

A DEFICIENCY OF DOCUMENTATION IN TRANSLATION HISTORIOGRAPHY IN SPAIN: REFLECTIONS ABOUT PERFORMED BUT UNPUBLISHED (AUSTRIAN) THEATRE¹

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Abstract

The aim of this paper is to underline the importance of recovering translated but not published literature in Spain so as to contribute exhaustively to translation history. We refer specifically to the translation recovery of those theatre plays that arrive in Spain temporarily through various performances, thus becoming the only means of reception. This paper classifies this kind of translation and weighs up the alterations that are made to it during the staging.

Keywords: Translation history. Reception history. Theatre translation. Theatre reception. Non published translation.

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1. Introduction

Within translation studies, those related to its history have held, up to a certain point, a privileged position in the area of research for some years now (cf. Lafarga Maduell & Pegenaute Rodríguez 2008: 1). However, in the specific case of theatre translation, the treatment of the historical perspective has been and is still scarce, especially for German. In fact, theatre translation has not usually been treated in depth in the wide range of translation studies –and when treated, it has been included in the context of literary translation in most cases–, although it is being given greater prominence recently (cf. Ezpeleta Piorno 2007: 29).

In this framework, the present paper has been prompted by the realisation of an issue that has not always been considered in the historiography studies of theatre translation in Spain: the attention to drama translation without a durable recording medium; that is, those translations conceived only and exclusively for staging. The studies gathering the translation of foreign literary works into Spanish have an unquestionable value for translation history, but they show gaps that would need to be filled up for a complete contribution to this discipline. One of the aims of this paper is showing the need to complement those studies dealing with the theatre texts which are in principle just conceived to be read, with those intended for staging –“literary text” and “dramatic text” respectively, according to Carmen Bobes and Erika Fischer-Lichte’s terminology–, as we believe the union of both to be essential in order to write the entire history of theatre reception/translation. An important number of these kinds of papers are focused exclusively on, using J. C. Santoyo’s terminology now, the “reading versions”, and leave “stage versions” aside (cf. Santoyo Mediavilla 1989). With “stage versions” we refer to those theatre texts –translated or adapted texts as well as new versions– the director, the cast and the rest of the artistic department work with, which are seldom published and are aimed at staging. It is during the staging that the intersemiotic translation takes place, replacing paratextual elements – the stage directions– with sets, costumes, props, movements, etc.

Therefore, a complete descriptive historical study would include the record of published translations as well as a list of the specific times these translations have been staged. This is the case of Merino’s paper “Panorama from stage: 30 years of English theatre in Spain”². It goes without saying that the compilation of “stage translations” is extremely difficult, especially when the texts performed are non published translations and, hence, lack a physical medium a common reader could access. In these cases, the only way to recover these plays is looking them up in stage direction books, following them in the press and in theatre magazines, and contacting theatre professionals.

Consequently, the aim of this paper is to underline the importance of recovering translated but not published theatre plays in Spain that only arrive in this country temporarily through various performances, hence becoming the only means of reception. Recovering the texts from the professional circles would resolve a double loss: that of the translated play and its translator. Due to our specialization purposes, this chapter will focus on the reception of Austrian plays, although it is aimed at underlining the need of widening the study to other languages and, within the German language, to Swiss and German literature.

² Merino Álvarez, R. –1993– “Panorama desde el escenario: 30 años de teatro inglés en España”, in *Livius*. Revista de Estudios de Traducción, number 3, p. 197-207.

In the first part of this paper, that is, in the descriptive stage, we collect some superficial documentation materials related to Austrian writers that will allow us to look into the presence of the translator and the stage designer –acting as an intersemiotic translator–. This inventory has been put together with data from the Theatrical Documentation Centre in Madrid³. Accessing information which is not held in that archive involved hard indirect monitoring work –using materials as diverse as stage direction books, newspaper clippings, programmes⁴, etc.– of the performed plays in several theatre archives⁵.

Following the descriptive stage, we will use complementary material in order to compare some original texts with their translations/adaptations that have not been put into the traditional published medium. This material consists, for example, of the teaching notebooks produced by the Spanish National Drama Center when the premiere of a play is staged in any of its theatres – we will look further into these notebooks later–. The purpose of the aforementioned comparison is to observe the modifications made to the stage translation so as to value this special form of brief/momentary reception. In order to do this, we will apply intertextual, intratextual and intersemiotic translation strategies –we will look into the translation itself, the modifications to the translation that may lead to adaptations, and the elements used when performing the play, such as the costumes, the sets or the music–.

Thus, our study is mainly founded on the two gnoseologic segments related to the double side of translation history as stated by Vega Cernuda: the *Ciceronian* side, which considers History as *magistra vitae* and, therefore, has an educational nature; and the hermeneutic or interpretative side. This way, we are fulfilling a double purpose: the educational purpose, as we are registering a new chapter in the history of translation; and the social purpose, which enables the study of the recipient community through the relations of cause and effect that motivate the translation –translation/adaptation strategies and the consequences on the recipient audience–. A historic study of the Spanish culture cannot do without those foreign theatre plays that, once translated into Spanish with or without a traditional medium, may hold a determining place in what Even-Zohar and Tury consider as a polysystem of reception; in our case, the Spanish cultural system. The disciplines involved in its study can only be, either the possible histories of theatre, or the history of translation.

2. Austrian performed but non published theatre plays: brief documentation

The list of authors held at the Theatrical Documentation Centre in Madrid, despite its deficiencies –transcription and transliteration errors mainly–, is a starting point for any research. It gathers a total of 13,880 entries of plays performed at Spanish theatres since the end of the Spanish Civil War. Once the errors, the repetitions and the names of opera composers, which obviously appear as authors of the plays performed, on the register have been removed, the number of entries could be reduced by 15 %. The number of German names and plays in the list is surprisingly high in comparison to other languages that could seem more prevailing – especially French and English– in the national cultural context. For example, whereas for Voltaire, an author clearly belonging to the Spanish universal canon, there are eight titles recorded, for the Austrian writer Arthur Schnitzler⁶, a renowned author, but less known for the Spanish average audience, there are 24 plays. This information confirms, precisely, the

³ A production unit of the Spanish Institute for Stage Arts and Music. This institute depends on the Spanish Ministry of Education, Culture and Sports and was created by the Real Decreto 565/1985 from 24th April for the development of programmes related to theatre, circus, music and dance. We want to give special thanks to Pedro Ocaña for his help in the documentation phase.

⁴ Although this material offers incomplete information, it is the only source to provide a receptive clue for many authors whose work has been performed but not published. In this paper we depend on this material and, thus, we defend this thesis: the use of the programmes as a complementary material when outlining complete history of theatre translation.

⁵ With regards to this, there are very few theatres that, being aware of their cultural function, keep an –often modest– archive of documentary materials, mainly stage direction books. In provincial theatres this task is nearly impossible, so most of the material found comes from theatres in Madrid and Barcelona.

⁶ Arthur Schnitzler's stage production is, obviously, much bigger than Voltaire's, but the prestige enjoyed by the enlightened French was such to possibly have motivated theatre producers to a greater extent, theoretically.

convenience of the task that we have set out to do; a task aimed at recovering through translation –for the history of reception and, hence, for the historiography of translation-translators, plays, playwrights and/or trends that may have gone unnoticed to the analysts of the historiographic panorama in Spain and Spanish America.

In particular, in that list we can find, apart from the exceedingly numerous German opera librettists, a diversity of authors such as Franz Werfel, Peter Handke, Peter Turrini, Karl Valentin, Hans Weigel, Billy Wilder⁷, Ludwig Tieck, translator of the romantic Quixote, Süßkind and a very long etcetera. In total, there are two hundred German language playwrights whose presence in the Spanish cultural sphere has not always been taken into account. That is, leaving aside the omnipresence of Bertolt Brecht, who, in any case, may have been more performed than read, with a total of 215 plays staged; very equidistant from the 600 plays by Shakespeare and the 30 by Goethe, the German outstanding figure with the biggest presence in German theatres. Needless to say that in the Theatrical Documentation Centre database, the search fields that can be used are ‘author’, ‘play’ or ‘chronology’, but in any case not ‘translator’. This detail brings up an essential issue to start with: After the plays have been performed, is there any documentary proof left 1) not only from the writer but also from the translator, and 2) from the modulations of specific reception involved in the ephemeral act of scenography?

It is interesting to note that the performances in Catalan represent a significant percentage of the aforementioned figures, so, given the title of this paper, we consider it is relevant to include them in the following catalogue⁸:

YEAR OF THE PREMIERE	PLAY	AUTHOR	DIRECTOR	TRANSLATOR/ ADAPTER
1973	<i>Hotel comercio</i>	Hochwalder, Fritz	Lucía, Ricardo	Sotomayor, A. (version)
1977	<i>La cacatua verda</i> [Catalan]	Schnitzler, Arthur	Planella, Pere	Formosa, Feliu (translation)
1981	<i>Fe, esperanza y caridad</i>	Horváth, Ödön von	Anós, Mariano	[not listed and not found]
1982	<i>La cacatúa verde</i>	Schnitzler, Arthur	Krejca, Otomar	[not listed and not found]
1984	<i>La ronda</i>	Schnitzler, Arthur	Morera, J. M ^a	[not listed and not found]
1984	<i>La venus de las pieles</i>	Sacher-Masoch, Leopold von	Martí, J. M ^a	[not listed and not found]
1984	<i>Cuentos en los bosques de Viena</i>	Horváth, Ödön von	Larreta, Antonio	Navarro, Isabel
1986	<i>La Ronda</i>	Schnitzler, Arthur	Gas, Mario	[not listed and not found]
1986	<i>Anatol</i>	Schnitzler, Arthur	Cariñera, Mariano	[not listed and not found]

⁷ It goes without saying that we consider that the American film maker belongs to the Germanic sphere, as he was born and educated in a German language culture.

⁸ The documentation about performances in Basque and Galician languages is so scarce that it would be quite unhelpful to complete this table.

1987	<i>El mal de la juventud</i>	Bruckner, Ferdinand	Malonda, Antonio	[not listed and not found]
1989	<i>Anatol</i>	Schnitzler, Arthur	Marino, Malena	[not listed and not found]
1990	<i>La cacatúa verde</i>	Schnitzler, Arthur	Moreal, Yolanda	[not listed and not found]
1990	<i>Elektra</i>	Hofmannsthal, Hugo von	López Laguna, Julio	[not listed and not found]
1991	<i>Elektra</i>	Hofmannsthal, Hugo von	Bokos, Alberto	Pazos, Xosé M.
1992	<i>La venus de las pieles</i>	Sacher-Masoch, Leopold von	Espinosa, Javier	[not listed and not found]
1993	<i>La cacatúa verde</i>	Schnitzler, Arthur	Gas, Mario	Formosa, Feliu
1993	<i>El mal de la juventud</i>	Bruckner, Ferdinand	Malonda, Antonio	[not listed and not found]
1994	<i>Literatura</i>	Schnitzler, Arthur	Piñuel, Gabriel	[not listed and not found]
1994	<i>Kasimir i Karoline</i> [Catalan]	Horváth, Ödon von	Bieito, Calixto	Kovacsis, Adan; Bieito, Calixto; Formosa, Feliu (version)
1994	<i>Dramatis personae</i> [based on texts by Wittgenstein and Handke]	Kölster, Oskar	Hurtado, Juan	[not listed and not found]
1994	<i>Un fill del nostre temps</i> [Catalan]	Horváth, Ödön von	Simón Rodríguez, Antonio	Carandell, Andreu; Trittler, Heiko
1994	<i>Contes del boscos de Viena</i> [Catalan]	Horváth, Ödön von	Munné, Pep	Serrallonga, Carme (version)
1995	<i>Carta de un desconocido</i>	Zweig, Stefan	Martín García, F. J.	[not listed and not found]
1995	<i>Llegenda del sant bebedor</i> [Catalan]	Roth, Joseph	Aguera, Joan	[not listed and not found]
1996	<i>Elektra</i> [based on texts by Aeschilus, Sophocles, Hofmannsthal and Heiner Müller]	Iniesta, Ricardo	Iniesta, Ricardo	Iniesta, Carlos (transl. and adap.)
1996	<i>Anatol</i> [Catalan]	Schnitzler, Arthur	Mesalles, Jordi	Formosa, Feliu

1996	<i>Leyenda del Santo Bebedor</i>	Roth, Joseph	Romo, Fernando	[not listed and not found]
1997	<i>10.000 Kg</i> [based on the play by Wernes Schwab]	Schwab, Wernes	Bernat, Roger	[not listed and not found]
1997	<i>La princesa blanca</i> [Catalan]	Rilke, Rainer M.	Sala, Jacint	Sala, Jacint
1997	<i>Elektra</i>	Hofmannsthal, Hugo von	Martín, Félix	[not listed and not found]
1997	<i>El mal de la juventud</i>	Bruckner, Ferdinand	Simón, Adolfo	Dios, Javier de (adaptation)
1998	<i>Les presidents</i> [Catalan]	Schwab, Werner	Portaceli, Carme	Moser, Theres; Farrés, Ramón
2000	<i>La cacatua verda</i> [Catalan]	Schnitzler, Arthur	Planella, Pere	Formosa, Feliu
2000	<i>Los amores de Anatol</i>	Schnitzler, Arthur	D'Ors, Luis; Muñoz, Tomás	D'Ors, Luis; Muñoz, Tomás (adaptation)
2000	<i>Les presidents</i> [Catalan]	Schwab, Werner	Thomas, Antonia María	[not listed and not found]
2000	<i>Ja que tot passa</i> [texts about Rainer M. Rilke] [Catalan]	[not listed and not found]	Mestres, Josep Maria	[not listed and not found]
2000	<i>Anatol</i> [Catalan]	Schnitzler, Arthur	Nel·lo, Francesc	Formosa, Feliu
2000	<i>Descompensació, insignificant: Deformatat. Un sant sopar europeu</i> [Catalan]	Schwab, Werner	Portaceli, Carme	[not listed and not found]
2001	<i>Carta de una desconocida</i>	Zweig, Stefan	Romanos, Ricardo	[not listed and not found]
2001	<i>La Ronda</i>	Schnitzler, Arthur	Urban, Gyula	[not listed and not found]
2002	<i>Un sant sopar europeu</i> [Catalan]	Schwab, Werner	Barba, Lourdes	Farrés, Rammón; Moset, Theres (transltaion)
2002	<i>La Ronda</i>	Schnitzler, Arthur	Solano, Joaquín	Nabon, Carme; Bataller, Alex
2002	<i>Polvòdrom</i> [Catalan] [based on <i>La Ronde</i> , by Schnitzler]		Tosar, Pep	[not listed and not found]

2002	<i>Elektra</i> [Free version from <i>Electra</i> by Sophocles and <i>Elektra</i> by Hofmannsthal]	[not listed and not found]	Balañà, Glòria	[not listed and not found]
2002	<i>Enfermedad de la juventud</i>	Bruckner, F.	Ruiz, María	[not listed and not found]
2002	<i>Las presidentas</i>	Schwab, Werner	Fresneda, Pedro	[not listed and not found]
2002	<i>Els ulls de l'etern germà</i> [Catalan]	Zweig, Stefan	Broggi, Oriol	Siguan, Marisa (translation)
2004	<i>La última noche de la humanidad</i> [based on the play by Karl Kraus]	García Wehbi, Emilio; Alvarado, Ana	Veronese, Daniel; García Wehbi, Emilio; Alvarado, Ana	[not listed and not found]
2004	<i>Rolda de caricias</i>	Schnitzler, Arthur	Cuña, Ánxeles	[not listed and not found]
2004	<i>Las presidentas</i>	Schwab, Werner	Torre, J. L. de la	[not listed and not found]
2005	<i>Apuesta y fracaso</i> [passages from <i>Night Games</i> by Schnitzler and from <i>Twenty-Four Hours in the Life of a Woman</i> by Zweig]	[not listed and not found]	Granda, Juanjo	[not listed and not found]
2005	<i>Amor, fe, esperança</i> [Catalan]	Horváth, Ödön von	Subiròs, Carlos	Formosa, Feliu
2005	<i>Las presidentas</i>	Schwab, Werner	Castellanos, Paco	[not listed and not found]
2006	<i>Contes dels boscos de Viena</i> [Catalan]	[not listed and not found]	[not listed and not found]	[not listed and not found]
2006	<i>Carta de una desconocida</i>	Zweig, Stefan	Orjuela, Manuel Enrique	[not listed and not found]
2007	<i>Carta d'una desconeguda</i> [Catalan]	Zweig, Stefan	Orjuela, Manuel Enrique	[not listed and not found]
2007	<i>La Ronda</i>	Schnitzler, Arthur	Wiesner, Raúl	[not listed and not found]
2008	<i>Carta de una desconocida</i>	Zweig, Stefan	Pérez Martín, J. L.	Casona, Alejandro (version)

2009	<i>Feed</i>	Hentschläger, Kurt	Hentschläger, Kurt	[not listed and not found]
2009	<i>La Ronda</i>	Schnitzler, Arthur	Hernández-Simón, Javier	[not listed and not found]
2009	<i>Les presidents</i> [Catalan]	Schwab, Werner	Lupa, Krystian	[not listed and not found]
2009	<i>Leyenda del santo bebedor</i>	Roth, Joseph	Desentre, Alfonso	Desentre, Alfonso (adapt.)
2009	<i>Les presidents</i> [Catalan]	Schwab, Werner	Padilla, Ricardo	[not listed and not found]
2010	<i>(Salvatges) Home d'ulls tristos</i> [Catalan]	Händl, Klaus	Sauerteig, Thomas	Farrés, Ramón (translation)
2010	<i>El mal de la juventud</i>	Bruckner, F.	Tarrasón, Oriol	[not listed and not found]
2010	<i>El mal de la juventud</i>	Bruckner, F.	Lima, Andrés	Sáenz, Miguel
2010	<i>Konrad, un niño por correo</i>	Nostlinguer, Christine	Mayor, Jorge	África, Carolina (adaptation of <i>Konrad: the Facotry-Made Boy</i>)
2011	<i>El rey del mar</i>	Janisch, Heinz	[not listed and not found]	Collective adaptation
2011	<i>Contra el viento del norte</i>	Glattauer, Daniel	Bernués, Fernando	Fannon, Gerald Patrick (tran.); Zemme, Ulrike; Glattauer, Daniel (adap.)

Once these titles have been compared with their equivalent published editions –if existing–, it will be possible to establish the following classification in order to put stage and reading translations into groups:

- Stage translations without a published reading version
- Stage translations with a previously published reading version
- Stage translations with a subsequently published reading version

2.1 Stage translations without a published reading version

In this group we can find the translation of plays intended to be performed, without a published reading version. We have noticed that, especially for translations into Spanish –it does not happen as often for translation into Catalan–, the identification of the translator requires in most cases directly contacting the director of the show or the theatre manager, as the translator's name is rarely found on the programmes, although it should be pointed out that this has started to be rectified in recent years. The usual procedure when a theatre director is interested in a play that has not been translated –or if the existing translation is unsuitable–, is to commission a professional translator to do it. For the staging of *El mal de la juventud*, by Bruckner, and *Play Strindberg*, by Dürrenmatt, first performed at La Abadía, it was the theatre artistic department

who commissioned Miguel Sáez⁹ to do both translations. Further to these provisionally faithful translations, the director or the adapter creates his/her own version or adaptation¹⁰.

We can include in this group *Hotel comercio*, by Fritz Hochwalder –Spanish version by A. Sotomayor–, the two translations of *Elektra* by Xosé M. Pazos –1991, director: Alberto Bocos– and by Carlos Iniesta –1996, director and adapter: Carlos Iniesta– and a third version, which is anonymous, of the production by Félix Martín –1997–; *Literatura* –1994, director: Gabriel Piñuel–; *Kasmir I Karoline* –1994, director: Calixto Bieito–; *Dramatis personae* –1994, director: Juan Hurtado–, from texts by Ludwig Wittgenstein and Peter Handke; *Un fill del nostre temps* –1994, director: Antonio Simón–, translated by Andreu Carandell and Haiko Trittler; *10.000 Kg* –1997, director: Roger Bernat–, based on the play by Wernes Schwab; *La princesa blanca* –1997, director: Roger Bernat–, based on the play by Wernes Schwab; *La princesa blanca* –1997–, directed and translated by Jacint Sala; *Les presidents* –1998, director: Carme Portaceli–, translated by Theres Moser and Ramon Farrès; *Un sant sopar europeu* –2002, directora: Lourdes Barba–, translated by Ramon Farrès and Theres Moset; *La última noche de la humanidad* –2004, directors: Emilio García Wehbi and Ana Alvarado–, from the play by Karl Kraus; *L'home d'ulls tristos* –2010, director: Thomas Sauerteig–, translated by Ramon Farrès.

2.2 Stage translations with a previously published reading version

When there is a play for which a translation has been published prior to it being performed, one might ask whether both translations were carried out by the same translator. In most of the cases it is impossible to find out, as the name of the translator does not appear on the records of the stage version. In these cases it could indeed be possible that the same translator translates both versions, but that he/she has not been consulted regarding the stage translation/version/adaptation, which would imply plagiarism. Some cases of stage translations with a previously published reading version are *Anatol*, whose reading version was published in 1921 and translated by Araquistáin and, not long ago, by Miguel Ángel Vera too, and which has been subsequently premiered up to five times without acknowledging the name of the translator –1961, Miguel Narros; 1986, Mariano Cariñena; 1989, Malena Marino; 2000, Luis d'Ors and Tomás Muñoz–, except when it was staged by Jordi Messalles in 1996 and by Francesc Nel·lo in 2000, both directors using the translation by Feliu Formosa. The same happens to *La cacatúa verde*, whose reading version was also translated by Araquistáin, although his name remained anonymous when staged –Feliu Formosa is again an exception with the version by Pere Planella at the Teatre Lliure–. We can include in this group *La venus de las pieles* –Jesús Díez, 1979–, *El mal de la juventud* –Losada, 1959–, *Carta a una desconocida* –Juventud, 1995–, which was premiered up to five times, *Leyenda del santo bebedor* –Anagrama, 1989, translator: Michael Faber-Kaiser–, *Las presidentas* –Hiru, 2002, translator: Pedro Fresneda–, *Els ulls de l'etern germà* –Quaderns Crema, 2002–, *El rey y el mar* –Loguez, 2009–, *Contra el viento del Norte* –Alfaguara, 2010, translator: Macarena González–.

2.3 Stage translations with a subsequently published reading version

This would be the case for *La Ronda* –Cátedra, 1996, translator: Miguel Ángel Vega–, *Cuentos de los bisques de Viena* –Cátedra, 2008, translator: Miguel Ángel Vega– or *Amor, fe, esperança* –Tarola, 2007, translator: Feliu Formosa–. In these cases it is unlikely that the reading version was backed by the stage version, so both of them turn out to be original versions. After studying the data on the catalogue, on the one hand, it can be inferred that translators of

⁹ There are other examples of translations commissioned by this theatre: *El arte de la comedia* by Eduardo de Filippo –translation by Ana Isabel Fernández Valbuena–, *Días mejores* by Richard Dresser –translation by Ignacio García May–, *Terrorismo* by the Presnyakov brothers –translation by Antonio Fernández Lera–. Unfortunately, in most cases it is not possible for theatre to publish the translation of the plays when their premiere takes place. Cases like *Play Strindberg*, performed at La Abadía in December 2006 and October 2007, whose translation was published by the publishing house La Uña Rota with the support of La Abadía, are rare. That is not the case of the Teatro de la Zarzuela, a theatre that publishes simultaneously the texts when they are staged.

¹⁰ Interview to Ronald Brouwer, art coordinator at the Teatro de La Abadía -2012-.

theatre plays aimed at being performed evidently remain anonymous, which could result in some sort of plagiarism. On the other hand, further to the analysis of some direction books and performances, a tendency towards making a new version or adapting the text is noticed, as opposed to the process of translating, strictly speaking, found in the reading versions, which seems to have proliferated in recent years. Such is the case of the two theatre versions of *Elektra*, an opera by Hofmannsthal and translated by Alberto Bokos and Ricardo Iniesta –translator and adapter–, who used texts by Aeschylus, Sophocles, Hofmannsthal and Heiner Müller; or those versions made by José María Martín and Javier Espiosa, in 1984 and 1992 respectively, for *La venus de las pieles*, a precursor novel for erotic literature.

In these cases, the director becomes a coauthor who modifies the original text using addition and deletion strategies to make a new version or adapt it so that it best fits his/her idea about how to stage the play. In the same way, we know that modifications happen quickly in all sorts of artistic expressions, for example due to changes in the audience attitude, in their ability to concentrate or to identify different dramatic signs. That is why the director has to conform the text in search of a better understanding of the audience. That is the reason why fairly recent plays may seem to be a bit old-fashioned, repetitive or too explicit. Besides, the director, as the person in charge of the show, considers it necessary to make changes so that the text, which in principle was only conceived in the mind of the original author, works on the stage. The truth is that imagining dialogs and movements sitting at a desk is very different to listening to them live, together with an eloquent visual and physical component. Thus, authors are seldom opposed to changes suggested by the director or the company when they are involved in the rehearsals. The theatrical text is, at the same time, and intermediate medium –aimed at being performed, like a score– and a literary work conceived as completed –it is rare to read a score for pleasure, but it is not so rare to read a theatre play¹¹–.

However, these alterations in the text as it was originally conceived by the playwright –in German language, in this case– inevitably interfere in the process of transference, as the new spectator does not perceive what originally was written. This turns stage translation into a very particular reception instrument, but also into a necessary element to understand the modifications suffered by a theatre play for the sake of its staging for a specific audience. In order to illustrate with examples this adaptation strategy and the subsequent alteration in the reception, in the next section we will study the specific performances of *Woyzeck* and *Quitt* produced by the Spanish National Drama Centre (CDN) during the 2010-2011 and 2011-2012 seasons. We will do it with the help of the aforementioned teaching notebooks #25 (CDN 2012) and #52 (CDN 2011) by the CDN, as they gather information regarding the direction, the sets, the costumes and the rest of the elements involved in the show and, thus, are very useful for our task. We have also used the translation into Spanish of Handke's text, done by Pablo Martín from the Catalan version that Andrés Lima, stage director, did in turn from the translation into Catalan by Feliu Formosa. In this context, we would like to thank Pablo Martín for his assessment about the translation process of *Quitt* and for providing us with his translation.

3. Casuistry: Peter Handke's *Quitt* and Georg Büchner's¹² *Woyzeck*

In the case of the of the recently-premiered *Quitt. Las personas no razonables están en vías de extinción*, the translator, Feliu Formosa, was in charge of doing an intertextual translation from German into Catalan. From that translation, its director, Andrés Lima, did a free version –which would be a intratextual translation– keeping the essence of the text, but skipping some formal elements that, in his view, were too reminiscent of the time when the play was written, that is, the 70s. As in many other cases, these changes have especially to do with the set, the costumes and the props, namely, the paratext of the play, and have less to do with dialogs amongst the characters. The translation into Catalan was used as the original text for the translation into Spanish subsequently carried out by Pablo Martín.

¹¹ Data from an interview to Ronald Brouwer, art coordinator at the Teatro La Abadía.

¹² Although Georg Büchner has German nationality, we include him in this section because we find Gerardo Vera's staging very interesting for this chapter.

Regarding the scenography, in Paco Azorín's care, the symbolist and oneiric atmosphere of the play was kept, though only in part, due to the difficulty to reach the audience nowadays; for this reason he decided on using minimalism. Working on that principle, the staging space was moved from the stage to the stalls of the Valle Inclán theatre in order to get the play closer to the audience and making the complexity of the text easier, if possible. A variety of elements were introduced of his own accord so as to contribute to the definition of the main character, an egomaniac millionaire businessman: two billiard tables –where the businessmen play while they share out their profits–, a punchbag, some chairs, a piano at the back, and some big Hollywood-inspired letters reading “QUITTT”. Furthermore, in certain times during the show, images were projected on a screen in order to set the audience in the seventies –70s advertisements, television channels, etc.– and to refer to the business world as well –images of stock market quotations–.

The following case we are analysing is the staging of a play that shook up 19th century theatrical language at all levels and that is considered as the precursor of social drama: *Woyzeck*, by the German writer Georg Büchner. Gerardo Vera was the person in charge of staging the version that Juan Mayorga did from the German text and that was performed at the María Guerrero theatre in Madrid during the 2010/2011 season. The fact that it has been staged hundreds of times all over the world, since its premiere in Munich in 1913, confirms the timelessness of the text and guarantees its place as one of the great classics of theatre. The play was left incomplete at Büchner's death while he was still working on it, and that has led to several and different versions of it. The version we are working with is the one known as the Munich edition, written by W.R. Lehmann in 1964 from Büchner's incomplete text, and although there are variations in the scene order or in the characters, he made his best to “remain true to Büchner's poetry”. Mayorga's command of the source language –German– was very likely to help him in his approach to the essence of the play.

Gerardo Vera's *Woyzeck* takes place in a lugubrious swamp which symbolises Woyzeck's mental state. It is a neutral, unrealistic and quite empty space –on stage there are simply some chairs, a washbasin and some PVC tubes simulating reeds, to which the cast gives shape with their performance–. As part of the set, a neon sign reading the main character's name and a piano can also be found.

Likewise, costumes were also adapted. In fact, they are not an explicit reference to the age when the original text was conceived –1824–. Instead, Vera opted to create an atmosphere mixing regular and uncommon elements. This mixing of reality and invention, closer to the 20th century than to the 19th, used ingredients from both so as to achieve a contradictory tone.

Regarding the music, a great modification took also place: the music references from the opera by Alban Berg in the source text were replaced by a music based on pieces by Béla Bartók. The director explained that he did this adaptation because of the emotion and violence of these compositions, as well as the way they can relate to both past and future.

This freedom regarding scenography, costumes and music seems a quite common practice to us, especially in theatre performances in recent years. Although it is not unusual that the drama text itself is altered quite frequently in stage editions –omission/addition of dialogs, elimination/fusion of characters– during the intra/interlinguistic translation, the play is far more “respected” than when the paratextual element is codified –the originally linguistic code turned into movements, costumes, sets and/or music– and the intersemiotic translation occurs. We have noticed that in numerous occasions the play suffers an important modification when it passes from the source text to the stage of the target culture. If we add the significant changes carried out in the drama text itself to that omission, we will find in some cases that the plays are very different to what the original playwright conceived. As these “re-translations” or adaptations are the only means of reception of the play in the target culture, we face an inevitable alteration in the reception of these plays without a paper format which could only be sorted by translating the reading versions.

4. Conclusion

The cases of reception of German theatre, and Austrian theatre specifically, that we have used in this paper aim at showing a deficiency in theatre translation historiography as practiced until

today, which is due, in part, to the “lack”¹³ of a physical medium for this kind of translation. If neither the reading, nor the stage version have been published, reception is limited to the specific moments when the play is performed; and so its appearance in the target polysystem is only recorded in programmes, files and occasional recordings. Thus, a translated, performed but non published play would be, from the point of view of traductology, halfway between two atypical sorts of translated text: the intersemiotic translation and a *sui generis* text without a durable recording medium. In addition, as it is normal to change the instructions in the stage directions –mainly referring to the sets and costumes– in order to adapt the plays to the new contexts because of sociocultural or chronological issues, the intersemiotic translation becomes a *belle infidèle*, subject to the success of the show for the new recipient. The passing of time and the subsequent social changes make the different stagings and performing techniques necessary –or at least, they justify them–, although more than once they are a long way from the playwright’s original creation.

The aim of the title recovery provided in our catalogue is to prove that it would be necessary they be taken into account when recording any chapter of translation historiography, and that they also be a small contribution to it. Furthermore, they reveal the need to make the translator/adaptor visible because, as we have proved, they are conspicuous by their absence in this type of translation. The obvious importance of recovering this kind of translated theatre and its corresponding translators/adapters for translation history makes it necessary to open a line of research, subject to setting a comprehensive discipline studying the performed but non published theatre.

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BIONOTE / NOTA BIOGRÁFICA

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¹³ A theatre translation historian may find that the use we have made of presents some negligible documentation. Usually, this documentary research task is left out.

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