boven elkaar. Dit type heeft z'n gelijke niet.

Cleopatra: Is she fast enough?

Is ie wel snel genoeg?

Builder: Well there are faster ships but what is speed over power?

Er zijn snellere schepen, maar die zijn minder machtig.

She was built to do battle, not race. And she is unsinkable.

Dit is een gevechtsschip, geen raceschip. En hij is onzinkbaar.

Cleopatra: How many of these ships altogether?

Builder: Over two hundred, your majesty.

Hoeveel van deze schepen zijn er?

-Meer dan tweehonderd, majesteit.

Cleopatra: Good.

Mooi.

I am greatly pleased.

Ik ben zeer tevreden.

Mardian: This will bankrupt Egypt, you know.

Cleopatra: Better a bankrupt Egypt than a conquered one.

Dit wordt het bankroet van Egypte.

-Liever bankroet dan veroverd.

Mardian: And what will we do with this navy? Do you honestly expect to go up to all the might of Rome?

Wilt u 't met deze vloot opnemen tegen heel 't machtige Rome?

Cleopatra: Perhaps not all of it.

Wellicht niet tegen heel Rome.

The fleet is ready.

De vloot is gereed.

Where is Marc Antony now?

Mardian: In Tarsus, I believe.

Waar is Marcus Antonius nu?

-In Tarsus.

Cleopatra: Tarsus.

Tarsus.

That is halfway here.

Dat is al halverwege.

Then I must bring him all the way.

Ik moet hem helemaal hier zien te krijgen.

I must go there at once. The future of Egypt depends on it.

Ik moet er direct heen. De toekomst van Egypte staat of valt ermee.

Prepare the royal barge,

Breng het koningsschip in gereedheid.

for war.

Mardian: For... for war?

We gaan oorlog voeren.

-Oorlog voeren?

Cleopatra: Yes. A different kind of war.

Jawel. Een ander soort oorlog.

Ahenobarbus: So we are running out of provisions and the men have not been paid for months.

We raken door onze voorraden heen en er is al maanden niet uitbetaald.

Cornelius: They love you now, imperator, but how long will it last?

Ze dragen u nu nog op handen, imperator. Maar hoe lang nog?

Ahenobarbus: What is that?

Wat is dat?

Marc Antony: The queen of Egypt, who else?

De koningin van Egypte. Wie anders?

SCENE ELEVEN

Cleopatra: Welcome, Dionysus.

Marc Antony: Well this is an unexpected pleasure.

Welkom, Dionysus.

-Wat een fijne verrassing.

Cleopatra: You never came to Egypt to visit me.

Je kwam me maar niet opzoeken.

Marc Antony: Well you never invited me.

Je hebt me niet uitgenodigd.

For three years I've waited.

Cleopatra: You were too busy fighting wars.

Ik heb drie jaar gewacht.

-Je had 't te druk met oorlogvoeren.

Marc Antony: I'm never that busy.

Maar nooit te druk.

Cleopatra: Shall we retire...

Zullen we...

Marc Antony: Of course.

Maar natuurlijk.

Cleopatra: ...to dinner.

gaan eten?

Marc Antony: Of course.

Natuurlijk.

Marc Antony: Why did you come to see me?

Waarom kom je mij opzoeken?

Cleopatra: Because you were Caesar's friend.

Omdat je Caesars vriend was.

Because you are my friend.

Omdat je mijn vriend bent.

Brave gentlemen,

Dappere helden...

allow me to salute you all, for your valour and loyalty. To Marc Antony.

laat mij u toedrinken om uw moed en trouw jegens Marcus Antonius.

(Group echoes)

Op Marcus Antonius.

To Antony's new friendship with Egypt.

Op Antonius' nieuwe vriendschap met Egypte.

As a token of that friendship,

Als teken van die vriendschap...

I offer you this trifle of a gift.

bied ik u deze kleinigheid aan.

To celebrate the new alliance between Marc Antony and the queen of Egypt.

Ter ere van het verbond tussen Marcus Antonius en de koningin van Egypte.

Marc Antony: Well you're in a generous mood. Why are you doing this?

Wat ben jij in een gulle bui. Waarom doe je dat?

Cleopatra: Egypt is bountiful, it pleases me to share her riches.

Egypte zit vol rijkdommen. Die deel ik graag met anderen.

Marc Antony: Trying to bribe me?

Cleopatra: I don't bribe, Antony. I command.

Probeer je me om te kopen?

-Nee, ik bepaal zelf wat er gebeurt.

If you truly wish to be my ally...

Marc Antony: I am your ally. I just want for more than that.

Als je mijn bondgenoot wilt zijn...

-Dat ben ik ook. Maar ik wil meer zijn.

Cleopatra: We will talk tomorrow, when you are more in possession of yourself. Good night.

We praten morgen wel verder, als je jezelf weer in de hand hebt.

Marc Antony: Wait. Wait!

Grattius: Look, Antony.

Kijk, Antonius.

It's you.

Dat ben jij.

Marc Antony: Why have you put on this charade?

Cleopatra: How dare you invade my privacy? Leave us.

Waar slaa tdie poppenkast op?

-Hoe durf je hier te komen. Ga weg.

Marc Antony: You come all the way here just to make a fool of me.

Kom je speciaal om me voor gek te zetten?

Cleopatra: Leave this room at once.

Marc Antony: All night long you toy with me, and then you deny me. You don't want me.

Maak dat je wegkomt.

-Je spelt met me, maar je wilt me niet.

Cleopatra: No, I don't want you!

Marc Antony: Then, damnit woman, what do you want?

Nee, ik wil jou niet.

-Wat wil je dan, mens?

Cleopatra: It's not what I want. It's what you must do.

Dat doet er niet toe. Het gaat om wat jij moet doen.

We can rule Egypt and Rome together, you and I, with my son on the throne.

Marc Antony: What are you saying? Are you mad?

Samen met mij Egypte en Rome leiden.

-Ben je gek geworden?

Cleopatra: If we don't, Octavius will kill us both. Can't you see that?

Marc Antony: No, all I see is a mad queen.

Octavius vermoordt ons. Zie dat dan.

-Ik zie een waanzinnige koningin.

An enchantress who is lusting for power.

Cleopatra: And all I see is a common soldier lusting for sport.

Een machtszieke heks.

-Zegt het sportzieke soldaatje.

You just follow orders, grovelling before Octavius.

Kruip jij maar voor Octavius.

Marc Antony: I grovel before no man! And no woman.

Ik kruip voor niemand. Ook niet voor jou.

Cleopatra: Then be strong, be like Caesar.

Marc Antony: I am not Caesar.

Wees dan sterk. Net als Caesar.

-Ik ben Caesar niet.

Cleopatra: No. You're not.

Nee, inderdaad niet.

Marc Antony: You feel this beating heart? That's life you feel.

Voel je dit hart kloppen? Dat is leven.

Not a dead king, not a memory, that's me: Marc Antony.

Geen dode vorst. Dit ben ik, Marcus Antonius.

Here with you, right now.

Ik ben 't, die nu voor je staat.

Cleopatra: I'm not your sport, general. Now go away.

Bedrijf je sport maar met een ander. En nu wegwezen.

Marc Antony: Haha. I surrender.

Ik geef me over.

Cleopatra: Oh your body is so different.

Wat is jouw lijf toch anders.

Marc Antony: From Caesar's?

Dan dat van Caesar?

Cleopatra: Younger. More scars.

Jonger, met meer littekens.

I never thought I would know another man's body this way.

Nooit gedacht dat ik nog eens een mannenlijf zo zou kennen.

Marc Antony: I need to spend more time with you.

Ik moet langer bij je blijven.

What are the conditions of my surrender?

Wat stel je voor voorwaarden?

Cleopatra: Come to me in Egypt.

Kom mee naar Egypte.

Time is slower there, exquisitely slow.

Het leven is daar veel langzamer. Heerlijk langzaam.

Marc Antony: Then I will.

Akkoord.

Cleopatra: After you break your alliance with Octavius.

Eerst verbreek je je verbond met Octavius.

Marc Antony: Do you have any idea what that would mean?

Weet je wel wat dat zou inhouden?

It would be civil war.

Dat wordt een burgeroorlog.

It would tear Rome apart. I can't do that.

Die zal Rome verscheuren. Dat kan ik niet doen.

Cleopatra: Then you'll never see me again.

Dan zie je mij nooit meer.

Do you accept my terms? Do you, my love?

Ga je akkoord met mijn voorwaarden, m'n liefste?

Marc Antony: Don't ask me that.

Dat moet je me niet vragen.

Cleopatra: Answer me.

Geef antwoord.

Marc Antony: Cleopatra, please.

Niet doen.

Cleopatra: I need you to answer me.

Marc Antony: No. No.

Ik wild at je antwoordt.

-Nee.

I can't go against my country.

Ik ga niet tegen mijn land in.

Cleopatra: Then go back to your superiors in Rome, soldier.

Ga dan maar terug naar je superieuren in Rome, soldaatje.

Octavian: You're late.

Je bent te laat.

Marc Antony: No, I'm just not as obsessively punctual as you, Octavius.

Ik ben niet zo overdreven stipt als jij, Octavius.

Octavian: Caesar, not Octavius.

'Caesar', niet Octavius.

Marc Antony: That title, that has to be earned, Octavius.

Die titel zul je moeten verdienen, Octavius.

Old man: We have called this meeting to divide all Roman provinces between the two of you, as co-consuls,

Ons idee is om alle provincies tussen jullie als co-consuls op te delen.

for the sake of Rome. The last thing we want is a civil war.

Dat is in het belang van Rome. Nog een burgeroorlog moeten we vermijden.

Marc Antony: We do not want such a war. I just don't care for the arrogance of a man who thinks he can succeed Caesar.

Zeker. Maar zich 'Caesar' noemen, gaat me te ver.

Octavian: Caesar himself chose me as his heir.

Marc Antony: You deceived him into thinking you were worthy.

Caesar heeft mij zelf gekozen.

-Je bent hem onwaardig.

Old man: Silence you two. Both of you were allies in war,

Ophouden. Jullie hebben samen gestreden.

we expect you to be allies in peace, to govern the Empire equally.

Nu willen we dat jullie samen het Rijk gaan besturen.

Marc Antony: As long as he stays on his side of the world and I stay on mine.

Zolang we ieder maar in ons eigen deel blijven.

I'll take the lands to the east, including Egypt.

Ik neem het oosten wel, met Egypte.

Octavian: Of course. Who better to govern a land of such decadence and luxury.

Allicht. Al die decadentie en luxe daar past perfect bij je.

That would be agreeable except that I have business in Egypt.

Het klinkt goed, alleen doe ik zaken in Egypte.

Marc Antony: If you want to avoid a civil war, then you will stay out of Egypt.

Als je geen burgeroorlog wilt, blijf dan weg uit Egypte.

You can have everything else. Take it or leave it.

De rest mag je hebben. Graag of niet.

Octavian: Very well then. I'll take Spain, Gaul and Africa.

Goed dan. Dan neem ik Spanje, Gallië en Afrika.

Old man: Then it's agreed. The east for Marc Antony, the west for Octavius.

Dat is dan afgesproken. Het oosten voor Antonius, het westen voor Octavius.

I mean... Caesar.

Ik bedoel: Caesar.

Are we understood?

Is dat een goed besluit?

Octavian: Well that depends.

Dat valt nog te bezien.

A private pact between two powers could be a frail thing.

Een onderling verdrag tussen twee machten kan kwetsbaar zijn.

I think our new friendship requires a more... personal guarantee.

Naar mijn idee vraagt onze nieuwe vriendschap een persoonlijker garantie.

Marc Antony: Meaning what exactly?

Octavian: A more binding union.

Hoe bedoel je?

-Een meer bindende overeenkomst.

I have a sister, Octavia.

Ik heb een zus. Octavia.

You have no wife.

Jij hebt geen vrouw.

You'd be a member of our family.

Dan hoor je bij onze familie.

Then our interest would be the same.

Dan zijn onze belangen gelijk.

I'll even make you a wedding present: the Roman legions in Gaul.

Ik heb zelfs een huwelijksgeschenk: de Romeinse legioenen in Gallië.

Do you accept?

Ga je akkoord?

Mardian: You must help her get Antony out of her head. You must.

Je moet helpen om Antonius uit haar hoofd te bannen. Dat moet.

She should not fear Antony's marriage to Octavia.

Ze moet zijn huwelijk met Octavia niet vrezen.

Charmian: Your majesty?

Majesteit.

Iris: Your majesty?

Majesteit.

Charmian: Please awaken.

Wordt alstublieft wakker.

Do not destroy yourself for the sake of Antony.

Richt uzelf niet te gronde omwille van Antonius.

Cleopatra: Do not name that traitor!

Ik wil de naam van die verrader niet horen.

Isis. Isis.

Isis.

Please help me. Please.

Sta me bij.

Cleopatra: This is me.

Dit ben ik.

And there, on the right,

En daar rechts...

are you.

Caesarion: But he doesn't look like me.

Dat ben jij

-Hij lijkt niet op mij.

Cleopatra: It's not supposed to. All pharaohs are made to look alike,

Dat hoort ook niet. Alle farao's zien er hetzelfde uit...

because our line is timeless and unchanging.

omdat de dynastie tijdloos en onveranderlijk is.

Priest: Forgive me, I did not mean to frighten you.

Neem me niet kwalijk, ik wil u niet laten schrikken.

My brethren and I welcome you, daughter of Isis, to the temple of the Sun.

Mijn broeders en ik heten u welkom, dochter van Isis, in de Zonnetempel.

Why are you here, goddess?

Wat brengt u hier, Godin?

Cleopatra: I thought it was time for my son to learn about our gods.

Ik vond 't tijd dat m'n zoon leert over de goden.

And perhaps, find answers about myself, about my destiny.

En wellicht word ik hier wijzer over mijzelf, over m'n toekomst.

Priest: You'll find them here.

Dat wordt u zeker.

Come with me.

Komt u maar mee.

Alone, please.

Alleen, alstublieft.

This is where your father the Sun comes every morning to touch the sacred obelisk

Hier raakt uw vader de Zon elke ochtend de heilige obelisk aan...

and greet the day.

ter begroeting van de dag.

The sun is reborn.

De Zon wordt opnieuw geboren.

The sacred cobra, goddess, your protectress.

De heilige cobra, Godin, die u beschermt.

Ordinary men she kills,

Gewone mensen bijt ze dood.

but if she bites an immortal such as yourself, it's a gift.

Maar bijt ze een onsterfelijke zoals u, dan is dat een geschenk.

The fangs of a cobra can take you directly to the gods.

De tanden van de cobra kunnen u rechtstreeks naar de goden voeren.

Cleopatra: Mardian? Mardian!

Mardianus.

Mardian: Yes, yes, yes.

Cleopatra: Where's my navy, where's my army? Get me the generals, get me the admirals, the Romans are attacking!

Maar is m'n vloot, m'n leger? Haal de generaals, de Romeinen vallen aan.

Mardian: It's Marc Antony, your majesty.

Dat is Marcus Antonius, majesteit.

Cleopatra: What is taking him so long?

Waar blijft hij nou?

Mardian: Apparently Alexandria has taken a liking to old Antony.

Alexandrië heeft blijkbaar een zwak voor heer Antonius.

Marc Antony: My most gracious queen.

Mijn goedgunstige koningin.

Cleopatra: My most unexpected guest.

Mijn onverwachte gast.

Marc Antony: My humble respects, king Ptolemy Caesar, lord of two lands.

Mijn nederige hoogachting, koning Ptolemaeus Caesar.

This little creature managed to find its way onto my ship.

Dit diertje zag kans bij mij aan boord te komen.

I thought perhaps he might make you a suitable companion.

Wellicht verschaft hij u plezierig gezelschap.

I hope you and he can become great friends.

Caesarion: Thank you, general.

Ik hoop dat u goede vrienden wordt.

-Dank u wel, generaal.

Cleopatra: Why have you come?

Wat brengt u hier?

Are you here to collect taxes, steal grain for Egypt's debt?

Komt u belastingen innen of Egypte's schulden opeisen?

Inspect your conquest?

Komt u uw verovering inspecteren?

Marc Antony: I'm here to taste Egypt's pleasures

Ik kom voor de geneugten van Egypte.

and to bear you a fine gift:

En ik kom u een geschenk aanbieden.

myself.

Mijzelf.

Marc Antony comes not to conquer Egypt,

Marcus Antonius komt Egypte niet veroveren.

but to surrender to her charms.

Hij geeft zich over aan haar charmes.

Marc Antony: I have no feelings for Octavia. I only did that to guarantee peace.

Octavia laat me koud. Ik deed 't om de vrede.

Cleopatra: You were my friend, yet you married my worst enemy's sister!

Je trouwt de zuster van m'n grootste vijand.

Marc Antony: Well the reason is that Octavius...

Cleopatra: How did the greatest soldier in the world become the greatest liar?

Is die grote soldaat zo 'n groot leugenaar geworden?

I trusted you! (Marc Antony also says things here but hard to hear)

Marc Antony: ... in order to protect you.

Cleopatra: Protect me?

Marc Antony: Octavius has made a pledge to stay out of Egypt.

Het was om Octavius uit Egypte te houden.

Cleopatra: And you believed him?

Marc Antony: Will you please be silent?

Geloof je hem?

-Hou toch op.

Cleopatra: How could you?

Hoe heb je dat kunnen doen?

(Both screaming)

Marc Antony: Forget Octavia!

Vergeet Octavia nou maar.

I married for convenience,

Dat was een verstandshuwelijk.

but now I live for love.

Maar ik leef nu voor de liefde.

Cleopatra there is a great noise in my heart.

Cleopatra, er is groot tumult in m'n hart.

My eyes are clear now because I see only you.

M'n ogen zijn helder omdat ik jou nu zie.

Everything I could ever want, everything I could treasure, is right here with you.

Alles wat ik me kan wensen, alles wat ik wil koesteren heb ik hier, in jou.

I give myself to you, my queen. I'm yours now.

Ik geef mijzelf aan jou, mijn koningin. Ik behoer nu jou toe.

In the eyes of the gods we were already one.

In de ogen van de goden zijn we al één.

I give myself... I give myself to Egypt.

Ik geef mijzelf... Ik geef mijzelf aan Egypte.

Cleopatra: I can never get enough of you.

Ik krijg maar geen genoeg van jou.

Feel the same?

Heb jij dat ook?

Marc Antony: With Egypt...

Met Egypte?

I could never leave you.

Ik zou nooit bij jou weg kunnen.

There's so much to do together. So much to see and explore.

We hebben samen zoveel te doen, te zien, te ontdekken...

Cleopatra: And conquer.

En te veroveren.

Marc Antony: I was talking about your country.

Ik had 't over jouw land.

I want to learn everything about it. Every detail.

Ik wil er alles over leren, alles wat er te leren valt.

Cleopatra: Oh I haven't felt this alive since...

Ik heb me niet zo lekker gevoeld sinds...

Marc Antony: Sht, don't talk about the past. Life is just beginning.

Niet over het verleden praten. Je leven begint pas.

SCENE TWELVE

Marc Antony: Citizens of Alexandria,

Burgers van Alexandrië.

I stand before you with all the might of Rome.

Ik sta hier voor u bij volmacht van Rome.

And I hereby declare that queen Cleopatra,

En ik verklaar hierbij dat koningin Cleopatra...

widow of Gaius Julius Caesar,

weduwe van Gaius Julius Caesar...

was his one true and legal wife.

diens enig ware en wettige echtgenote was.

And that their child, Ptolemy Caesar

En dat hun kind, Ptolemaeus Caesar...

is the true, legitimate and only son of great Caesar.

de ware, rechtmatige en enige zoon is van de grote Caesar.

Come forth, young Caesar.

Treed naar voren, jonge Caesar.

Let your people see you.

Laat uw volk u aanschouwen.

And let it be known throughout the world,

En laat 't heel de wereld bekend zijn...

that I, Marcus Antonius,

dat ik, Marcus Antonius...

have renounced my false Roman marriage and have taken as my wife,

afstand neem van mijn valse huwelijk in Rome, en tot mijn echtgenote neem...

queen Cleopatra.

koningin Cleopatra.

As a token to this great union

Als een teken van deze grootse verbintenis...

I hereby bequeath to the throne of Ptolemy:

wijs ik hierbij toe aan de troon van Ptolemaeus:

the land of Syria, to the limits of its borders.

heel het Syrische land tot aan zijn uiterste grenzen.

Octavian: Not only does he proclaim an Egyptian bastard as heir to Rome,

Niet alleen roept hij een Egyptische bastaard uit tot erfgenaam van Rome...

he succeeds the wealth of Syria to a foreign power!

hij doet de rijkdommen van Syrië over aan een vreemde macht.

Man in crowd: *Shame!*

Schande!

Octavian: Now far be it from me to say that Marc Antony is not an honourable man

Ik zal niet gauw zeggen dat Marcus Antonius oneerbaar is...

yet there he remains, in the east!

maar hij blijft daar maar, in het oosten...

Wallowing in the mud with the whore of the Nile, swelling out backs,

en wentelt in de modder met die hoer van de Nijl...

caught by the same hook as Caesar.

gevangen aan dezelfde haak als Caesar.

I submit to you, fellow Romans,

Ik leg hierbij aan u de kwestie voor, landgenoten...

that Marc Antony has broken the pact between us.

dat Marcus Antonius het verdrag tussen ons heeft gebroken.

Man in crowd: He has, he has!

Octavian: For the good of the Empire, I as co-consul

In het belang van het Rijk moet ik, als co-consul...

must do as Roman justice commands me. (dips golden spear into a bowl of blood)

doen wat het Romeinse recht mij gebiedt.

Crowd: War! War!

Octavian: I declare a just and righteous war

Ik roep hierbij op tot een oorlog om recht en gerechtigheid...

against Antony and Cleopatra

tegen Antonius en Cleopatra.

Crowd: War!

Oorlog.

Messenger: Lord generals, come quickly! It's Octavius!

Heren generaals, kom snel. Octavius.

Octavian: Ah. Generals Grattius and Cornelius.

Generaals Grattius en Cornelius.

Try one of these cakes, they're hard to come by in Gaul.

Koekje? Bijna niet te krijgen in Gallië.

Cornelius: What are you doing here?

Octavian: I've come to take command.

Wat doet u hier?

-Ik neem het bevel over.

Cornelius: These are Antony's men. You have a letter from Antony?

Dit zijn mannen van Antonius. Heeft u een brief van hem?

Octavian: Antony is no longer relevant to Roman affairs, his thoughts are only of Egypt, Cleopatra.

Antonius heeft afgedaan. Die denkt alleen aan Egypte en Cleopatra.

Cornelius: I will not surrender the Gallic legions unless Antony personally instruct me to do so.

Ik geef de legioenen niet over, tenzij Antonius me dat zelf zegt.

Octavian: Then you will die.

Dan zult u sterven.

Cornelius: These men are loyal to Antony.

Deze mannen zijn loyaal jegens Antonius.

Octavian: Yes but they will follow your lead.

Maar ze zullen doen wat u zegt.

Crowd + Cornelius: Antony!

Antonius.

Grattius: Cornelius!

Cornelius.

I will avenge you!

Ik zal je wreken.

Octavian: Stop him!

Hou hem tegen.

Move, get after him!

Vooruit, achter hem aan.

Cleopatra: He is wonderful with the child.

Hij is zo leuk met die kleine.

Olympos: Small wonder, he is a child himself.

Logisch, hij is zelf nog een kind.

Cleopatra: You would do well not to despair Antony in my presence.

Niet zo denigrerend over Antonius in mijn bijzijn.

Olympos: Are you that much in love with him? Is your judgement that clouded?

Bent u echt zo verliefd? Ziet u de wereld door zo 'n waas?

Cleopatra: I am in love, Olympos, but my mind is clear.

Ik ben inderdaad verliefd, Olympos. Maar ik denk helder.

Egypt needs him. We need Antony's strength.

Egypte heeft hem nodig. We hebben zijn kracht nodig.

Olympos: You haven't really tested his strengths, only his weaknesses.

U hebt geen proeve van z'n kracht, alleen van z'n zwaktes.

Cleopatra: What do you mean?

Hoe bedoel je?

Olympos: That you are strong, my queen. You have the metal to seize and heel the world.

U bent sterk. U hebt 't in u om de wereld aan uw voeten te krijgen.

But Antony, he wants only to seize you. And that, makes him weak.

Maar Antonius wil alleen u aan z'n voeten. Dat maakt hem zwak.

Cleopatra: You are wrong, Olympos.

Dat is niet zo, Olympos.

Antony does share the vision.

Antonius heeft hetzelfde voor ogen.

And he is not weak.

En hij is niet zwak.

Marc Antony: Grattius. What is it? Why have you come to Alexandria?

Grattius. Waarom ben je in Alexandrië?

Grattius: Your lordship. Octavius has stolen your legions in Gaul.

Octavius heeft zich uw Gallische legioenen toegeëigend.

Marc Antony: General Cornelius?

Grattius: Dead.

En generaal Cornelius?

-Dood.

Marc Antony: He's deliberately flaunting me.

Hij wil mij per se te kijk zetten.

Cleopatra: Octavius has broken his pledge.

Octavius heeft z'n belofte gebroken.

Rufio: Emperor, go to Rome. Take your grievance to the Senate.

Imperator, ga naar Rome. Leg uw grieven voor aan de senaat.

Marc Antony: Strike first, that's what you said, isn't it?

Deel de eerste klap uit. Dat zei je toch?

Rufio: A civil war?

Ahenobarbus: Romans against Romans, Antony.

Een burgeroorlog?

-Romeinen onderling.

Rufio: You must talk to the Senate.

Marc Antony: Take the world before it takes you.

U moet naar de senaat.

-Laat je niet door de wereld verrassen.

We will not wait for Octavius to come to us. We will go to him.

We wachten niet tot Octavius komt. We gaan naar hem toe.

SCENE THIRTEEN

Marc Antony: Your fleet, my queen.

Uw vloot, koningin.

There, that's Octavius.

Daarginds ligt Octavius.

We're more than an equal match, I think.

Die kunnen we zeker aan.

Ahenobarbus: I don't like it.

Marc Antony: What don't you like, general?

Het bevalt me niets.

-Wat niet?

Ahenobarbus: It's a bad business, attacking by sea.

Aanvallen over zee is niet goed.

If we really mean to defeat them, we should do it the Roman way. Strike quickly, by land.

We moeten ze op de Romeinse manier verslaan: snel toeslaan, over land.

Marc Antony: Octavius has us blockaded inside the gulf, general. We have no choice, we must fight our way out.

Octavius heeft ons in de baai vastgezet. We moeten ons eruit vechten.

Ahenobarbus: But general, it's full of dangers.

Dat is te riskant.

Marc Antony: The enemy is upon us, comrades! Prepare your stations!

De vijand is daar, kameraden. Op uw posten.

It will be decided here.

Cleopatra: May the gods favour us.

Deze slag wordt beslissend.

-Mogen de goden ons goedgezind zijn.

Someone: There is Marc Antony's ship.

Daar is het schip van Marcus Antonius.

Marc Antony: Faster, faster!

Sneller.

General: Marc Antony thinks this is a cavalry charge. If it's a fight he wants...

Dat zijn cavalerie-manoevres. Als hij wil vechten...

Octavian: Patience, patience.

Geduld.

We'll draw him in.

We lokken hem in de val.

Cleopatra: He's going to fast.

Someone: He's too far forward.

Hij gaat te snel.

-Hij gaat te ver door.

He's sailing into a trap!

Hij vaart zo in de val.

Marc Antony: Pull back.

Terugtrekken.

Pull it down!

Neerhalen.

Board them!

Enteren.

Traitors!

Verraders.

Someone: Orders.

Enteren.

You majesty, we must get below.

Majesteit, gaat u benedendeks.

Cleopatra: Drive them back! Fight for your queen!

Drijf ze achteruit. Vecht voor je koningin.

Push them back!

Dwing ze achteruit.

Someone: Antony!

Antonius.

Cleopatra: Where is Antony? We must find him.

Someone: His flagship sank, your majesty.

Waar is Antonius?

-Z'n vlaggenschip is gezonken.

Cleopatra: He might still be alive.

Someone: Forgive me, but he can't survive that.

Misschien leeft hij nog.

-Dat overleeft hij niet.

Octavius will be searching for you, my queen.

Cleopatra: I can't leave him here, I must do something.

Octavius zal u zoeken.

-We moeten hem redden.

Someone: You must save yourself while you can. For Egypt.

U moet zich in veiligheid brengen. Voor Egypte.

Cleopatra: Antony...

Antonius.

Cleopatra: Take out the purple sails. Have them ready to hoist before Alexandria.

Hou de purperen zeilen gereed voor als we binnenvaren.

Someone: Our victory sails?

Cleopatra: You heard me. Now do it.

Onze overwinningszeilen?

-Je hebt 't gehoord. Vooruit.

Someone: As you wish, your highness.

Cleopatra: Exactly as I wish.

Zoals u wenst, hoogheid.

-Precies zo.

Place the garlands on the bow. On the mast as well.

Hang de guirlandes over de boeg en aan de masten.

Have the men ready to sing a victory chant before we sail into Alexandria.

Laat de mannen een overwinningslied zingen voor we Alexandrië binnenvaren.

I shall not allow my people to see their queen in defeat.

Mijn volk zal z'n koningin niet verslagen zien terugkeren.

Someone: Water here!

Breng water.

Cleopatra: Isis, my mother, don't turn from me now.

Isis, moeder, keer u niet van me af.

Don't turn from Egypt.

Keer u nu niet van Egypte af.

Women: Hail Marc Antony!

Ahenobarbus: No! It's over now.

Nee. Het is nu voorbij.

It's over.

Afgelopen.

Mardian: I have good news for you.

Ik heb goed nieuws voor u.

Cleopatra: Antony! Leave us.

Laat ons alleen.

Leave us.

Ga weg.

Oh, I thought you were dead.

Ik dacht dat je dood was.

Marc Antony: I am dead.

Cleopatra: No. No. don't say that.

Dat ben ik ook.

-Dat moet je niet zeggen.

Marc Antony: This place is like a gigantic tomb. Stay here long enough and one becomes mummified.

Het is hier net een enorme graftombe. Straks word ik nog een mummie.

You deserted me.

Cleopatra: They told me you were dead.

Jij hebt me in de steek gelaten.

-Ze zeiden dat je dood was.

What should I have done?

Wat had ik moeten doen?

Marc Antony: I saw something tonight that I could not believe. The city in victory.

Ik zag vanavond iets onvoorstelbaars. De stad in overwinningstemming.

Cleopatra: I had to buy time, to keep my people from panic, to organise the defence.

Ik moest paniek zien te voorkomen en een verdediging opzetten.

Marc Antony: Defence, what defence? Octavius has defeated us completely.

Octavius heeft ons totaal verslagen.

Cleopatra: He has not defeated me. I still rule Egypt.

Mij niet. Ik regeer nog steeds over Egypte.

Marc Antony: How? By lying to your people? How can you let them live with triumph while we failed so miserably?

Hoe dan? Door je volk voor te liegen? We zijn jammerlijk afgegaan.

Cleopatra: We will make triumph, Antony. We will make that falsehood come true.

We zullen zegevieren. We zorgen dat dat de waarheid wordt.

Marc Antony: You bully me with this vile hypocrisy. As if I haven't been humiliated enough.

Jij met je verachtelijke hypocrisie. Ik was al zo vernederd.

Cleopatra: Be quiet! The men will hear you.

Zwijg. Straks horen je mannen je nog.

Marc Antony: Men? What men. The bottom of the sea is littered with the bodies of my men.

Waar? De hele zeebodem ligt bezaaid met hun botten.

Cleopatra: You still have four legions loyal...

Je hebt nog vier loyale legioenen.

Have you given up hope?

Marc Antony: Perhaps I have.

Heb je alle hoop opgegeven?

-Misschien wel.

Cleopatra: Caesar once stopped a whole army with only two legions.

Caesar hield een heel leger tegen met maar twee legioenen.

Marc Antony: I am not Caesar.

Ik ben Caesar niet.

I am not a god, I am not a king.

Ik ben geen god. Ik ben geen koning.

I'm a man. I'm just a man who reached for too big a prize.

Ik ben maar een mens. Een gewoon mens die te hoog gegrepen heeft.

SCENE FOURTEEN

Cleopatra: Where is he now?

Mardian: Octavius has taken Pelusium.

Waar is hij nu?

-Octavius heeft Pelusium ingenomen.

Cleopatra: That quickly?

Nu al?

Give these (her crook and flail) to Rufio, have him deliver them to Octavius.

Geef deze aan Rufio. Laat hij ze aan Octavius overhandigen.

Mardian: These are the emblems of your office.

Cleopatra: Send them to him with this letter.

Dit zijn de symbolen van uw gezag.

-Met deze brief erbij.

I'm offering my abdication, if he'll spare Caesarion and let him sit on the throne of Egypt.

Ik ben bereid tot troonsafstand als hij Caesarion spaart en op de troon laat.

Mardian: Why, your majesty? Has it really come to this?

Maar waarom, majesteit? Is dit werkelijk noodzakelijk?

Cleopatra: There is no other recourse, we must buy time. Go now.

Het kan niet anders. We moeten tijd winnen. Ga nu.

Man: I'll catch you hahaha!

Cleopatra: Down.

Neer.

Out of my way!

Opzij.

Stop it!

Ophouden.

Marc Antony: What? What? Welcome, welcome Aphrodite. Welcome to Bacchus' beach.

Welkom, Afrodite. Welkom op het strand van Bacchus.

Cleopatra: Octavius has reached Ashkelon.

Octavius is al bij Ashkelon.

Marc Antony: Ashkelon is weeks away from Alexandria.

Dat is nog weken reizen van Alexandrië.

Come and dance with us. Come on, purge your demons.

Kom dansen. Dans je demonen eruit.

Cleopatra: How long are you going to stay drunk?

Hoe lang blijf je nog dronken?

Marc Antony: How would you prefer me? Perhaps riding in the head of four legions

Hoe zie je me het liefst? Aan het hoofd van m'n vier legioenen tegenover hem...

to meet him in battle for another victory celebration?

opdat we weer een 'zege' kunnen vieren?

Cleopatra: A true king is not a coward.

Een koning is geen lafaard.

Marc Antony: I am no coward, I am merely a fool in exile.

Dat ben ik niet. Ik ben een sukkel in ballingschap...

Pleased to be hiding in my wife's country.

Die schuilt in het land van z'n vrouw.

Cleopatra: Enough! Enough, everybody out! Out!

Genoeg. Iedereen wegwezen hier.

Marc Antony: Be well.

Het ga jullie goed.

Cleopatra: I trusted you. I believed in you.

Ik vertrouwde je. Ik geloofde in jou.

I... I believed in your strength.

Ik geloofde in jouw kracht.

Could I have misjudged you?

Marc Antony: You misjudged yourself.

Kan ik me in je vergist hebben?

-In jezelf.

Maybe your nation celebrates defeat, but it is not mine, I fear. I fear.

Misschien zie jij zeges in nederlagen, maar ik niet. Ik ben bang...

I fear, I fear I can lead no more.

Ik ben bang dat ik geen leiding meer kan geven.

Oh, I should have died, I should've...

Was ik maar gestorven. Had ik maar...

Where is my sword? I had a sword.

Waar is m'n zwaard. Ik had toch een zwaard.

I must die. I must die with honour.

Ik moet sterven. Ik moet waardig sterven.

My men believed in me. (muttering drunkenly)

Mijn mannen geloofden in me.

Cleopatra: Stop it!

Marc Antony: My sword! Give me my sword, I shall have my honour!

Hou op.

-Geef m'n zwaard. Ik wil m'n waarde.

Cleopatra: This is no honour.

Dit is niet waardig.

Is this how you want them to remember you?

Wil je dat ze je zo herinneren?

A man who no longer believed in himself?

Als een man die niet langer in zichzelf gelooft?

Stand up. Stand up and fight. Be a man.

Sta op. Sta op en vecht. Wees een kerel.

Marc Antony: You want me to be a man?

Moet ik een kerel zijn?

Cleopatra: Antony, look at me.

Antonius, kijk me aan.

We'll fight.

We zullen vechten.

Octavian: You may tell your queen, Rufio, that I have received her tokens of submission and that I am most grateful.

Breng je koningin mijn dank over voor haar symbolische overgave.

As to the request to spare her son, I cannot answer that for the moment.

Of ik haar zoon zal sparen, kan ik op dit moment nog niet zeggen.

Why are you still loyal to her? Has she enchanted you as well?

Waarom ben jij nog loyaal aan haar? Heeft ze jou ook in haar ban?

Rufio: I am under orders from Caesar and...

Octavian: Caesar is dead.

Ik heb orders van Caesar...

-Caesar is dood.

I am Caesar now.

Ik ben nu Caesar.

You could be my ears in Alexandria.

Je zou voor mij je oor te luisteren kunnen leggen.

Very well then.

Goed dan.

Tell her that before I can accept her offer, I would require some gesture of sincerity.

Zeg haar dat ik, voor ik haar tegemoet kom, een teken van oprechtheid wil.

Tell her to deliver to me

Wat ik van haar wil...

the head of Marc Antony.

is het hoofd van Marcus Antonius.

You may go.

Ga nu maar.

Rufio: Provide Octavius with what he requires and you will find him most grateful.

Geef Octavius wat hij verlangt en hij zal u zeer ter wille zijn.

Cleopatra: Ugh, no.

Olympos: You must.

U moet wel.

Your majesty, in the name of Isis, please do not forsake your country, your own child,

In naam van Isis, laat alstublieft uw land niet in de steek, of uw zoon.

not for love.

Niet om een liefde.

Cleopatra: It would be like stabbing my own heart.

Het zou zijn of ik m'n eigen hart doorstak.

Rufio: Better Antony than Egypt.

Liever Antonius dan Egypte.

Olympos: Better that than your own son's life.

Beter dat dan het leven van uw eigen zoon.

Take the knife.

Neem het mes.

Cleopatra: I want to share something with you. Come.

Ik wil je iets laten zien.

Marc Antony: What's this? Another temple of death?

Wat is dit? Weer een dodentempel?

Cleopatra: It's my tomb, Antony.

Dit is mijn graftombe.

When I die, it will be sealed tight.

Als ik sterf, wordt hij hermetisch afgesloten.

Here's where I'll lie, but not be confined.

Hier zal ik liggen, maar ik zal niet opgesloten zijn.

Beyond flesh I will journey to the next life and back at will.

Zonder lichaam zal ik vrijuit naar het leven hierna kunnen reizen, en terug.

And there,

En daar...

my sweet, noble king,

mijn lieve, nobele koning...

I have reserved a place for you to travel with me.

heb ik een plek voor jou bestemd, om mee te reizen.

Marc Antony: I would lie anywhere with you, Cleopatra,

Ik wil overall met jou liggen, Cleopatra...

but I'm not ready to accept death, not yet.

Maar ik ben nog niet zover dat ik de dood accepteer.

Tonight I had a dream.

Ik had net een droom.

I was winning a great battle, in the desert.

Ik won een grote slag, in de woestijn.

Even the ground was in my favour.

Zelfs de grond werkte mee.

Octavius' army was marching on impossible terrain, no place to deploy, nowhere to manoeuvre his army.

Octavius trok over terrein waar hij niets met z'n leger kon.

If I strike him and I strike him hard and fast, I can stop his momentum.

Daar kon ik hard toeslaan, hem tot staan brengen...

Cleopatra: And finish him in the desert.

Marc Antony: Exactly.

en hem in de woestijn vernietigen.

-Precies.

So then we'll finally realise your vision,

Dan kunnen we jouw droom laten uitkomen:

uniting east and west. A new golden age of light, of love.

oost en west verenigen in een nieuwe Gouden Eeuw van licht en liefde...

And dominion.

en soevereiniteit.

Man in distance: Make ready to march!

Rufio: Antony.

Antonius.

Let me and my men come with you.

Marc Antony: No.

Laat ons meegaan.

-Nee.

I need somebody I can trust to make sure the queen is safe.

Rufio: On my life.

Ik wil dat je de koningin beschermt.

-Met m'n leven.

SCENE FIFTEEN

Cleopatra: These are just ornaments, still Octavius will not have them.

Dit zijn maar ornamenten. Maar ze zijn niet voor Octavius.

Mardian: Your majesty, this is the whole list?

Cleopatra: You must complete this side.

Is dit de hele lijst, majesteit?

-Het gaat om deze hele kant.

Mardian: Yes.

Rufio: Where is Caesarion? I haven't seen him of late.

Waar is Caesarion? Ik heb hem lang niet gezien.

Cleopatra: Why do you wish to know?

Waarom wil je dat weten?

Rufio: No reason. I fear for his safety, that is all.

Zomaar. Uit zorg om z'n veiligheid, meer niet.

I am sworn to protect him as well as yourself, your majesty.

Ik heb gezworen hem evenzeer te beschermen als u, majesteit.

Cleopatra: Thank you, Rufio,

Dank je, Rufio.

for your loyalty.

Voor je trouw.

Man: Make ready!

Ahenobarbus: There were only supposed to be six legions. Emperor, we must withdraw.

Het zouden maar zes legioenen moeten zijn. We moeten ons terugtrekken.

Marc Antony: You lost your courage, general.

Ahenobarbus: It's not a question of courage.

Ben je bang?

-Daar gaat 't niet om.

These are Roman soldiers, it's not right for them to have to fight their fellow countrymen.

Dit zijn Romeinse soldaten. Die moeten niet tegen landgenoten strijden.

Grattius: We fight to win, commander.

Strijden we om de overwinning, commandant?

Marc Antony: We fight to win!

We strijden om de overwinning.

Grattius: Antony!

Antonius.

Someone: Rome! Barricade the gate! Come on, close the gate!

Cleopatra: Get Olympos, quickly, we must get Caesarion out of this city, now!

Haal Olympos. Caesarion moet de stad uit.

Caesarion. Caesarion, you're going on a trip.

Je gaat op reis.

A beautiful ship is going to take you to India, a land of many wonders.

Een prachtig schip brengt je naar het wondere India.

Caesarion: Aren't you coming with me?

Cleopatra: No. Mama has to stay here.

Ga jij niet mee?

-Nee, mama moet hier blijven.

Caesarion: Are you going to die?

Ga je dan dood?

Cleopatra: Oh, no.

Caesarion: I don't want you to die. I don't want to go.

Ik wil niet dat je doodgaat. Ik wil niet weg.

Rufio: What news?

Ahenobarbus: We couldn't stop them. Too many. Octavius is coming.

We konden ze niet tegenhouden. Het zijn er te veel. Octavius komt er aan.

Cleopatra: You must go, my son.

Je moet echt gaan, jongen.

You know why?

Weet je waarom?

Cause you are the future of Egypt.

Omdat jij de toekomst van Egypte bent.

Caesarion: I don't want to go! I don't want to go!

Ik wil niet weg.

Olympos: He will be safe with me.

Cleopatra: He is Egypt,

Bij mij is hij veilig.

-Hij is Egypte.

and that is all I have ever lived for.

Alles waar ik voor geleefd heb.

Olympos: And now, he must live for you.

Nu moet hij voor u leven.

Mardian: Your majesty. Your majesty. Your majesty!

Majesteit.

Cleopatra: Is Marc Antony alive?

Mardian: I do not know, my queen, but you must flee the city. Octavius' army will be here within the hour.

Leeft Marcus Antonius nog?

-Weet ik niet. Maar u moet snel weg.

Cleopatra: No. I will wait for my king.

Nee. Ik wacht op mijn koning.

Mardian: Your majesty...

Maar majesteit...

There are documents that have to be destroyed. Go, go, go!

Er moeten nog documenten vernietigd worden. Ga vlug.

Rufio: Have you seen Caesarion? Where is he?

Heb je Caesarion gezien? Waar is hij?

Have you seen the child? Where's the child?

Hebben jullie het kind gezien? Waar is het kind?

Out of the way.

Opzij.

Mardian: What are you doing here? Your queen needs her guard.

Rufio: Where is the boy?

Je moet de koningin bewaken.

-Waar is de jongen?

Mardian: Not here, by the blessings of Isis.

Rufio: Not here? What do you mean?

Niet hier, met Isis' zegen.

-Hoezo?

Mardian: It doesn't matter, he is safe.

Het maakt niet uit. Hij is veilig.

Rufio: Listen to me, Mardian, Caesarion is in grave danger. And you must tell me where to find him.

Luister, Mardianus. Caesarion loopt groot gevaar. Zeg waar hij is.

Mardian: Yes. But I promised the queen that I'd...

Rufio: I'm the only one that can protect him.

Ik heb de koningin beloofd...

-Alleen ik kan hem beschermen.

He's out of the country, isn't he? Where, Judea? Syria?

Hij is het land uit, nietwaar? Waarheen? Judea, Syrië?

No matter, we'll find him.

Laat ook maar, we vinden hem wel.

Mardian: Why are you doing this? How can you turn against your queen?

Waarom keer je je tegen je koningin.

Rufio: She's not my queen, you fat little fool.

Ze is mijn koningin niet, slome vetzak.

I answer only to Rome.

Ik gehoorzaam Rome alleen.

Mardian: Traitor... traitor...

Verrader.

Priest: Goddess. Goddess,

Godin.

wait.

Wacht.

I brought you this from the temple of the sun, goddess.

Ik heb dit uit de Zonnetempel voor u meegenomen.

To help you speed your way.

Om uw reis te kunnen bespoedigen.

Grattius: Out of the way!

Aan de kant.

Tell your queen it's Marc Antony.

Zeg je koningin dat Marcus Antonius er is.

Charmian: Your majesty! Your majesty! It's Antony.

Majesteit. Antonius is er.

Cleopatra: Antony! Antony! Look at him.

Iris: He lives.

Kijk nou toch.

-Hij leeft nog.

Cleopatra: Bring him inside.

Breng hem naar binnen.

Grattius: Close up the gates!

Sluit de poorten.

Ruffio: Hail Caesar.

Heil, Caesar.

Octavian: Did you kill the boy?

Heb je de jongen omgebracht?

Cleopatra: Antony, my husband,

Antonius, mijn man...

my love,

schat van me...

don't leave without me.

laat me niet in de steek.

Look at me, Antony, look at me.

Kijk me aan.

Antony: As you command my queen.

Zoals u beveelt, mijn koningin.

Oh we lost the day.

We hebben gefaald...

Cleopatra: In my eyes, you are greatness.

In mijn ogen ben je groots.

I'm here. I'm here with you.

Ik ben hier. Ik ben hier bij jou.

Antony: Don't stay,

Blijf niet.

don't stay with me, fight.

Je hoeft niet te blijven. Ga vechten.

Cleopatra: I'm not leaving you.

Ik wijk niet van je zijde.

Antony: I'll be waiting for you.

Ik zal op je wachten..

In the next life.

in het leven hierna.

I see nothing but you.

Ik zie alleen jou nog.

Cleopatra: I'll never be further from you than this.

Ik zal nooit verder bij je vandaan zijn dan nu.

SCENE SIXTEEN

Someone: Halt!

Grattius: Antony!

Antonius.

Octavian: Queen Cleopatra.

Koningin Cleopatra.

Come out.

Kom naar buiten.

Yield yourself to me.

Geef u aan mij over.

Open the damn door.

Open met die deur.

Is she alive?

Rufio: I.. I don't know.

Leeft ze nog wel?

-Dat weet ik niet.

Octavian: Get the battering ram.

Haal de stormram.

Rufio: Caesar...

Octavian: So... Antony has gone to join Caesar.

Dus Antonius is Caesar op gaan zoeken.

Cleopatra: No. He is here with me.

Nee. Hij is hier bij mij.

Take the riches of Egypt then let me die properly.

Neem de schatten van Egypte en gun mij een passende dood.

Octavian: I have no desire for you to die.

Van mij hoef je niet dood.

I've conquered a great country, a great queen.

Ik he been geweldig land veroverd, en een geweldige koningin.

It's my wish that you accompany me to Rome.

Ik zou je graag meenemen naar Rome.

Cleopatra: So you can walk me behind your chariot? Your Egyptian prize? Octavius' trophy?

Zodat je me achter je strijdwagens mee kunt voeren als de trofee van Octavius?

Octavian: Oh in time, yes.

Daar zie ik wel wat in.

Cleopatra: I answer to no earthly superior, much less a mortal like yourself.

Ik erken niemand als mijn meerdere, zeker geen sterveling als jij.

I am a goddess, I am immortal.

Ik ben een godin. Ik ben onsterfelijk.

Octavian: Oh yes, the daughter of Isis.

Ach ja, de dochter van Isis.

You and I are very much alike,

Jij en ik hebben veel gemeen.

compelled to follow our own natures, fulfil our destinies.

We zijn slaaf van onze natuur en van onze lotsbestemming.

But I have won, Cleopatra, and you will come to Rome.

Maar ik heb gewonnen, Cleopatra. En jij gaat mee naar Rome.

Cleopatra: I will come with you to Rome,

Ik zal met je meegaan naar Rome.

but I want something in return.

Octavian: Anything, I can be very generous.

Maar ik wil er wel iets voor terug.

-Zeg 't maar. Ik ben zeer gul.

Cleopatra: Let my son rule Egypt.

Laat mijn zoon Egypt regeren.

Octavian: Not for the moment, no.

Nog even niet.

Cleopatra: Then let me give Antony an Egyptian burial.

Laat me dan Antonius een Egyptische begrafenis geven.

Here, in this place.

Hier, in dit graf.

And I will come to you as the queen of Egypt,

Dan kom ik naar je toe als koningin van Egypte...

bowing to the might of Rome.

die buigt voor de macht van Rome.

Octavian: Very well.

Goed dan.

Cleopatra: I need time to prepare.

Ik wil me wel kunnen voorbereiden.

And the emblems of my office.

Octavian: Of course, you can have them, I have no use for them.

En de symbolen van de troon.

-Die kun je krijgen. Ik hoef ze niet.

I have what I want.

Ik heb alles wat ik wil.

Octavian: Make she doesn't harm herself.

Let erop dat ze zich niets aandoet.

Cleopatra: Wait for me, Antony.

Wat op mij, Antonius.

I won't be long.

Ik kom gauw.

Guevarius: Where is our queen? What have you done with her?

Waar is onze koningin? Wat hebben jullie met haar gedaan?

Cleopatra: chanting in Egyptian

Why weren't you here to protect me, Rufio?

Waarom was je er niet om me te beschermen, Rufio?

Rufio: I regret that it was not possible, your majesty.

Dat was tot mijn spijt niet mogelijk, majesteit.

Cleopatra: We need to be alone to pray, away from Roman eyes.

Laat ons alleen voor onze gebeden.

Rufio: I'm afraid I can't allow that.

Dat kan ik niet toestaan.

Cleopatra: You should know our ways by now.

Jij moet onze gebruiken nu toch wel kennen.

Don't you trust me?

Vertrouw je me niet?

I've trusted you all these years.

Ik heb jou wel al die jaren vertrouwd.

Guevarius: Where is our queen? What have you done with her?

Waar is onze koningin? Wat hebben jullie met haar gedaan?

We want our queen.

Wij willen onze koningin.

We want our queen.

Wij willen onze koningin.

Rufio: No! Open the doors, your majesty! Open them now or I'll have to break them down.

Doe open, majesteit. Anders laat ik de deur inbeuken.

Get the ram.

Haal de stormram.

Octavian: Citizens of Alexandria,

Burgers van Alexandrië.

you have nothing to fear from Caesar.

U hebt niets te vrezen van Caesar.

Egypt and Rome have always been close...

Eypte en Rome hebben altijd een nauwe band gehad.

Magnificent isn't it?

Schitterend, nietwaar?

Guevarius: We want our queen!

Wij willen onze koningin.

Cleopatra: Bring the basket now. Quickly.

Pak de mand. Vlug.

Iris: Your majesty, let us come with you on your journey.

Majesteit, laat ons u vergezellen op uw reis.

Cleopatra: It's a longer journey than you might care to take.

Charmian: We have no one but you.

Die voert verder dan jullie willen gaan.

-Wij hebben alleen u.

You're our only world.

U bent onze enige wereld.

Cleopatra: Then we shall go to the next world together.

Dan gaan we samen naar de andere wereld.

Octavian: Your queen...

'Uw koningin...'

Your queen accepts Caesar

'Uw koningin aanvaardt Caesar...

as her friend and sovereign.

als haar vriend en soeverein.'

What is that? (about the banging)

Wat is dat toch?

Come.

Cleopatra: Take me to Isis.

Breng me naar Isis.

Rufio: Fast! Again.

Nog een keer.

Put your backs into it.

Met al je kracht.

Harder!

Harder.

Ram those doors open.

Ram die deur open.

Cleopatra: Lay me down.

Leg me neer.

One night more

Nog één nacht...

and the sun will be reborn.

dan zal de zon herboren worden...

And the waters of the Nile

en de wateren van de Nijl...

the Nile..

de Nijl...

will rise

zal omhoog komen...

and fall.

en weer dalen.

Rufio: It's giving, come on!

Hij bezwijkt.

Octavian: Leave us.

Laat ons alleen.

Wait for me.

Blij wachten.

You've won, Cleopatra.

Je hebt gewonnen, Cleopatra.

Farewell, Egypt.

Vaarwel, Egypte.