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FIXED PICTURES, CHANGING WORDS
Subtitling and Dubbing the Film
Babettes Gæstebud

Until fairly recently little attention was paid to translations of films and television programs, an area which, as far as film goes, has existed for more than sixty years and which since the arrival of television has rapidly grown in size. In the words of the Swede Jan Ivarsson:

It is probably not far from the mark ... to say that about 200 hours of subtitled TV programmes and films are shown per week in Sweden, i.e. about 10 000 hours a year. ... The amount of subtitling done in Sweden is among the highest in the world, but in many countries, e.g. the Netherlands, Belgium and Australia, subtitling volumes are comparable to and even higher than those in the Scandinavian countries. The subtitling of films also takes place on a substantial scale elsewhere....¹

It is extraordinary that an activity involving such a large amount of translations - whether in the form of subtitles or dubbing - has attracted so little attention among the scholars. A standard work like *Film Art*, written by two Americans, devotes merely seventeen lines out of 508 pages to the subject.² Ivarsson's study is one of two books that have so far been published on the problems concerning subtitling for the screen. The other one was written by the Dane Henrik Gottlieb. A similar book on dubbing is still lacking.

¹Ivarsson, p. 9.

²Bordwell/Thompson, pp. 331-2. The short section, entitled 'Dubbing and Subtitles', lacks bibliographical references and the two terms do not appear in the extensive index, three clear indications of the authors' disinterest in the subject.

The reason for this neglect is no doubt that research is lagging behind the development of the media; both Translation Studies and Film and Television Studies are relatively new academic disciplines. In English-speaking countries, where import of foreign films is very limited, translation problems seem of marginal interest. And in countries where dubbing is the rule (France, Germany, Italy), interest is not stimulated by the fact that discrepancies between source and target texts can only be discovered when you compare the original film version with the dubbed one. Moreover, translators for the screen have a lower status than translators of books: while the credits for tv programs nowadays tend to include the most casual assistant, the name of the translator is often unmentioned.

Luckily, the increasing interest in translation studies generally, recently demonstrated, for example, in the appearance of a new journal in the Netherlands,³ has also led to a marked rise in the number of publications devoted to the special problems involved in the translation of films and television programs. In the last three years, the number of publications in this area has more than doubled.⁴

The institutions for training and research in Europe are beginning to discover screen translation and other forms of translation for the visual media. It is, for example, now almost self-evident that international conferences on translation and interpretation will contain lectures on screen translation. Up to 1991 this was almost unthinkable.⁵

³*Filter: Tijdschrift voor vertalen en vertaalwetenschap*, jrg. 1, nr. 1, mei 1994.

⁴See Gottlieb, p. 2. This book contains the most complete bibliography to date of publications concerning subtitling and dubbing for TV, film and video. Most of the publications originate from Belgium and the Netherlands.

⁵My translation of the Danish original, which reads: "Uddannelses- og forskningsinstitutionerne i Europa er ved at få øjnene op for tekstning og andre former for billedmedieoversættelse. For eksempel er det nu nærmest en selvfølge, at internationale konferencer om oversættelse og tolkning rummer foredrag om tv- og filmtækstning. Indtil 1991 var det næsten utænkeligt." Gottlieb, p. 1.

This development is not surprising, since we are rapidly moving from a verbal to an audiovisual culture - whether we like it or not.

A basic difference between subtitling and dubbing is that while the recipient who is familiar with the source language can check the quality of the subtitling - what is known as 'the gossiping effect' in the professional jargon - (s)he has normally no such possibility with regard to dubbing. As a result, dubbed versions, despite their completeness, are likely to be less faithful to the source text than subtitled ones. There is another reason why this may be so. Unlike subtitlers, dubbers have to take the lip movements of the actors into account, especially when they deal with close-ups. Their translations are therefore likely to be more phonetic than literal. The distance between source and target language is here of importance. Dubbing between closely related languages - Danish and Swedish, for example - is obviously a much easier undertaking than dubbing between completely unrelated languages, like Danish and Japanese.

A disadvantage with dubbing is that text that is integrated in the visual image - road signs, newspaper headlines, etc. - naturally has to be retained in the source language, whereas the dialogue is transformed into the target language. Another, more crucial drawback is that while the body language of the characters is that of the source culture, their dialogue is that of the target language. As a result, German spectators may watch wildly gesticulating Italians speaking German on the screen, while Italian spectators may be treated to non-gesticulating Swedes speaking Italian. In short, dubbing leads to hybrid characters even further removed from real life than the original screen figures.

While subtitling does not have these drawbacks, it presents other problems. It presupposes that the recipients can read - a reason why children's films are usually dubbed rather than subtitled. In addition to this problem, limited to a particular group of recipients, there is the general one of having the lower part of the picture covered by text.⁶ On the other hand, unlike dubbed versions, subtitled ones are a great help to people with impaired hearing. They are also very useful in connection with second language acquisition, not least when the languages are closely related as is the case in Scandinavia.

⁶On TV subtitles via teletext has the advantage of not being obligatory. The quality, however, is inferior to that of ordinary subtitles.

Typographically, one distinguishes in subtitling between one-liners and two-liners. It is figured that it takes about 4 seconds to read a one-liner, 6-7 seconds to read a two-liner. Film favours one-liners, television two-liners. The typography can vary a great deal. With regard to the lettering there is a choice between more spread out monospace and proportional space, which allows a greater number of letters; this is important for subtitlers, since they are constantly short of space. If the normally white letters are presented against a white background they will hardly be visible. Various ways have therefore been invented to increase legibility. The letters may be displayed against a black or grey band, which however disguises part of the picture. Shadowing the letters makes them less legible but allows the background to be somewhat visible. Letters and lines may be presented in different colours; this is a help for people with impaired hearing to keep the actors apart. And they may be placed in a black band below the picture, a system, used for widescreen films on television, which has the advantage of not interfering with the visual image and which therefore, most likely, will prevail in the future.

Line breaks should occur in such a way that the distance between the last word of the first line and the first word of the second line is made as short as possible, so that eye movements are facilitated. This rule, which subtitlers regularly break or disagree with, runs counter to the aesthetically more satisfying centering of the lines.

Not surprisingly, there are some differences in practice between different countries. Thus subtitles are in many countries placed to the left in the picture - but not in Great Britain. Even within one and the same country subtitlers have been free to develop individual typographic styles. Italics, for example, may in one film indicate distant voices, in another narration, in a third singing.

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In the following, we shall see how Gabriel Axel's Danish film *Babettes Gæstebud* (1987) with regard to the dialogue has been presented in the United Kingdom, Belgium and Germany. The film is suitable for our purpose because of its verbal variation: its shifting between different languages, its use of songs, and its reliance on an external narrator.

Gabriel Axel based his film script on Karen Blixen's short story 'Babettes gæstebud', first published in English under the title 'Babette's Feast' (1950).⁷ Like the short story, the film spans over a period from the middle of the nineteenth century until 15 December, 1885 - the day of Babette's feast. But unlike the short story, which is set in Berlevaag in northern Norway, the film, except for a brief scene at the Stockholm Opera, is set in West Jutland - for financial reasons.⁸ As a result, 'the dried cod becomes flounder and the snow ... turns into rain'.⁹ The genderless, external narrator in the short story is in the film replaced by a female, nondiegetic narrator. The choice of a female narrative voice may be ascribed both to the fact that the story on which the film is based was written by a woman and to the circumstance that three women play a central role in it.

The situation is in this case somewhat unusual in that even the original Danish film contains subtitles; these appear when French and Swedish are spoken or sung. On the other hand, the proximity between Danish and Swedish means that many Danes would notice that Lorens Löwenhielm occasionally, and strategically, mingles Danish words into his Swedish - a subtlety that will escape non-Scandinavian recipients.

Both the English and the Belgian version are subtitled. But while the English subtitles are monolingual, the Belgian (rendered in French and Flemish) are bilingual - except, of course, when French is spoken. Moreover, while the Danish narrator is retained in the English version, she is dubbed in the Belgian and, for obscure reasons, replaced by a male narrator. The German version, finally, is dubbed and the narrator is here, as in the original, a woman.

The first words of the film are given to the narrator:

⁷Karen Blixen later translated it herself into Danish. The Danish version was first published in the collection *Skæbne-Anekdoter* in 1958, in the same year appearing in English under the title *Anecdotes of Destiny*.

⁸Axel had originally planned to shoot the film in Berlevåg but when the Norwegian film company, Norsk Film, withdrew from the project, he chose Nørre Vossborg in Denmark instead. - Lothe provides a good comparison between the short story and the film, pp. 100-114.

⁹Lothe, p. 104.

En gang levede på denne afsides egn to søstre der begge var ude over deres første ungdom. De var døbt til Martine og Filippa efter Martin Luther og hans ven Philip Melanchton. Og de anvendte al deres tid og næsten hele deres lille renteintægt på velgørenhedsarbejde.

In the English version this passage is subtitled as follows:

*There once lived in
this remote place...*

*...two sisters who were
past their first youth*

*They were named Martine
and Filippa*

*...after Martin Luther and his
friend Philip Melanchton*

*They spent their time and almost all
of their small income on good works*

In the Belgian version the passage is dubbed into French - no doubt because French is one of the languages spoken in the film - and subtitled into Flemish:

Destijds leefden in deze verloren uithoek..

twee zusters die niet meer van
 de jongsten waren.

Ze waren Martine en Philippe gedoopt,..

naar Martin Luther en diens vriend
Philippe Melanchton.

En zij besteedden al hun tijd..

en bijna heel hun bescheiden inkomen
aan liefdadigheid.

A comparison between the two versions reveals that neither makes use of a black band behind the letters; as a result legibility is not optimal, especially not in the English version, where the letters are rather thin. The Belgian version has the disadvantage that the subtitles appear rather high up in the picture even when they are monolingual - apparently an adjustment to the normal, bilingual situation in this version. Both versions use forty-three words for this passage - against forty-six in the original. The unusually slight reduction¹⁰ is no doubt due to the fact that we here deal with important expository information. The English subtitles are in italics, the Flemish are not. And while the English translator, in conformance with the credits, calls one of the sisters 'Filippa',¹¹ the Belgian translator, sticking closer to Blixen's spelling, calls her Philippe, since this spelling of the name would be natural in a partly French-speaking country; besides it strengthens the Protestant relationship to Philip Melanchton. Yet it may confuse the spectator, who has seen the name 'Filippa' appearing in the credits and who now suddenly sees the woman's name spelled in a new way.

The line breaks in both versions are not always satisfactory - 'in', 'his' and 'van' should all have been moved to the second line. As for the rendering, 'good works' may sound odd but certainly suggests that the sisters were *active* in their 'charity'. Finally we may note a slight discrepancy in the synchronization between subtitle and visual image. When the Danish narrator says 'Og de anvende al deres tid...', the sisters are off-screen. This is also the case in the Belgian version, but in the English one they are at this moment visible.

In the dubbed German version the translator has characteristically felt the need to specify the locality and speak of a 'Gegend Dänemarks', since a German spectator could hardly make out from the initial shots that the setting is Danish rather than, say, north German.

¹⁰The reduction is normally between 20 and 50 percent.

¹¹One may wonder why Axel decided to change Blixen's spelling of the name.

My second example is taken from Papin's visit to the Stockholm Opera. Part of the conversation between the French opera singer and the Swedish Lady in Waiting runs/reads as follows in the Danish original:

PAPIN. Stockholm est une ville charmante.
Stockholm er en meget smuk by.

LADY IN WAITING. Oui, le Nord vous offre une éventail de
jolies villes.
Norden har mange
smukke byer at byde på.

PAPIN. Je voyage beaucoup mais
Jeg rejser så meget.

dans le fond je préfère être seul.
Lige nu lenges jeg mest
efter ensomhed, -

J'aime le silence,
- stilhed.

le silence et le bruit des vagues.
Stilheden...og havet.

LADY IN WAITING. Alors, il faut que vous allez à la côte de
Jutland.
Så skulle De besøge den danske vestkyst.

C'est grandiose et sauvage.
Det er et grandios sted.

In the English version the subtitles read:

PAPIN. Stockholm is a charming town.

LADY IN WAITING. Lovely towns make a fan across the north

PAPIN. Though I travel much,
I prefer solitude

I love silence and the sound of waves

LADY IN WAITING. In that case...

...you must go to the coast of
Jutland, so stern and wild

In the Belgian version the subtitles read:

PAPIN. Stockholm is 'n charmante stad.

LADY IN WAITING. Ja. 't Noorden biedt u 'n waaier..

van mooie steden aan.

PAPIN. Ik reis veel,..

maar eigenlijk ben ik nog 't
liefst alleen.

Ik hou van de stilte..

van de stilte en 't geluid der
golven.

LADY IN WAITING. Dan moet u beslist 's..

naar de kust van Jutland toe.

't is er groots en wild.

In the dubbed, German version we get:

PAPIN. Stockholm est une ville charmante.

LADY IN WAITING. Oui, der Nord ist wie ein Fächer als schöne
Städten.

PAPIN. Ich bin sehr viel auf Reisen aber als ich ehrlich sein darf...
Ich aime le silence. Die Stille und die Brandung des Meeres.

Etc.

While in Blixen's short story the Lady in Waiting describes 'the wild, grandiose scenery' of Norway to Papin (this is the motivation for his visiting Berlevaag),¹² in the film her counterpart - at a time when Norway was in union with Sweden! - recommends him to go to West Jutland to experience this kind of scenery. Although the change was necessary, once the director had relocated the film to Denmark, it remains a surprising recommendation.

In all four versions the translators have problems with the idiomatic French expression 'une éventail de', meaningful in the context since we have just seen the lady in waiting fan herself; the director here links the lovely Nordic Lady in Waiting with the lovely Nordic towns - as well as with the supposedly lovely women in those places. The Danish translator wisely replaces the French expression by a trivial 'mange' (many), while the other three translators render it literally; since, however, the target languages lack a corresponding idiomatic expression, the result is rather awkward. The Danish 'lige nu' is a misleadingly free translation of 'dans le fond'; a literal 'i grunden' would have been preferable. Similarly, 'Stilheden...og havet' suggests a calm sea rather than, as in the French, the breaking of waves; here the German 'Brandung' is closer to the original. Typographically, the English subtitle prefers two-liners and three dots - the latter indicating continuation of the sentence in the following image - whereas the Belgian prefers one-liners and two dots.

The most striking feature of this passage is the attempt in the German version to combine source and target language. We are here to assume that the Lady in Waiting speaks and understands German better than French

¹²Dinesen, p. 29.

and that Papin adjusts to this situation. The real reason for this mixture is that the translator wants to inform his/her audience, who do not hear anything but German, that Papin is a Frenchman; by retaining a few easily understood phrases in French, (s)he tries to effectuate this. The resulting mongrel language is an obvious concession to the dubbing system.

Arriving in Nørre Vossborg, Papin is immediately confronted with the religious atmosphere in the village when, sitting on a high sand dune, he suddenly hears singing from the nearby village church. The hymn chosen by Axel is no. 7 in the Norwegian Hymn Book. The text is by Petter Dass (1698), revised by Gustav Jensen in 1915, the music that of a Norwegian folk melody from 1877. The text reads:

1. Herre Gud, dit dyre navn og ære
over verden højt i agt skal være,
og alle sjæle, de trætte trælle,
alt, som har mæle, de skal fortælle
din ære.

2. Gud er Gud, om alle land lå øde,
Gud er Gud, om alle mand var døde.
Om slægter svimler, - blandt stjernestimle
utallig vrimler i høje himle
Guds grøde.

3. Høje hald* og dybe Dal skal vige, *klippe
jord og himmel falde skal tillige,
hvert fjeld, hver tinde skal brat forsvinde,
men op skal skal rinde, som solen skinne
Guds rige.¹³

The choice of an old Norwegian hymn, referring to a Norwegian landscape is, of course, not coincidental; here the director saw a chance of implying Blixen's setting verbally, if not visually; moreover, the hymn fits the archaic Lutheranism of the villagers. However, even a native speaker

¹³This version is close to but not identical with the text as sung in the film.

can only grasp some of the passages as sung by the congregation, and line three in the third stanza, which especially indicates a Norwegian setting, is not one of them. Ironically, the English-speaking recipient, who is provided with subtitles, is here better off than the Danish one.

The English version is subtitled as follows:

*God is God, if all lands
lie in ruins*

*God is God, if all men die...
...and people vanish*

*In the Lord's heaven, countless
multitudes sound sweet cymbals*

Hill and deep vale shall yield

*Earth and sky shall fall together,
mountains and peaks shall vanish*

*But the spirit of the Lord shall
arise in thousands of souls*

Compare this to the Belgian version, where the brief subtitles read:

Seigneur Dieu, chantons partout..
Heer God, overal ter wereld

ta gloire et ton nom adoré!
Dient Uw naam en Uw glorie bezongen...

In the German version, the hymn is not dubbed. As a consequence, the recipient, who has so far heard all the characters speak German, is suddenly confronted with unintelligible Danish. The hymn *could* have been dubbed; economic reasons have undoubtedly withheld those responsible for this version from doing it. As a result the German recipient is at a loss and cannot relate the content of the hymn to the situation in the film.

But so is, partly, the British and Belgian recipient. Of the three stanzas, all of them sung in the film, only the second and third have been translated in the English version, and only the first in the Belgian one. When the first stanza is sung, we are still outside the church or, along with Papin, entering it. By contrast, at the end of the second stanza the director shows us the Parson in front of the altar, surrounded by light streaming in through a high window. He then cuts to a close-up of Filippa, then to a close-up of the mild Christ on the cross behind the Parson, then back to a close-up of Filippa. A visual atmosphere of divine grace corresponding to the words of the hymn is hereby created. Axel is also suggesting a connection between the Parson, Filippa and Christ - especially between the last two - indicating, in the words of the English subtitles, that 'the spirit of the Lord' has arisen in the young girl. Our conclusion must be that the second and third stanzas of the hymn, because of the visual images that accompany them, are more important than the first one. The English translator has made the better choice.

We may also note that, not surprisingly, neither the English nor the Belgian version retain the rhymes of the original hymn; and that the former, unlike the latter, uses italics to indicate that the lines are sung.

My last example refers to the visually most complex situation in the film. Babette brings the sisters a letter from Papin, which they in turn read aloud. In the English version we have the following audiovisual constellation at the beginning of this sequence:

VISUAL/AURAL

MART. *reading to FIL. and* BAB. MART. Vous souvenez-vous de moi?

SUBT. "Do you remember me?" NARR. Kan De huske meg?

MART. *reading to FIL. and* MART. Ah, quand je pense à vous, il me

BAB. *Dissolve to* BAB. *and* vient le parfum de...

PAP. *in Paris.* NARR. Når jeg tenker på Dem er mit

SUBT. "To think of you brings hjerte fylt med vilde liljekonvaller.

me the scent of wild lilies-

of-the-valley

*Superimposition of*PAP. and NARR. Vil erindringen om en franskmands
FIL. *singing the seduction*hengivenhed bevæge Deres hjerter til at frelse
*duet from Mozart's 'Don Juan'*en fransk kvindes liv?

Dissolve to MART. *reading to*MART. ...la vie d'une femme française?
FIL. and BAB.
SUBT. "Will a Frenchman's devotion
move your hearts to save a French-
woman's life?"

Compare this to the Belgian version:

VISUAL AURAL

MART. *reading to* FIL. and MART. Vous souvenez-vous de moi?
BAB.
SUBT. Kent u mij nog?

MART. *reading to* FIL. and Ah, quand je pense à vous,
BAB. *Dissolve to* BAB. and il me vient le parfum des muguets
PAP. *in Paris*. sauvages.
SUBT. Wanneer ik aan u denk..
komt mij 't parfum van wilde
lelietjes-van-dalen tegen.

*Superimposition of*PAP. and NARR. Le souvenir d'un Français
FIL. *singing the seduction* qui vous est dévoué jusqu'à la
*duet from 'Don Juan'*mort, pourra-t il émouvoir vos
SUBT. Kan de herinnering aan 'n coeurs suffisamment pour sauver
Fransman die u verknocht is la vie d'une femme?
totterdood, voldoende uw harten
beroeren..

Dissolve to MART. *reading to*
FIL. and BAB.
SUBT. om 't leven van 'n Franse

vrouw te redden?

In this short passage three temporal situations are visualized. Starting with the letter-reading in the present, we move back via a dissolve to the writer of the letter, Papin, in his Paris study, where Babette, acting as a messenger, is waiting to receive the letter from him. Blending with this image we see Papin and Filippa, in close-up, singing the Mozart duet - a 'quote' from their earlier singing of this duet in Nørre Vossborg. We thus move from Babette's recalling the situation when Papin was writing his letter to his recalling the memorable moment many years ago, when he believed that Filippa returned his love. But since the latter situation is one that Filippa, too, can remember, we may also ascribe this flashback to *her* memory. In other words, both for the sender and the receiver, the letter evokes the memory of a situation that has determined their future lives. The superimposition within the dissolve suggests the telepathy of love.

On top of these three visual-temporal 'layers', we have, in both versions, the visual subtitles plus the voices of the Narrator and Filippa. Six different layers of information in eighteen seconds! In a bilingual country where French is not one of the languages, the number could even be raised to seven, since there we would have subtitles in two languages. Can an audience cope with so much information in such a short time? An empirical investigation would no doubt prove that it cannot.

In the English version, which is closer to the Danish original than the Belgian one, we notice how Martine starts reading the French letter aloud. Her words are translated by the Narrator, who, as it were, interrupts the reader in the middle of a sentence and then takes over - until Martine's reading returns at the end. This unrealistic, chiastic arrangement clearly serves to assist the Danish spectator who has little or no knowledge of French. The Belgian recipient is here, of course, in quite another position. The Danish female narrator is in this version, as we have earlier noted, by means of dubbing replaced by a male narrator, who becomes more or less identical with the letter-writer, Papin. This may be the reason why the Belgians have chosen a male rather than a female narrator. In any case, we have here an example of how the language situation in the target country may govern even such an internal phenomenon as the choice of gender with regard to nondiegetic narrators. While the male narrator in the Belgian version at this point represents a sender- and a male-oriented

point of view, the narrator in the other three versions appears to be receiver- and female-oriented. Unlike the textual medium - Blixen's short story - the cinematic one excludes the possibility of a genderless, neutral narrator.

As for the renderings, the Danish 'er mit Hjerte fyldt med vilde liljekonvaller' is more expressive than the corresponding passage in the translations, which all bring in the scent that is only implied in the original. A more literal rendering like 'To think of you fills my heart with wild lilies-of-the-valley' was obviously considered too awkward for the audience. Have the translators here been excessively cautious or rational? Have they felt that poetic expressions are inappropriate in subtitles, which should provide straight information, easy to grasp? Would a Danish audience accept unconventional or sentimental expressions more easily than an English, German or Belgian one? The questions accumulate. The translator for a mass audience that has little time to ponder has many factors to take into account. Also, we cannot exclude the possibility that subtitlers influence one another, that is, that they have access to film versions translated earlier into target languages familiar to them.

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What is preferable - sub or dub? As the preceding examination of *Babettes Gæstebud* has revealed, both systems have their advantages and disadvantages. A summing-up of the characteristics of either system may read as follows:

SUBTITLING DUBBING

dialogue and discrepancy
visualized between dialogue
environment and visualized
form a unity environment

only part of the whole dialogue
the dialogue retained
retained

part of the picture free from
picture obscured text
by text

diminished time full time to watch
to watch the visual
visual elements

speech and lip speech and lip
movements movements
synchronous asynchronous

speech, para- discrepancy
linguistics and between speech,
kinesics form paralinguistics
unity and kinesics

discrepancies discrepancies
between source between source
and target text and target text
revealed disguised

suitable for suitable for
those with those with
impaired hearing impaired eyesight,
illiterates,
word-blind people
and slow readers

Contrary to what many people believe, subtitling is increasing at the expense of dubbing. The reason for this is, ironically, not the conviction that this is the better system but the awareness that it is the cheaper system. Yet there is no reason to deplore this development - even if we compare it to the relatively new possibility, on television, of choosing between spoken source and target language. For, all things considered, subtitling has two fundamental advantages compared to dubbing: it shows respect for the art of acting, and it counteracts linguistic and cultural

isolation. For once, economic interests harmonize with aesthetic and ideological considerations.

Film data

Babettes Gæstebud. 1987. A.S. Panorama Film International, Copenhagen, in cooperation with Nordic Film and the Danish Film Institute. Eastmancolor. 102 minutes.

Based on Karen Blixen's short story 'Babettes Gæstebud' (1950). Script and direction: Gabriel Axel. Music: Per Nørgård. Camera: Henning Kristiansen. Accessible as video (Zoetrope Studios).

Babette Hersant Stéphane Audran, *Filippa (as young)* Hanne Stensgård, *(as old)* Bodil Kjær, *Martine (as young)* Vibeke Hastrup, *(as old)* Birgitte Federspiel, *Achille Papin* Jean-Philippe La Font, *Lorens Löwenhielm (as young)* Gudmar Wivesson, *(as old)* Jarl Kulle, *Swedish Lady in Waiting* Bibi Andersson, *Narrator* Ghita Nørby.

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