

UNIVERSITAT DE VALÈNCIA
FACULTAT DE FILOLOGIA, TRADUCCIÓ I COMUNICACIÓ
DOCTORAL PROGRAMME 3135
LANGUAGES, LITERATURES, CULTURES, AND THEIR APPLICATIONS



**Translating beyond gender: A translation
proposal (English-Spanish) of Caryl
Churchill's *Glass. Kill. Bluebeard. Imp* (2019)**

Doctoral dissertation
presented by SILVIA ZARZOSO SALVADOR
Supervised by DR. JOSÉ SANTAEMILIA RUIZ
Academic year 2024-2025
With "International Doctorate" distinction

València, May 2024

There is a significant piece of advice I was given,

that I love to follow:

Adelante, siempre adelante

할 수 있어요

ACKNOWLEDGEMENTS

I would like to express my gratitude and appreciation for Dr Jose Santaemilia and his dedicated guidance, support and kindness he has shown me throughout this process. Thank you to Casarotto agency for responding to queries about *Glass. Kill. Bluebeard's Friends. Imp.* always being helpful. Special thanks to Caryl Churchill for letting me come closer to you. Caryl, you are so alive!

Thank you to the three men in my life, who have accompanied me through this path. To my cheerful friend Nabi for walking with me. Special thanks to my artist for unconditionally encouraging me through this path 사랑해요!

To all my beloved, they know who they are.

CONTENTS

INTRODUCTION.....	13
-------------------	----

SECTION I: THEORETICAL BACKGROUND

Chapter 1. Caryl Lesley Churchill

1.1. Her Life.....	33
1.1.1. <i>Early Years</i>	33
1.1.2. <i>University Years</i>	35
1.1.3. <i>Family Matters</i>	37
1.2. Personal Interview	39
1.2.1. <i>Contact</i>	41
1.2.2. <i>Emailing</i>	45
1.2.3. <i>Key Research Questions</i>	49
1.2.4. <i>Meeting at The Royal Court</i>	51

Chapter 2. Caryl Churchill's works

2.1. Early Stages (1958-1973)	62
2.2. Radio Plays - Shorts (1962-1973).....	66
2.3. Professional Stage Productions (1972-2000).....	72
2.4. Twenty-First Century Plays	103

Chapter 3. Translating Theatre

3.1. Theatre and translation.....	125
3.1.1. <i>On translating Theatre</i>	125
3.1.2. <i>Decisions in translating</i>	137
3.2. Examples of Caryl Churchill's Plays Performed in Spain.....	148
3.2.1. <i>Top Girls</i>	151
3.2.2. <i>Far Away</i>	160
3.2.3. <i>Escaped Alone</i>	162
3.2.4. <i>Heart's Desire</i>	163

SECTION II: A TRANSLATION PROPOSAL OF CARYL CHURCHILL'S *GLASS. KILL. BLUEBEARD. IMP* (2019)

Chapter 4. *Glass. Kill. Bluebeard's Friends. Imp*

4.1. Premiere.....	169
4.2. Immediate Impact.....	170
4.3. Publishing Rights.....	180
4.3.1. <i>Germany</i>	181
4.3.2. <i>Czech Republic</i>	182
4.3.3. <i>Italy</i>	182
4.3.4. <i>Brazil</i>	185
4.3.5. <i>Denmark</i>	186
4.4. Methodology and approach to translating <i>Glass. Kill. Bluebeard's Friends. Imp.</i>	187

Chapter 5. A Translation Proposal Beyond Gender: *Glass. Kill. Bluebeard. Imp* (2019)

5.1. GLASS.....	202
5.2. KILL.....	232
5.3. BLUEBEARD’S FRIENDS	254
5.4. IMP.....	298

SECTION III: CONCLUSIONES Y PROPUESTAS

6.1. Conclusiones.....	435
6.2. Propuestas para futuras investigaciones.....	452
6.2.1. <i>Representación</i>	452
6.2.2. <i>Publicar la traducción de las obras</i>	453
6.2.3. <i>Estudio académico educativo</i>	453
6.2.4. <i>Medios audio/visuales</i>	454

BIBLIOGRAPHY

459

APPENDICES

501

Appendix I. <i>Emails</i>	503
---------------------------------	-----

Appendix II. <i>Pictures</i>	511
------------------------------------	-----

Appendix III. <i>List of Works</i>	515
--	-----

RESUMEN DE LA TESIS

(PARA MENCIÓN INTERNACIONAL)	522
---	------------

INTRODUCTION

I am not sure how I'd feel if someone treated one of my plays the way I've treated Strindberg's, even though I hope I've made it clearer and not spoilt it. I wouldn't like it now, but perhaps when a play is over a hundred years old you should just be glad it's still being done. And it survives unharmed in Swedish. I'd like to think he'd be glad about this version. I'd like to make him smile. But maybe he'd say, 'Oh woe. Life is wretched.' (Caryl Churchill, 2008, *Plays IV*, p. 211)

As we pull the cord to open the curtain, the audience awaits, full of expectations. The stage manager gives the first cue, and the director breathes. The play is about to start. Who is the director? The director is the person controlling all aspects of the production. S/he develops the production concept, briefs the designers, engineers the plots and the actor's movements, and manages the rehearsals with the actors, among other things. *Glass. Kill. Bluebeard. Imp* was first performed on the 18 September 2019 at the Royal Court Theatre in Sloane Square, London. The Royal Court Theatre's committee and supporters gathered upstairs – cheerfully sharing drinks and comments – before the premiere. There were high expectations. At this same time, James Macdonald, the director, was behind the scenes. However, he was not alone. He was with the playwright. The playwright who created all this magic. “A unique figure in British theatre, with plays considered modern classics” (Royal Court Theatre, 2019). These are plays which are studied in all theatre literature courses worldwide – are we witnessing a new Shakespeare? Indeed, there is no need for comparison. For this is a rare breed of playwright: a dramatist endowed with a trenchant political voice and a capacity for formal invention that has been unsurpassed on the British stage from the mid-twentieth century to the present day (Aston, 2015). A playwright internationally recognised for years. Someone who has explored the narrow definitions of political theatre to write consistently hard-edged and innovative work. Always unpredictable, a playwright who experiments with plays,

stretching the relationships between form and content, actor and spectator, to their limits (Luckhurst, 2015).

This playwright is “internationally performed, studied and acclaimed by practitioners, theatre scholars, critics and audiences alike. With fierce imagination the plays dramatize the anxieties and terrors of contemporary life” (Aston & Diamond, 2009, p. 12). Travelling worldwide, from the UK to the USA, South Korea, Spain, Germany, Italy and more, these plays have achieved internationality. Silently accompanying this universal career, an ignored yet indispensable figure remains in limbo. There they are, behind the curtain: the translator. S/he remains – alone – with no cues or directions to follow. The translator’s task is to bring the source text (ST) to the audience. A target text (TT) is exposed to endless interpretations. Ultimately the TT is (mis)judged in the best cases. However, the crucial enterprise achieved by the translator falls into oblivion. Directors and playwrights support each other in taking decisions. The translator, too, must take decisions, but they work alone. Taking risks and delighted at the same time with every word s/he types.

Until now, you may have noticed – or not – that my words do not reveal the gender of my playwright. The use of personal and possessive pronouns has been avoided. ‘The’ is very appropriate when gender is irrelevant, or when we simply wish to avoid it. As soon as the words above are translated into Spanish, however, “*the*” would reveal the gender of my playwright. No more mystery can be maintained unless we struggle to keep this gender neutrality, which is very relevant indeed in this case. Without further delay, pulling the cord of the curtain, my most admired playwright’s name is revealed: Caryl Churchill.

My first reading of Churchill’s play *Top Girls* (1982) knocked me out. Caryl Churchill burst into my life at the University of Warwick in 1984. I had already considered translating *Top Girls* into Spanish at that time, but the task did not come into being. Magüi Mira was more rapid than me and she made her debut as a director with *Top Girls* in 2001 in Spain. Without the internet, I missed the performance and its reviews. A woman Pope giving birth in the middle of

a religious procession: the play was surely a scandal, just as it was a scandal for a woman to choose her career over motherhood. Quite a few years later, I encountered Churchill again. It was 15 March 2019 at the Teatro Valle-Inclán, in Madrid (Inaem, 2019). Caryl Churchill just did it again. *Top Girls* (1982) in Spanish had a magnificent reception. I tried to find the translated text in Spanish but it was not available. This motivated me to embark on this translation project.

Churchill has dedicated her life and career to writing theatre. She is an unstoppable, relentless playwright: “A writer whose talent at the age of 81 stills burns almost too bright to look at” (Lukowski, 2019).¹ She was born in 1938 and continues creating and developing new concepts in her plays. She has remained actively involved in politics, socialism and feminism, and her plays have grown with her. She updates her writing for the time in which she lives. In her words: “Playwrights don’t give answers, they ask questions. We need to find new questions, which may help us to answer the old ones or make them unimportant, and this means new subjects and new forms” (Churchill, 1960, p. 446). Churchill has innovated in an extensive variety of subjects and also with form. She is constantly challenging the audience, never repeating herself. “The playwright Sara Daniels once suggested that because of her ability to strike out and create fully workable non-naturalistic forms Caryl Churchill is to contemporary theatre what Picasso was to modern art” (Rebellato, 2009, p. 164). Her innovation in form and content have had a major impact on drama writing and production. As Rebellato (2009) has described, new playwrights recognise how her style has influenced their writing.

¹ Andrzej Lukowski has been the theatre and dance editor of *Time Out London* since 2013. Time Out Group is a British media and hospitality company. Its digital and physical presence comprises websites, mobile editions, social media, live events and markets. *Time Out* covers events, entertainment, and culture in cities. See:

<https://www.timeout.com/london/theatre/glass-kill-bluebeard-imp-review>.

How could we describe Caryl Churchill? Having had the pleasure to meet her in 2021, we asked her directly what she likes to be called: a woman playwright, a feminist writer? Without the slightest hesitation, she had a clear answer: a playwright. There is no need to define the word playwright, no adjectives are needed, she said: “a playwright is a playwright”.² Living in the twenty-first century, gender should not be a restrictive definition anymore and not represent a limitation or prejudice in all cases. Why is it then that when women write their gender is highlighted? There is no such a thing defining men writers, is there? Shakespeare was a male playwright born in the sixteenth century. Why would such a definition of Shakespeare sound funny, whereas the definition of a woman playwright is not only emphasised, but commonly used? Our point of view could be summarised in Sara Kane’s words. In an interview, while being labelled as the most notorious playwright in Britain, she was asked what she felt her responsibility was as a playwright, and as a woman playwright. Kane answered:

My only responsibility as a writer is to tell the truth, however unpleasant that truth may be. I have no responsibility as a woman writer because I don’t believe there is such a thing. When people talk about me as a writer, that’s what I am, and that’s how I want my work to be judged – on its quality, not on the basis of my age, gender, class, sexuality or race. I don’t want to be a representative of any biological or social group of which I happen to be a member. I am what I am. Not what other people want me to be. (cited in Stephenson & Langridge, 1994, pp. 134–135)

Merchandising based on gender is rapidly growing nowadays. We find a recent and clear example of this phenomenon in one of the most valuable literary prizes granted in Spain: el premio Planeta. Regardless of the quality of the novel, which is not being judged here, the winner’s pseudonym in 2021 was that of a woman named Carmen Mola – yet it turned out that behind Carmen there were three male writers. This was criticised as a great marketing manoeuvre and a frontal attack on the effort of women to see their rights recognised in the

² Personal interview with Caryl Churchill by the author on 30 September 2021 at the Royal Court Theatre in London.

publishing scenario. In 2020, the Spanish Ministerio de Cultura³ (Ministry of Culture) report revealed that from the 54,509 registered works, 61.1% were signed by men compared to only 38.5% signed by women.

It is hard to believe that three gifted men writers would choose a pseudonym at random, unconsciously, without realising that it was coincidentally a woman's name – which potentially would lean the balance of the jury towards a female name (Kohan, 2021). This is just an example of our society, where gender is commodified. This society is reflected in Churchill's play *Bluebeard* (2019), which deals with the merchandising of gender and violence in contemporary society.

In 1979, Churchill's Obie-awarded play *Cloud Nine* had already turned gender roles and prejudices upside down, deliberately. The associations given to power, women, men and jobs were hilariously dismantled. *Cloud Nine* (1979) questions the absurdity of conventionalism, as it moves from 1879 to the present times. It shows how thoughtless it would be to assume that there are no longer prejudices regarding gender and power. Gender has been a conscious topic in every play by Churchill and this has recently evolved into what can be described as a mode of writing beyond gender.

By writing beyond gender, I mean that instead of provoking critical thinking on gender associations or playing with different prejudices, now the playwright is moving to an inclusive form of writing, where gender does not need to be specified. There is no need to categorise and define: the gender implications move beyond categorisation, as she finds it is not necessary to specify gender all the time. Thus, she writes beyond gender. This is made evident in her recent plays *Glass. Kill. Bluebeard. Imp* (2019) and *What If If Only* (2021); here, through her economy of writing, she is saying little and transmitting more, by addressing questions to the audience. And who is the audience? All of us, regardless of our background and gender, no distinction is made. It therefore seems appropriate

³ <https://www.cultura.gob.es/dam/jcr:9da57e39-7d01-46a5-a9fd-9397d881a7a2/datos-estadisticos-libro.pdf>

that her plays should be made available to a wider audience, to all of us, through the process of translation.

Caryl Churchill's plays have been performed in Spain throughout time, yet we cannot find even one of her plays published in Spanish. There are only a few translations published in Catalan, and just at the end of this dissertation process I located a Spanish translation in 2023, but this is not sufficient. One of the purposes of translation is to bring literature together for a wider audience, to make it universal. Translation builds bridges between cultures and makes literature universal. Caryl Churchill is a crucial playwright who cannot remain silent in our language. She is studied by readers in other countries, and theatre goers of the Spanish language should not miss the chance to read one of the most acclaimed and studied living playwrights in contemporary times. It is the task of literature translators to bring Churchill's works to more readers.

Among all the plays written by Caryl Churchill I wanted to choose her most recent written plays. In September 2019, there was an announcement of a new quartet of plays to be performed at the Royal Court Theatre, London and this news motivated my research project. The publication of her new plays *Glass. Kill. Bluebeard. Imp* (2019) prompted the decision to concentrate our thesis on these texts, even prior to having read them, as I was certain new plays by Churchill would be eagerly anticipated. *Glass. Kill. Bluebeard. Imp* premiered on 18 September 2019 at the Royal Court Theatre, in London. The performance ran until Saturday 12 October 2019, just shortly before the global pandemic of Covid-19. On the 18 September 2019 I personally went to London to see the performance. Never would I have thought that, of course, Caryl Churchill was going to be there. Since the moment I first met her my research took off.

Churchill's plays have continuously met her audience's expectations and so it was that her 2019 plays were very well received. Her themes are always adapting to the present time. She has also achieved recognition as a crucial playwright in the contemporary scene, receiving many awards including four Obie Awards, three Susan Smith Blackburn Prizes, and an Evening Standard

Award, to name but a few. She is an Honorary Fellow at Oxford University for her contribution to theatre literature. Her contribution to society is immense, via her creative commentary on the abuses of power, sexual politics, feminist themes and gender roles. In *Glass. Kill. Bluebeard. Imp* (2019) she depicts societal concerns about child abuse, bullying, prejudices, psychological and physical violence, pederasty, sexist violence, conformism, media abuse, the merchandising of violence, our worries and the search for one's own identity. She questions beliefs. In our present times she continues defying, provoking and awakening critical thinking in society.

These recent plays move towards a gender-neutral language in most cases, giving the reader/audience a comprehensive idea of inclusiveness for all humans, all people. I wanted to demystify the prejudices mentioned above about writers, writers who are women and referred to as women writers. My intention is instead to translate a playwright: Caryl Churchill. A playwright is a playwright, as she said. On the one hand, I would like to contribute with this translation to gender studies by offering a possibility of translating beyond gender in Spanish. Immersed in this task, I have encountered a playwright who has constantly demystified gender in her plays, resuming her writing in her latest plays as a movement far beyond gender. Her plays' relevance lies in their words, regardless of who says these words. Her words apply to everyone.

With all these implications and responsibilities, I wanted to achieve a translation that also defies the Spanish readers'/audiences' expectations and to write it with words which move beyond gender, in the same way that the playwright has written them. For this purpose, in this translation proposal I have been extremely conscious of the gender in every single word of the ST and in its translation into the TT. In the whole process of this translation, I bear in mind the significance of moving beyond gender, to achieve a global communication for all of us, upholding the genderless significance she grants to her words. In some cases, the English language utilises genderless or neutral vocabulary, whereas the Spanish language demands a gender definition for the

same vocabulary in translation. However, when genderless language is used on purpose by an author, the translation cannot just accept the gender impositions of the target language. Consciousness of the need for a genderless translation must be foremost in the translator's head, as this has been in my case. One of my responsibilities in selecting and translating these plays has been to confer upon the Spanish language the same genderless style as the original text. Translating is not an innocent task when it comes to gender, as decisions need to be taken. Genderless words like *friends*, *child*, *a*, and *the*, do not have direct genderless equivalents when translating from English into Spanish. In this thesis, I will explain how we can confront and deal with these challenges. Conscious of Churchill's attitude towards gender equality, this translation proposal too is consciously focused on retaining the genderless nature of her words. We could not presume who is saying the dialogue in many cases, as characters are not always specified in the plays. Churchill is a master of words and leaves the range of gender options open. It does not seem that this is an effort in the English language, so we wanted to present in the TT language the same ease in terms of genderless writing. There are significant moments that intend to raise questions for the audience. We are aware that every single word is written with a commitment – there is nothing written that is simply random, as we will analyse later. As Santaemilia (2017) recalls, every translation today, in one way or another, reveals one attitude or another towards the commitment to the principle of sexual equality. He argues that equality in gender is one of the basic requirements of any just and democratic society. In the case of Churchill's plays her commitment to a democratic society is more than obvious in her words.

On the other hand, and as the main purpose of this work, we aim to enhance the relevance of theatre in translation studies. Theatre has been translated throughout history, since ancient times, and the publication of theatre classics ensures they are available to readers around the world, which demonstrates the importance of translation in theatre studies. However, most of the literature that deals with theatre studies theory has been mainly focused on the translation of the classics.

This is a necessary field, and the classics provide us with relevant feedback in this area of study. The translation of the classics involves approaching texts from another time and making them relevant to our own, so that the thoughts of the past meet the thoughts of the contemporary times. However, in addition to this, we consider that it is very necessary to translate contemporary playwrights and to enhance the valuable critical thinking that this contemporary theatre offers to our society. It is also relevant to highlight that contemporary theatre can also be read and thus we need published translations. Readers deserve to have access to the works of one of the most acclaimed living playwrights worldwide, Caryl Churchill, as she is an important writer of our times. Theatre translation studies, too, need to focus on our times and evaluate contemporary issues, to help build a blueprint from our own contemporaneity that can last into the future. Our contemporary plays will constitute the classics of the future.

STRUCTURE OF THE THESIS

The purpose of this dissertation is to make a translation proposal faithful to the playwright's words and with the objective of presenting a translation that is created beyond gender. And, ultimately the aim is to contribute to the visibility of Caryl Churchill in the Spanish language, at the same time as providing her plays for analysis in the field of theatre translation studies.

The stages I needed to follow to achieve these objectives are documented in three sections. Section I introduces a theoretical background to Caryl Churchill's life, her work and to the translation of her plays in Spain. Section II offers a translation proposal of Churchill's 2019 quartet *Glass. Kill. Bluebeard. Imp* moving from the premiere of her plays to their impact in the UK and in other countries, where the translation and performance rights were rapidly acquired, and provides justification for why it is relevant to translate these plays into Spanish. The methodology used for this translation proposal is explained followed by the translation itself. In section III, conclusions are drawn and areas for further research are identified, as this translation proposal offers many

possibilities for future studies. This last section is written in Spanish following the requirements to achieve an international doctorate distinction.

Being more specific, Chapter 1 presents an approach to Caryl Churchill as a person. When I started researching about her life, I became aware that it is impossible to separate her life and her career from each other, they belong together. Since her childhood, she was connected with the theatre, and her life and studies transformed her into the playwright she is now. As Aston (2001, p.1) describes, “The woman behind the drama remains an intensely private person. In interviews (which she prefers not to give) Churchill, the writer, makes it clear that it is through her work that she wishes to be known” (p. 1). Aware of the difficulties in trying to get closer to the playwright, we did make attempts to meet her. As a parallel to this research on the author, there was the opportunity of watching the premiere of *Glass. Kill. Bluebeard. Imp* Churchill attended the premiere and I had the opportunity to talk to her briefly. At the same time, I tried to get in touch with her formally through her agency. It was later in 2021 when I attended the Royal Court Theatre to watch *What If If Only*, her latest play up until now, that I had the extraordinary opportunity to arrange a meeting with her and talk about my intention to translate *Glass. Kill. Blue. Imp.* (2019) for this dissertation.

All these steps contribute to my knowledge of the author and the plays I intend to translate. While all these activities occurred, I conducted a thorough reading of her plays, which would help me to understand the context for her latest plays.

Through an overall review of Caryl Churchill’s life and career in Chapter 2, observing and interpreting her main corpus has guided us through a better knowledge of her work for this translation proposal into Spanish of *Glass. Kill. Bluebeard. Imp* (2019). In Chapter 2, I provide a concise introduction to Caryl Churchill’s work – over 60 plays in total – in order to get closer to her writing and the evolution of her style. The chapter charts her progress since her early beginnings at university and her radio plays, towards becoming the first woman

playwright in residence at the Royal Court Theatre in 1974, and her achievements to the present day. It is during the closer analysis of her plays that we are able to become aware of her social feminism and how differently she depicts gender in all her plays, contributing to a feminist awakening of society. The study of her plays provides important information too about Caryl Churchill as a translator. She has translated various plays and succeeded in achieving visibility for the translator as an author (Bassnett, 2014; Venuti, 1986). Churchill is a relentless writer with a prolific career. Her plays have been translated and performed in many countries and Caryl Churchill's plays can be read in different languages. However, we find a lack of published translations of Caryl Churchill's plays in the Spanish language. Due to her relevancy in the theatre world, her plays have been performed in theatres thus, obviously, they have previously been translated. Having no published translations, the voices of the many translators who have worked to make the performance of her plays possible remain silent: they are invisible. Once the play is performed, the translator's text vanishes if it is not published. In this sense it is relevant to highlight how Caryl Churchill, a visible playwright, becomes a visible translator too. Thus, in 1994, she translated from the Latin language Seneca's *Thyestes* into English. Her introduction to her translation is a significant view for the field of theatre translation studies. On her translation of Seneca, Churchill writes in *Plays 3*: "I've kept close to what Seneca wrote, though my choices of words must be as typical of me and my time as Jasper Heywood's are of him and his time" (1998, p. 297). Heywood's was the first English translation of *Thyestes*, in 1560. The translator of theatre is a playwright, literally and metaphorically. The decisions on translating are "up to the translator".⁴ Caryl Churchill shows respect for translators and the translation process, being aware of the work translators do. In 2008 she wrote *Bliss*, another translation, from the original French play *Félicité* (2007) by Olivier Choinière.

Chapter 3 turns to the subject of theatre translation, considering its relevance and how the translation of theatre has been crucial since ancient times. Had

⁴ Caryl Churchill email with the author, 16.02.2023

it not been for translators, Aristotle, Plato, and Seneca would remain silent in our culture. Shakespeare would be unknown beyond the English-speaking world, and Federico García Lorca's works would not have enriched the global literary scene. Scholars have been discussing theatre translation since the very beginnings of theatre. But it was specifically in the 1960s and 1970s when the discipline of theatre translation studies was fully developed and implemented. The potential approaches for dealing with the ST and TT represent different points of view. Theatre texts are treated in a different way to prose or poetry text, and this is precisely because this genre requires an analysis and decision regarding the performability of the text. Scholars (Bassnett, 1991; Brodie, 2022; Ezpeleta 2009; Santoyo, 1989; Venuti 2004) move between a dichotomy of translation types: translating for the performance or translating for the text. Nevertheless, all these different approaches demonstrate the relevance and importance of the translation of theatre.

Translating Caryl Churchill's theatre plays and providing academic commentaries on them are crucial contributions when it comes to theatre translation studies. Translation studies in theatre is a field which needs to expand. Many authors agree on this point. Bassnett (1991), Ezpeleta (2009), and Brodie (2022) write about theatre translation studies as a less studied field. Lapeña (2017) recognises that theatre translation is not a deeply studied field, especially in Spanish. As part of this study, we investigated the current translations of Churchill's plays in Spanish. The first printed and published translations are found in the Catalan language in 2007, when *Una Còpia* and *Lluny* were translated by Jordi Prat I Coll. In 2018, there was another published translation by Monica Bofill and Silvia Fernando of *Bosc Boig*, *Cor blau*, *Prou borratxo per dir t'estimo?* and *Escapada*. And just recently, in April 2023, the first translation of two more Caryl Churchill plays was published, translated by Verónica Pacheco and Sergio Marín: *Vinegar Tom* and *Séptimo Cielo*.

Given the extremely limited number of Spanish translated texts to guide us in this research, in Chapter 3 we observed the different images used in marketing

material to introduce the performances of Churchill's plays in the Spanish culture. With the performance texts unavailable, the images are interesting to compare, and to get a sense of how the plays have been interpreted. For example, *Top Girls* (1982) has been performed several times in Spain and each time the announcement of it has used a different visual language; in these cases, there is no trace of the translation used in the performances. I interviewed Ana Riera, the translator of the *Top Girls* (1982) performance at Valle-Inclán theatre in Madrid, 2018, and she described her point of view about publishing theatre translations. As there is a lack of translation of Caryl Churchill plays into Spanish, we consider it relevant to translate her plays into Spanish too.

In Chapter 4, the immediate impact of *Glass. Kill. Bluebeard. Imp* (2019) is analysed using the press coverage and reviews. The positive reception confirmed the significance and cultural relevance of these plays. The newspapers referred to the new quartet of plays by the most relevant playwright of our times: "There is no denying that Caryl Churchill is the greatest living British playwright" (Dilek, 2019). Lukowski (2019) stated that Churchill is

by far the greatest playwright working in the English language today. Sometimes that makes reviewing her a bit of a pain. Her latest, 'Glass. Kill. Bluebeard. Imp' is a virtuoso quartet of plays that will probably take years to digest, in which her almost supernatural powers of language remain entirely undimmed.

The announcement of her plays was a critical moment in the theatre scene, before, during and after their performance. Soon after this positive reception in the UK, the new plays moved internationally to other countries. The translation and performance rights were immediately granted in Germany, Italy, the Czech Republic and Brazil. Italy moves very fast with Churchill's plays, and they were soon translated and published as *Vetro, Uccidi, Gli amici di Barbablù, Piccolo diavolo* in 2021 together with Churchill's latest play *What If If Only* (2021). Her recent plays have already been translated, published, and academically commented on at a seminar organised by Libreria Tuba in Rome,⁵ Italy, called

⁵ <https://www.libreriatuba.it> Tuba describes itself as a bookshop for women. It was founded by feminists and lesbians who believe in free, happy and conscious sociability. They have published many of

Presentazione di Teatro VII di Caryl Churchill. Paola Bono is the translator of Caryl Churchill in Italy. In her article, *Equilibrisimi: tradurre Caryl Churchill* (Bono, 2020), she refers to Caryl Churchill as the mother of reinvention, and explains how the translator of Churchill needs to find an equilibrium between form and content. Keeping loyal to the form, the content should be nevertheless acceptable for the target audience. Bono is the first to translate and publish Caryl Churchill's latest plays in Italian in *Caryl Churchill VII* (Bono, 2021).

Germany was not far behind and quickly acquired the performance rights for these plays. The Rowhol Theater Verlag has the editorial rights for Churchill's plays, which have been translated by different translators. *Glas Mordern. Blaubart. Kobold.* has been translated in German by John Birke for performance, but it has not yet been published. The year 2022 was a key date for Caryl Churchill's work and translations in Germany. On 20 November, the Stuttgart Theatre announced the prize for the European Playwright of the Year was granted to Caryl Churchill. Twenty days before awarding this Prize, the jury decided to cancel it. The reason was censorship, because of her 2009 play *Seven Jewish Children*, a play through which she supports Palestinian children in Gaza. The German jury could not accept in Germany a play which could be viewed as antisemitic. The news caused a major backlash worldwide against this unjustified decision. The censorship applied in this case has bestowed her with even more worldwide prestige and power, raising her to the highest possible level in the theatre scene.

After the reception and translation of *Glass. Kill. Bluebeard. Imp* in other countries we considered it important to complete a translation of the plays in Spanish. Though this translation proposal is aimed at an academic readership, the goal is to publish it later to encourage further research on the analysis of the translation and reception of the plays in the Spanish culture and particularly in their performance.

Churchill's translations and offered a seminar about these plays which is now available online at <https://www.youtube.com/live/9jXKJURaKjc?feature=shared>

Translating these plays, I did not want to be conditioned by the dichotomy surrounding theatre translation, that is to say translating for the text or translating for the performance. My intention is to translate unconditionally, in order to unify this eternal duality. The main challenge in this translation has been the consciousness to achieve the gender neutrality that Caryl Churchill has used in these plays. Thus, my proposal is a translation which moves beyond gender. In other words, to move beyond gender implies to be constantly aware of gender implications in the language. The Spanish language does not grant the use of neutral terms to the same extent as the English language. While there are new language options, whose use is increasingly extended in society, I needed to bear in mind Churchill's own use of language and her economy with words: she uses less words to express more. A translation beyond gender has been my main motto in this translation proposal. As my initial and final challenge in this work, I would like to highlight the translation of the titles, which in my opinion is of great importance. Their quality and meaning has been analysed and transferred from the ST to the TT, bearing in mind how different titles would affect the approach of the readers/audience to them.

Section II concludes in Chapter 5 with the translation proposal of *Glass. Kill. Bluebeard. Imp* (2019). The ST and the TT are presented in parallel and there are comments on the translation, especially on the challenges I encountered and how I confronted them. This is an open translation which means that it is open to analysis and change to promote a better study of theatre translation, while describing future and immediate plans for this translation proposal which is open to future research.

The final chapter in Section III outlines the conclusions drawn from this dissertation while revealing immediate plans for this translation proposal and how to continue with this research in the academic field.

In this thesis I am not providing a critical analysis of *Glass. Kill. Bluebeard. Imp* (2019) because my intention is to translate the plays and let them speak for themselves. I do not wish to influence the reader by promoting a specific

reading of the plays. With this translation I would like to contribute to the world of theatre translation studies. Translators are relevant and need to raise their voices, with no more invisibility. In translating these plays, I wanted to make Caryl Churchill's work accessible to a Spanish reader and part of Spanish culture. Her words contribute to society. Theatre is made of words that must be translated, performed, and published. The translation of a play provides worldwide knowledge, and it contributes to the universality of literature.

I would like to conclude this introduction by paraphrasing the initial quote with which I initiated this introduction. The opening words were from Caryl Churchill on her 2005 translation of Strindberg's *A Dream Play* (2005) and, allowing myself to make her words mine, I would like to say to her about this translation proposal:

I'd like to think she'd be glad about this translation.

I'd like to make her smile.

But maybe she'd say,

"Oh woe. Life is wretched."

SECTION I:

**THEORETICAL
BACKGROUND**

CHAPTER 1

CARYL LESLEY CHURCHILL

1.1. HER LIFE

1.1.1. *Early Years*

On 3 September 1938, a baby was born in Finsbury, London. This new-born was destined to be celebrated by the theatre press as the most relevant living playwright of the twentieth and twenty-first centuries. Academic recognition is such that her works are included in all syllabuses where theatre is studied. Shakespeare is there just as Caryl Churchill is here and alive. She is a playwright who is actively awakening our consciousness with plays that not only defy convention in content but also in form. A person who allures us and transmits meaning with the intensity of her very deep lively eyes, a master of the word. Churchill is an internationally studied and performed playwright who is acclaimed by practitioners, theatre scholars and audiences alike. Her plays dramatise the anxieties and terrors of contemporary life (Aston, 2010a).

She is the daughter of the actress and fashion model Jan Brown and the political cartoonist Robert Churchill (Aston, 2010a; Britannica, 2023; Cousin, 1989; Luckhurst, 2015). Her mother began working at the age of fourteen, first as a secretary, then as a model and finally as an actress. It was because of the war that she had to stop working. Nevertheless, her mother talked to Churchill about the importance of work. Early in life, Churchill therefore realised that having a career was not incompatible with being married and happy. Her father worked in images and, later, she realised how cartoons are somehow like plays: an image of somebody saying something (Thurman, 1982). Her early childhood was spent in the London area with short stays in the Lake District during the war

years. After the Second World War, before her tenth birthday in 1948, her family moved to Canada and lived there until she was 17. In Canada, she attended Trafalgar School for Girls (Aston, 2001), an independent school located in Downtown Montreal, Quebec (Figure 1). While at school, she was Literary Editor of Trafalgar’s yearbook *Echoes*. Already, at that time, her innate literary talent did not go unnoticed, and she was three times winner of the Bryan Prize for Creative Writing (1952–1955) (Cozens, 2012).



Fig.1 Caryl Churchill at Trafalgar School, Canada 1948–1955.

She began to write as a young girl and, in an interview, she recognised that as an only child she spent a lot of time alone and she liked to plan stories and invent characters. She had a close friend who played with her, and they liked to play a game which was like improvising plays. Thus, at this young age, she recognises her developing interest in theatre:

I was also separately interested in the theatre, I liked going to plays, I used to want there to be plays done at school, and there weren't. When I was fifteen, I went off to a

summer theatre in Canada, outside Montreal, and painted scenery. I didn't really put the two things together till a few years after that, at university (Churchill, 1988, p. 3).

In her teenage years, during the 1950s, she was interested in listening to the radio rather than watching television, as Churchill recalls in an interview with Geraldine Cousin (Churchill, 1988, p. 5):

I listened to radio a lot. As a child, I was of a generation who grew up with radio, not television. Television was around at the end of my childhood, but I don't remember it ever being important at all. Radio was, and it was nice because you could do other things at the same time, like drawing. I went on listening to radio, Beckett plays for example. Until, I suppose, my early twenties radio was really quite important to me (Churchill, 1988, p. 4).

This interest will be reflected in her production of radio plays some years later (Aston, 2001).

1.1.2. *University Years 1957–1960*

At the age of seventeen, Churchill returned to her native country and in 1957 she began studying at Oxford University, spending these years at Lady Margaret Hall. In 1960 she graduated with a BA degree in English Literature. Caryl Churchill is currently an Honorary Fellow at Oxford University (Lady Margaret Hall, Oxford, n.d.). In Lady Margaret Hall's library you can find literary treasures among which there are books by the distinguished alumna Caryl Churchill (Lady Margaret Hall, Oxford, 2017).

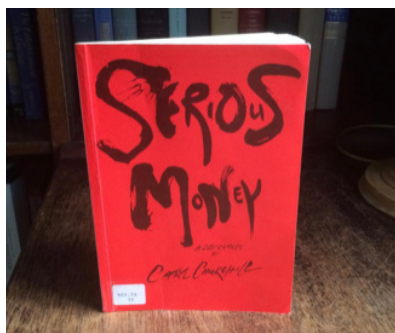


Fig. 2 *Serious Money* in Lady Margaret Hall's library at Oxford University.

During her time at university Churchill wrote plays, which students in Oxford performed. As mentioned in the Lady Margaret Hall annuary, her one-act play *Downstairs* (1958) won an intercollegiate competition at Oxford before being presented in London at the Students' Union National Drama Festival where it received positive reviews from the press. She also wrote *You've No Need to be Frightened* and *Having a Wonderful Time* in 1960.

One of Churchill's plays was seen by the playwright and director John McGrath (1935–2002), who had also studied at Oxford University. Known for his socialist and revolutionary theatre, McGrath considered theatre as a tool for communicating to middle-class audiences and encouraging a social revolution (McGrath, 1979).

McGrath recommended that Churchill should get in touch with Maggie Ramsay.⁶ And so she did, sending to her both a stage play and a television play, which had also been sent to another agent. Two strong personalities with clear minds met and discussed their cooperation. How important was it for Churchill to meet Ramsay or vice versa? Who was Ramsay? Maggie Ramsay entered the theatre first as a singer, then as an actress, working briefly in stage production and management before opening her own agency in the early 1950s. She soon represented many of the avant-garde playwrights whose plays were regularly staged at the Royal Court Theatre in the 1950s and 1960s. It was Ramsay who introduced the Romanian-born Ionesco to the English stage (*New York Times*, 1991). On 7 December 1961, Ramsay wrote a letter to Caryl Churchill, one of her many clients, where she described her writing as poetic and very slight, explaining that this would be recommendable for radio, but a handicap for television. In Ramsay's words, Caryl's writing was becoming more esoteric and mysterious, instead of stronger and blunter as Ramsay had expected. Finally, she told her to give consideration to writing a novel or a children's book, which

⁶ Ramsay was the foremost play agent of her time. She was a leading figure of British theatre working with renowned playwrights such as Eugène Ionesco (who was introduced to the British scene by her), Robert Bolt, Alan Ayckbourn, Václav Havel, Christopher Hampton, Larry Kramer, Edward Bond, David Hare and, as could not be avoided, the great and unique Caryl Churchill, among others.

could be much easier (Chambers, 2019). Following the Experimental Theatre Club performances of Caryl Churchill's *Easy Death*, Ramsay replied in another letter, dated 15 March 1962, recommending her to look for another kind of agent, a more careful and sympathetic one, who could better represent her. In other words, she encouraged her to look for a male agent, claiming that women find their own weaknesses in their own sex, and she needed a less feminine interpretation. Nevertheless, the words of Ramsay did not necessarily mean that Churchill would follow her advice. By this time, Churchill already had a strong personality and knew how to make her own decisions.

1.1.3. *Family Matters*

Little is known about Churchill's private life. Lyall (2004) wrote about 'The Mysteries of Caryl Churchill' in the *New York Times*. Despite being one of the most critically acclaimed playwrights in the English-speaking world, and perhaps one of the most famous woman playwrights, yet she is still an enigma shrouded in mystery. She has chosen to keep her privacy and her family life is kept distant from the media. Her work speaks for itself. In 1961, Caryl Churchill married David Harter, with whom she has three sons; now, she is a grandmother of seven grandchildren. David Harter, who died at the age of 85, was a lawyer and activist. She continued writing while her three sons were small. Time was an issue at this stage of her life and she wrote short plays for radio. Although she was forced to write fast due to time constraints, these circumstances contributed to making her a master of the word. Churchill developed an economy of style in her writing at this time, which continues up to the present day and is one of her identifying characteristics. Her plays sometimes provide personal clues about who she is, and about the thoughts and worries that she has. For example, as a new wife and mother there were difficult times in which, as she explained, she was writing "depressed plays about depression" (Lyall, 2004). In those times she wrote *Abortive*, which showed her concerns about this subject. Some years later, she said in an interview (Lyall, 2004):

I was fed up with the situation I found myself in in the 1960's. I didn't like being a barrister's wife and going out to dinner with other professional people and dealing with middle class life. It seemed claustrophobic. Having started off with undefined idealistic assumptions about the kind of life we could lead, we had drifted into something quite conventional and middle class and boring. By the mid-1960's, I had this gloomy feeling that when the Revolution came, I would be swept away.

By this stage, leaving her children with the nanny and paying someone to take care of them made her sometimes feel guilty. When the nanny brought her youngest son into the office to see her for morning tea, Churchill felt guilty and wanted to stay with them. As she continued to write, she kept coming back to the same old questions about what really matters. Are plays more important than raising children? The Churchill family eventually abandoned nannies altogether, and Churchill herself resumed raising her children and wrote only when she had time. Hence, she could combine raising her children and writing for the radio.

It was with *Owners*, in 1972, when Churchill had her first professional production at the Royal Court Theatre. In 1974 she was the first woman writer in residence at the Royal Court Theatre. By this time, she had been writing non-stop. During the 1990s Churchill stopped giving interviews (Kennedy, 2019), preferring her plays to talk for themselves without further explanations from her. She now refuses to speak publicly about her work, let alone about her private life. It is a decision she has adhered to for a very long time. Her private life remains, after her wishes, private. Thus, my commentary will concentrate from now onwards on her career and her plays. I will also consider one of her lesser-known facets: her work as a translator. Her translation of *Thyestes* by Seneca represents a significant contribution to the translations of the classical tragedy. As a translator Caryl Churchill has provided an interesting contribution that shall be commented on later in Chapter 2.

1.2. PERSONAL INTERVIEW

This chapter explains the process of my personal contact and interview with Caryl Churchill. This thesis aims to be a translation proposal of her 2019 plays *Glass. Kill. Bluebeard. Imp* into Spanish and comment on the process followed for this purpose. Thus, writing to her and meeting with her is a valuable research input for this translation process. From the point of view of the translator, the playwright's comments can help to elucidate the meaning of the text. In addition, Caryl Churchill is a translator too: she has translated and published plays, including comments on her translation, which I will review in Chapter 2. Thus, meeting her as a playwright and translator contributes to this research. As Gill and Guzmán (2010, p. 126) have identified:

Translation is a point of contact between peoples, and since it is rare that two peoples have the same access to power, the translator is in a privileged position as mediator, to make explicit the differences between cultures, expose injustices or contribute to diversity in the world.

By establishing a direct point of contact with the author, I have been able to get closer to her work. This is important as translations are bridges bringing cultures together.

Churchill is one of the most frequently translated and performed playwrights in the twentieth and twenty-first centuries. Her work is studied at many different educational levels, from the A Level qualification in England to literature and performing arts courses in universities worldwide. Her plays are available to be read in many languages: Korean, Japanese, German, French, Italian, Portuguese, Catalan, and more... Her work has already been translated and performed into Spanish, albeit her texts were not available in print in Spanish until 2023. These first published translations were for her plays *Vinegar Tom* (originally published in 1976) and *Cloud Nine* (originally published in 1979). The translations are published by Editorial Antígona in partnership with the Royal School of Dramatic Art (RESAD: Real Escuela Superior de Arte Dramático). The title is *Vinegar Tom / Séptimo Cielo - Caryl Churchill* (2023). The translators are Verónica

Pacheco Costa and Sergio Marín Conejo. Though there is no information about the process of these translations, it seems that it has been a collaborative translation, as both appear as the translators of the plays. The introduction to the plays is a translation of the text that Churchill wrote for the publication of the original plays in 1985. Comments on the translation itself are unfortunately not published, which could have enriched this research study.

In the foreword to this Spanish translation of *Vinegar Tom / Séptimo Cielo* (2023), Alicia Blas Brunel, scenography teacher at the RESAD in Madrid, elucidates how in her professional career she misses the voices of the many contemporary playwrights. She singles out Caryl Churchill as one of the most relevant of the twentieth and twenty-first centuries. In her view, the lack of translations of Churchill in the theatre bibliography contribute to her invisibility and limits the presence she deserves in the international canon, which is a pity in the academic context. This reaffirms my theory that, academically, we need to have theatre translations published to enrich the Spanish theatre reading culture. Thus, the aim is to translate and analyse some of Churchill's most recent⁷ plays: *Glass. Kill. Bluebeard. Imp* (2019). A translation of this quartet of plays will make a key contribution to the field of theatre translation studies and to theatre studies in the Spanish language. In the following sections, I will explain in detail the process followed to contact the playwright. Academic and personal reflections and motivations are mixed in this chapter to explain the whole process of meeting Caryl Churchill and how it enriched this study. There were many stages: watching the premiere, buying the first edition of the plays, getting in touch with her agency, sending emails until finally being redirected to her and arranging a private meeting with her at her professional home - the Royal Court Theatre. This process is of major importance to this research study, as watching the premiere of this quartet and meeting the playwright contributed significantly to my intellectual and theoretical understanding of the plays and therefore to this translation proposal.

⁷ At the time I began my research, *Glass. Kill. Bluebeard. Imp* (2019) were Churchill's most recent plays. However, relentless as she is, in 2021 *What If/Only* was premiered at the Royal Court Theatre.

1.2.1. *Contact*

On 18 September 2019, the quartet of *Glass. Kill. Bluebeard. Imp* was first premiered at the Royal Court Theatre in London. Arriving at the Royal Court Theatre in Sloane Square one could see the announcement of the plays on the marquee above the entrance.



Fig. 3 *Glass. Kill. Bluebeard. Imp* announced at the Royal Court Theatre, Sloane Square, London, 18 September 2019.

Full of expectations, I realised how below the signage, on the balcony of the theatre building, there was a gathering of the sponsors of the Royal Court Theatre. Individuals, corporate partners, and trusts help the Royal Court Theatre to achieve its mission of empowering and nurturing writers during their careers. Thanks to its supporters, the Royal Court Theatre feels able to take on new challenges, breaking conventions and developing new voices, thus creating a provocative theatre environment in today's world.⁸ Entering the Royal Court Theatre I approached the box office, to collect the tickets and buy the book of

⁸ For more details, see the Royal Court Theatre website page for this production at <https://royalcourttheatre.com/whats-on/glasskillbluebeard>.

the plays at the Samuel French Bookshop. It is a very friendly space where one can browse a very wide range of theatre books and plays.



Fig. 4 First edition of the book released 18 September 2019
at the Samuel French Bookshop.

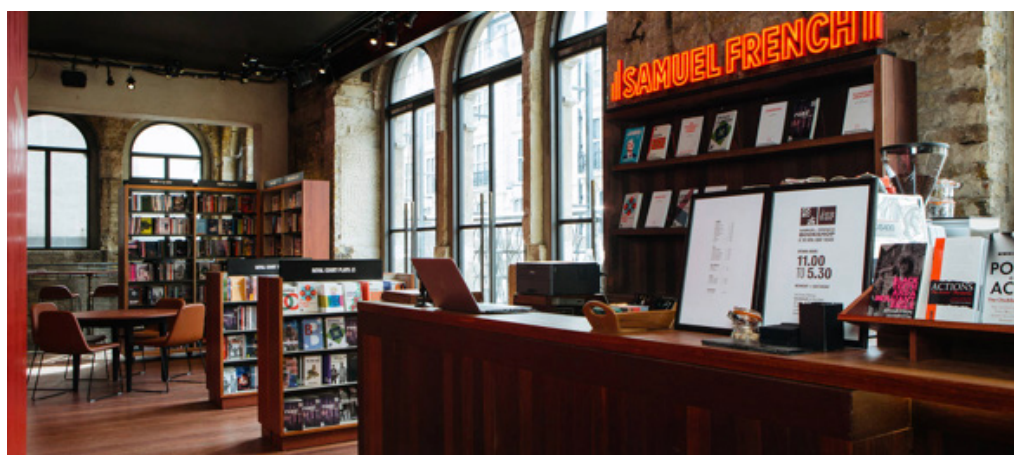


Fig. 5 Picture from the Samuel French Bookshop at the Royal Court Theatre.

Previously I had contacted Nick Hern Books (the publisher of Caryl Churchill's plays), and they had informed me that the printed plays would be first released on the day of the premiere at the Royal Court Theatre. The best place to enjoy reading them was at the Royal Court Theatre's Bar & Kitchen, a welcoming space with an inspiring atmosphere where theatregoers and the theatre world meet up. The emotion of the moment required some fresh air, pushing me to go for a walk. Suddenly, I could not believe what my eyes were seeing, it was Caryl Churchill. She was walking away from the Royal Court Theatre. My heart was wildly beating. I had never even considered that I would bump into her. On the spur of the moment, I decided to try to get close to her. After all, I had flown from Spain for the exclusive purpose to watch her plays. There she was, just one more person in the crowd, a modest person, unnoticed, walking away from Sloane Square. She was speeding along fast, rather than walking. Full of embarrassment, I chased her until she stopped at a pedestrian crossing (blessed traffic lights!). Standing next to her, I introduced myself politely and cautiously, trying not to disturb her. I explained that I had just arrived from Valencia, longing to watch her new plays. Full of modesty, she thanked me and insisted on not having great expectations, as that day was the premiere. She told me how during the first two days they could make some changes in the performance. The third day of the performance was the press night, when the media and critics are invited, and it is considered the official representation of the play, after which no more changes would be made. Thus, the definitive performance was scheduled for the 20 September 2019. After asking for permission, I took a picture of Churchill in front of Sloane Square. She asked me to respect her privacy. Thus, the picture shown here is a redacted image and not the original one.

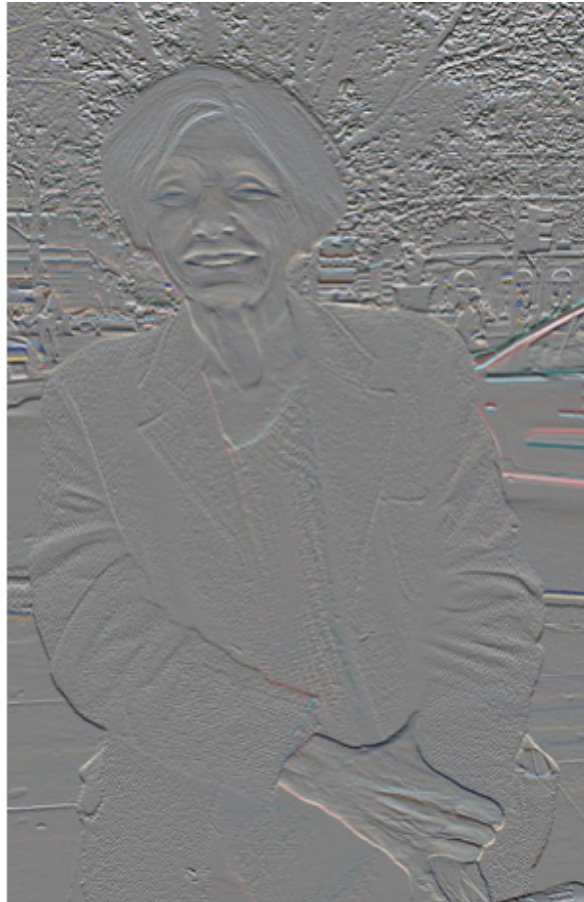


Fig. 6 Caryl Churchill at Sloane Square 18 September 2019.

Telling her of my unconditional admiration for her work and wishing her the best of luck, I departed. She said goodbye and continued her journey in a hurry. My first impression of Caryl Churchill, the person, was that she was an artist full of light – an inspirational playwright.

She later attended the performance with James Macdonald, the director she has usually worked with in recent years. Both sat alongside each other, again unnoticed, taking notes and watching the play. What an honour! Being realistic, I had never thought of being able to watch the premiere after meeting Caryl Churchill (and talking to her), on the very same day in September 2019. This fact encouraged me to get in touch with her by mail. After many hesitations,

I finally decided to write to Caryl Churchill's agency, Casarotto Ramsay & Associates, to make contact with her to support my research on her new plays.

1.2.2. *Emailing*

My first attempt to get in touch with Caryl Churchill had been on the 28 August 2019. Previously, after some research, I found out that her agency was Casarotto Ramsay & Associates. The agency has always been very professional, providing me with the requested information for my research. In the first email, I explained the purpose of this academic research and how I intended to focus on the relevance of these new plays. I explained my academic motivation for watching the premiere in London and asked about the possibility of meeting the playwright. They replied, informing me that they would contact Caryl Churchill about this matter. They suggested that it would be easiest if I could send them the questions I wanted to ask her, so they would pass them on together with my email address. They also asked for me to reconfirm that the translation I wanted to do of *Glass. Kill. Bluebeard. Imp* was an academic translation for the purpose of my PhD dissertation, which would be completed as a university research project for my institution, and not for commercial purposes. If the project was designed for commercial publication, there would have been economic factors to discuss. The rights for the performance of her plays need to be requested from her agent. In the same terms, the translation rights of the plays of Caryl Churchill are not easy to acquire. They really care about how and by whom her plays are translated. Later, they explained how they revise and check translations from professional translators before a translation is accepted and published.

During the exchange of these emails, on the 18–21 September 2019, I went to London to watch the premiere of *Glass. Kill. Bluebeard. Imp* and to buy the first publication of these plays which I aimed to translate for this thesis. Full of courage after I visited London, I replied to Casarotto Ramsay & Associates that I would prepare and send my questions for Caryl Churchill. Time ran faster than expected. All of a sudden, January 2020 had arrived, and Covid was about

to open a new chapter in our lives. By February 2020 I had sent an interview questionnaire by email to Caryl Churchill. This interview was prepared in an elaborate format after studying in detail Caryl Churchill's work and studies on her career, and it is presented in full below.

Dear Caryl,

First of all, let me thank you in advance for allowing me to do this interview with you.

1) I am doing my PhD on your work, and I will translate your last plays *Bluebeard*. *Glass*. *Kill*. *Imp*. Already the titles with short words seem a difficult task to translate. These titles were also chosen according to their rustle of language, weren't they? Despite knowing the meaning, I have to choose particular short words implicating the meaning. Any advice on it?

2) You are yourself a translator, translating Seneca's *Thyestes* implies an extraordinary command of Latin. This play is reminiscent of *Kill*, isn't it? It is extraordinary how you and Seneca converge together in the same society. How would you explain it?

3) I was delighted to meet you at the premiere of your plays last September 2019. I saw you at the entrance of the Royal Court Theatre as you began walking very quickly (you are indeed fit, I must say) Luckily for me I could catch you at a pedestrian crossing where I dared to introduce myself. Do you remember the woman from Valencia? That's me.

I talked to you about my great expectations of these new plays and how I flew to London only to watch your plays. You were so modest telling me not to expect that much as it was the premiere... Well, my expectations were deeply fulfilled.

How were yours? How did you feel after having your plays performed?

4) It had never occurred to me that I would have the opportunity of talking to you. I was overjoyed about the short encounter. You are an icon in 20th and 21st century literature. You are the best playwright nowadays. Are you aware of it? How does it feel?

Impressed by all your plays I felt a parallelism in my studies and your works.

I did an MA in Translation Studies, 1993, at the University of Warwick, where my main thesis was about *The Bloody Chamber*, by Angela Carter.

When I watched *Bluebeard's Friends*, I felt most emotional as Bluebeard was so familiar to me. There is a lot to analyse in this play and the tremendous turn you give onto the burdens of friendship. Would you maybe add some other comments, please?

5) Some of the audience watching the plays were laughing, holding their glass of beer, whereas I found the plots really dramatic and scary. I saw a mirror of our society in your plays and somehow our everyday news coming to stage. Particularly, *Glass* is a play I would recommend for schools. What do you think about it?

When you write a play do you think about the audience's response? Or is it something that evolves later?

6) It was in 1993 while doing my MA when I first read *Top Girls*. At that time living in the UK, I thought about having this play translated into Spanish and even though I tried, I did not know how or where to go with it. No internet in those times, you know. I recall thinking about the impact that *Top Girls* would have had in Spanish society in 1993. UK and Spain were so far away concerning political ideas and above all feminism.

Fortunately, in April 2019 *Top Girls* was performed at Teatro Valle-Inclán in Madrid. The audience felt so identified with your play, the reaction was marvellous. Tears were running down my cheeks and I was not the only one. It was about time! In this very performance I decided that my PhD dissertation would be about your work and your next play.

What in 1983 was performed in London and seemed too far away in Spain, is nowadays very close to us. This is a result of globalisation, for better or worse, that is the way the cookie crumbles nowadays.

Therefore *Glass. Kill. Bluebeard. Imp* have become international plays addressing the whole planet.

Are you aware of that? How do you bear such an immense responsibility?

7) Your plays are already a timeless treasure. Just this February I was reading your *Shorts* and as I read *Not Not Not Not Not Enough Oxygen* I felt this was a premonitory play on Covid-19 or any other disease our society will be facing. What could you tell me about that?

8) As you may know, studying your work I am researching a bit about your biography, as it may help me to understand your plays better. You moved to Montreal at the age of 10. What was the reason? How was your childhood in Canada?

Was going to a School for Girls a good input? I myself attended a girls school and in a positive way I felt so empowered all the time, no limits, everything could be reached from my perspective.

9) In 1957, you moved to UK to study at Lady Margaret Hall in Oxford. How was this decision taken?

10) One of your first plays *Downstairs* (1958) won an award at the Sunday Times National Union of Students Drama Festival. First come, first served, right? Was this a real input to rocket your career as a playwright?

11) For several years you wrote plays for BBC directed by John Peter Tydeman who sadly died on 1 April aged 84 after contracting Covid-19. I am so sorry about your loss. I am sure you had extraordinary times together. Your radio plays created great expectations at that time, did they not? You have not written any other plays for radio since then, why is this? Do you think radio is somehow not the right scenario for theatre nowadays?

12) Around 1972 you decided to work full-time as a playwright. *Cloud Nine* was written and performed in 1979. Such a change of rules in theatre and performance styles. Switching genders and provoking audiences, making the hoy polloi realise how we are, what we want, what we are. Working with the Joint Stock Theatre helped in these new theatre challenges, I guess. Do you think you could have performed this play in a conventional theatre?

What is the role or how do you value the theatres where your plays are performed? In those days and nowadays.

13) *Cloud Nine* granted you an Obie Award in 1982 in New York. How did you feel about such an honour?

14) *Top Girls* (1982) is your most frequently translated play, isn't it? I think it has been played all around the world. What does this play mean to you? And do you have a favourite play?

15) I would like to end this interview asking you about FEMINISM.

You have experienced the evolution of it since the very beginning.

How would you define it? How do you think feminism is working right now in the 21st century?

16) I am beginning to translate your plays this summer, but I would like to give them a voice in Spain or in America (where Spanish is the second

most spoken language). This will be a part of my PhD dissertation, but of course I would like to have my translation performed at some stage. I tried to contact some directors of theatre in Spain, but not being of "this world" I find it difficult to find a way in. If you had any advice for me, I would really appreciate it.

I thank you so much for your time. You would be very welcome in Spain, whenever this Covid-19 allows us to travel.

Million thanks for your time and I would like to keep in touch, if you wish, maybe further questions, more specifically about the translation.

Meanwhile, please take care.

Silvia Zarzoso

The above email addresses important information about Caryl Churchill's life and career. A direct answer to these questions would have developed into a deeper study of her works. The answers to these questions could not be short and simple, and unfortunately answers were not provided. From an academic perspective, to have responses to all these questions could have led me to another kind of research. However, I learned a lot from this exercise. Despite not having concentrated my email on my main purpose, which was the translation of her plays, planning this exercise provided me with a general overview of Churchill's work and laid the groundwork for my future research. This first attempt at an interview helped me to clarify my ideas and decide how to approach the playwright's work.

1.2.3. Key Research Questions

After having sent all the questions outlined in my first email (see 1.2.2 above), Churchill's agency answered very politely (as could not have been otherwise). They explained that Ms Caryl would be pleased to answer short and more concrete questions because it would take too much time to answer all these questions. If six questions could be sent, it would be fine. They were right; answering all the questions could have generated a whole thesis

already, before any translation work had been completed. On 27 May 2020, the six questions attached by mail were the following:

Dear Ms Caryl,

When or how did you become aware of your interest in theatre? And how did you decide that you wanted to become a playwright?

Which advantages or disadvantages have you felt as a woman playwright?

What is the role of theatre in the 21st century?

Since you wrote *Top Girls* (1982) until *Glass. Kill. Bluebeard. Imp* (2019), it has been 37 years.

In 1982, Spain was not quite ready for *Top Girls*, but today your plays can reach every place on the planet due to globalisation. What do you think about this phenomenon?

How would you define feminism and which changes have you experienced from the beginning until nowadays?

Being a translator of Seneca yourself, what is your opinion about cultural references? Should they be “adapted” to the target culture or left as they are in the original text?

Once again – I thank the agency and Ms Churchill so much for their kindness – they explained that Ms Churchill would agree to answer six questions related to her plays and my doubts on the translation of *Glass. Kill. Bluebeard. Imp* (2009). This answer brought me back to the main purpose of this research – translation. So, I decided not to rush, stay calm and focus on the translation of the plays. As a translator, it is a privilege to benefit from the comments of the author of the original text. Churchill would generously answer six of my many queries on translation and this was an intellectual gift for this project. Therefore, I carried on with the translation. Furthermore, I got lost in translation. In addition, being caught in a global moment of pause, the vicious circle in my mind was excused and authorised, and I could not escape from it. Covid had trapped us all; I was confined in Spain, my research was blocked. Instead of taking advantage

of the time granted by confinement, my unconsciousness prevented me from moving forward at that time. These are perhaps merely excuses for a situation in which I was writing a translation and conducting research with no deadlines or appreciable economic pressures.

1.2.4. *Meeting at the Royal Court*

Once again, Caryl Churchill, the person and the playwright, rescued me. I felt like the girl in Angela Carter's *The Bloody Chamber* (1991) who was rescued from the darkness by her formidable mother. The existence of a new play felt like the fresh air needed behind the masks. *What If If Only* (Churchill, 2021) was to be premiered at the Royal Court Theatre. Could that be true? Full of impulsiveness, I broke out of the jail I was living in and decided to fly to London, despite the complications of Covid restrictions and bureaucracy, and all mental impediments. I could attend once more a performance at the Royal Court Theatre of a Caryl Churchill play. Freedom has never tasted better! I did not even dare to write to her agency again because I did not want to become an inconvenience. Besides, I still needed to study my translation to focus on six, and only six, very concrete questions. I could not even consider getting in touch with her again... until the day prior to my departure. On 27 September 2021, I sent an email and asked her agency to pass it to her, which they kindly did. I wrote:

Dear Ms Caryl Churchill,

How are you? I hope you and your family are feeling well.

After all this tumultuous time, it is an extraordinary pleasure to get ready to watch your new play *What If If Only*? If the situation allows it, I will try my best to fly to London to watch your play.

I went to watch your premiere *Glass. Kill. Bluebeard. Imp* and was delighted by this experience. I suppose you are busy, and you cannot meet me at all, but if you could allow me 2 minutes of your time, I would love to say "hello" to you. Let me shortly remind you that I am a PhD student (in my 50s!) and my field is gender & translation, focused

on Caryl Churchill's *Glass. Kill. Bluebeard. Imp.* Your agent told me that you could allow me six questions on translation. First, this is an academic translation, but I do hope to be able to publish it or work on a performance collaboration.

P.S. I would love, if possible, to attend the rehearsal. Just listening, without speaking.

However, I received no reply and gave up all hope, as everything had happened at short notice. Then, while at the airport waiting to board and checking my emails, a direct response from Caryl Harter arrived. After a short hesitation, blushing, I realised it was Caryl Churchill's family name. Harter was her husband's name and her married name. She had received my message, I thought, she remembers and knows who I am. It had been three years (before the worldwide pandemic) since I had "accidentally ran into her" as I saw her coming out of the theatre. And now I would possibly meet her again. These are the emails we exchanged on 29 September 2021:

Dear Silvia,

I'm afraid I can't ask you to a rehearsal, but we could probably manage to meet.

Tomorrow better than today but I'm not sure of tomorrow's schedule yet, so I'll get in touch again this evening.

Caryl

At 08:29, I wrote:

Dear Caryl,

Of course, I understand.

Hope to meet you tomorrow!

I will arrive for today's premiere on time. Bliss!!!!

All the best,

Silvia

She answered at 09:54:

Tonight and tomorrow are previews, so there may still be changes (in production details, not text!) before Friday, which is the official opening. But yes tonight is the first ever performance.

I replied at 22:42:

I could meet you at 1.15 in the foyer of the Court, if that works for you Caryl.

On Thursday, 30 September 2021, in the Royal Court Theatre's foyer I had the pleasure to meet Ms Caryl Churchill in person. Full of modesty, she apologised for not having much time, as they were at the rehearsal of *What If If Only*. We had a casual and very comfortable conversation in which I asked her some questions, which I have summarised and paraphrased below.



Fig. 7 Stepping down from the foyer to the Bar, at the Royal Court Theatre, 30 September 2021.

Silvia Zarzoso: You are one of the most relevant playwrights in the twentieth and twenty-first centuries, would you like to be referred to as a playwright, feminist playwright or socially engaged *playwright*?

Caryl Churchill: Playwright is good. It is not necessary to put an adjective as a definition, not necessary to classify. No stereotypes, no.

Silvia Zarzoso: Reading and watching *Kill* made me hesitate about the implications of God, as either a male or a female character. I thought that maybe God could be performed by a woman. Would that carry other implications?

Caryl Churchill: Not really. It could be any person and People, too, could be anyone. God is all the Gods in the Greek tragedy; it is all there.

Silvia Zarzoso: I enjoyed *Bluebeard*. I am familiar with the plot and many connotations, as my MA in Translation Studies was about Angela Carter's *The Bloody Chamber*.

Churchill nodded cheerfully, glad to hear a mention of Angela Carter's short story. Going back to *Glass*, she acknowledged that she liked that play very much.

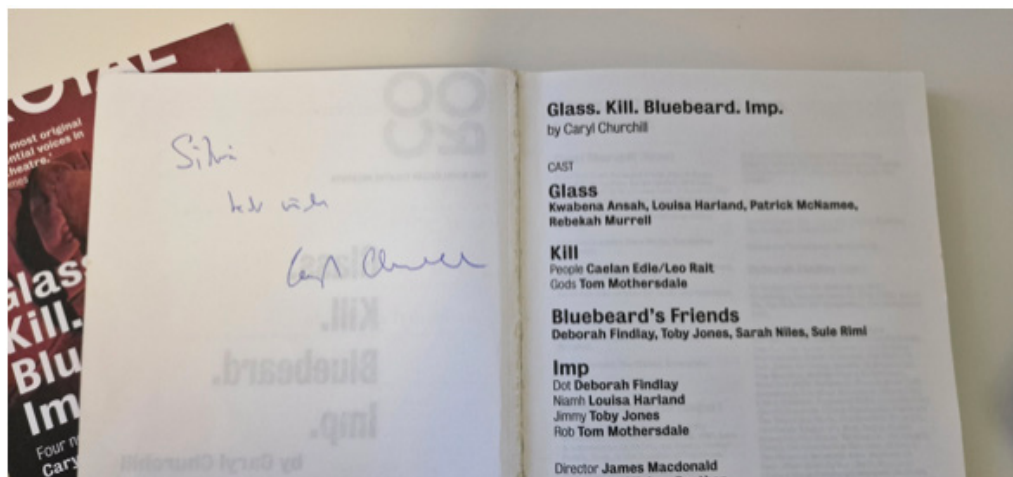


Fig. 8 Caryl Churchill's autograph, 30 September 2021.

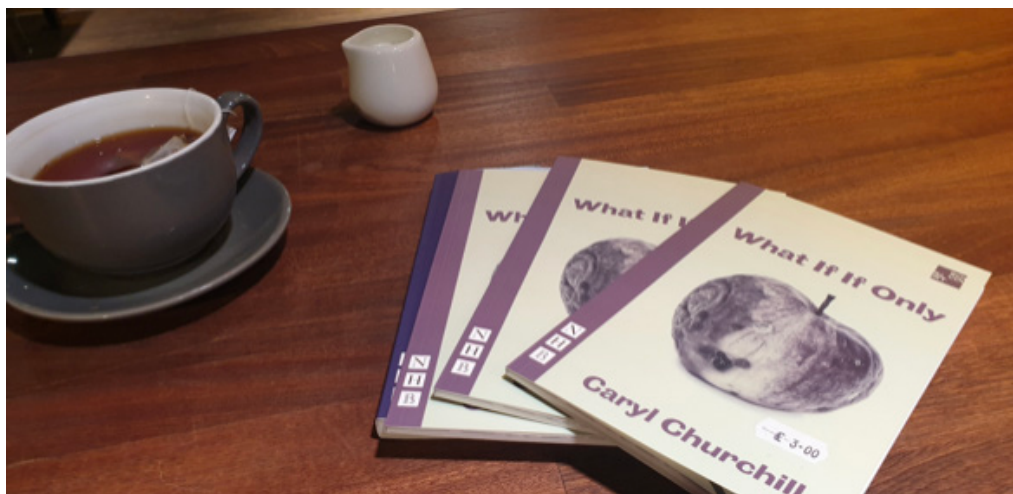


Fig. 9 *What If If Only* theatre programmes, at the meeting in the Bar & Kitchen, Royal Court Theatre, London, 30 September 2021.

The chat went on nicely with other private conversations and she allowed me to take a photo but only for personal use. Her words and her style showed how she lives beyond gender. This philosophy is not only present in her plays but also in her life. I am sincerely grateful to her as I learned so much from our discussion in such a short time. Talking to her, I could not help but keep my eyes wide open and focused; looking into her magical eyes, her words and manners conveyed so much vitality. In the short chat we had, I met an adorable person, whose wisdom runs through her words. Caryl Churchill, the person, an artist from head to toe.



Fig. 10 Caryl Churchill and Silvia Zarzoso at the Bar and Kitchen, Royal Court Theatre, London, 30 September 2021.

In this chapter my objective was to introduce Caryl Churchill as a person. The reason for this approach is that her life is irrevocably linked to her career; I could not find it possible to separate her life from her work and vice versa. As both sides belong together, I will move on to study her work in Chapter 2. But why is it relevant to know about her life and meet her personally? Had I known nothing about the playwright, her previous plays and life, would the translation be different? Indeed, it would have been so. Meeting Caryl Churchill helped me to develop an intellectual understanding of the author and her intention.

I believe that translating Caryl Churchill's recent plays is a project of deep relevance and impact in the international academic and theatrical world. Conscious of the responsibility of this task, from an academic perspective, to have met and talked to the author of the plays I am going to translate brings me closer to the voice of the playwright in her plays. Talking to Churchill I became more aware of her style, and especially of the importance of her economy of words not only in her theatre work but also in her everyday language. Her precise choice of words encourages a social reflection. Our critical thinking is constantly awakened through our interaction with her words. This is especially relevant in the way she handles gender in her speech and in her plays. Gender is a constant in her plays, handled in different ways, depending on the present time in which she is living. We will see in the next chapter how gender is tackled not only in content, but also in form. Her speech is noteworthy for her use of non-defining nouns for all with regards to gender. Why do we need to categorise a playwright as a woman or a man; as she said in our 2021 interview, described above, "*a playwright is a playwright*" (my emphasis). This personal experience of meeting Churchill has awakened the consciousness in my translation of her voice in the plays, where gender is not given any relevance at all. It is a global perspective of people; we are all the same. In this case I want to retain her voice, as I do agree with this view, and I want to transmit her message to society in the same way that she does.

CHAPTER 2

CARYL CHURCHILL'S WORKS

Caryl Churchill's extensive career is not easily summarised. In her plays she has been developing her critical thinking and experimenting in how to reflect the social changes in the world. Richards (2017) defines the extent of Churchill's dialogue with the changing times: her anti-capitalism, her remarks about the end of empire, and her reactions to Thatcher, as well as her engagement with feminisms, new legislation on race, gender and sexuality, unemployment, monetarism, strikes and urban terrorism. Caryl Churchill's style is timeless. It could be described as innovative, but it cannot be classified. Her style adapts itself to every new time. In addition, with challenging theatrical schedules, Churchill's plays have a long history of testing production capabilities. She is always eager to discover new theatrical forms, innovating in every play. John Tydeman (former head of BBC Radio drama) directed many of Churchill's radio plays, and in these programmes her innovation is also evident. Working with Tydeman on *Identical Twins* (1968), it was decided the two protagonist's speeches would overlap (Lawson, 2012). Overlapping may be familiar nowadays, but not in 1968. In fact, Churchill's overlapping dialogues are a substantial motif in her work. She described this element as Brechtian since it makes understanding difficult and requires greater effort (Monforte, 2000).

Churchill's writing represents a whole revolution in form and content (Kennedy, 2019). Her 2019 plays *Glass. Kill. Bluebeard. Imp* are indeed as innovative in form as they are varied in content. Churchill never stops surprising us. Caryl Churchill's work transcends gender. Her selection of words is proof of how she writes about all of us inclusively – as people, friends, children. The playwright Moira Buffini, in her article for *The Guardian* titled 'Caryl Churchill: the playwright's finest hours' (2015) wrote about her:

Do I need to talk about her gender? She is undoubtedly one of the reasons why I acknowledged no barrier to a career in playwriting. Her work itself transcends gender. She writes about all of us. She holds that urgent unanswerable question up to the light and lets it resonate: Who are we?

‘A writer of protean gifts’ (Kennedy, 2019). This is how the prominent playwright Lucy Kirkwood began her discourse in a 2018 tribute, prior to Churchill receiving the Writer’s Guild of Great Britain Award for Outstanding Contribution to Writing. Kirkwood continued:

Simply put, she is the only person writing today who says something new in both form and content every time she puts pen to paper. Her work is profoundly political, but never didactic, charged with metaphorical power not journalistic editorial. (cited in Kennedy, 2019).

In 2004, James Nicola, the Artistic Director of New York Theatre Workshop, could not have provided a better definition of Caryl Churchill’s career: ‘She’s as fresh and new and unpredictable and inspiring now as she was at the beginning of her working life’ (cited in Kennedy, 2019).

The words of Buffini, Kirkwood and Nicola relate to her entire body of work and resonate with our translation proposal for *Glass. Kill. Blue. Imp* (2019) in this dissertation. To present a faithful translation of the 2019 plays it is necessary to study the characteristics and evolution of Churchill’s plays. Keeping in mind Buffini’s statement about Churchill’s words transcending gender, Kirkwood’s depiction of her as a relentless innovator, and Nicola’s description of her writing as perennially fresh, unpredictable and new, my aim is to provide a general overview of her plays. In this process, I will heed Churchill’s words: “Playwrights don’t give answers, they ask questions” (Aston, 2010a, p.10)

2.1. EARLY STAGES (1958–1973)

Caryl Churchill’s work has always been associated with themes of contemporary relevance. In every phase of her career, she has shown concern for the sufferings of humanity around the world, which have been portrayed in her work. Her

works deal with society, devolving a certain level of, if not a full, responsibility to the audience. The degree to which the audience member is implicated is up to the individual. Nevertheless, one thing is for sure, no one remains impassive to her plays. Churchill's texts have the capacity to generate critical thinking, a global alertness (Preethamol, 2015). Audiences do not feel in the least passive and are performing, to some extent, the role of a character in the plays.

Politics, economy, women, gender roles, abuse of power, feminism, war, infancy, old age, modern day concerns of ecology, charities and globalisation: these are some of the themes she tackles, to name a few. She deals with all relevant topics, of her own concerns, at the precise moment of time in which she writes a play. Feminism, given its evolution in society, particularly in the British context, is an essential issue, and Churchill is an icon of modern feminist drama. There is a deep sense of not only gender but also class in her works. The balance of power between women and men, patriarchy and the role of race in society have led some critics to define her as a socialist feminist playwright. Hence, she moves from issues surrounding maternity and the role of women in history, to explore the meaning of power in women and for women. How women accept or submit to their fate through history is a theme portrayed in her plays – even in terms of the influence and perspective of ageing on feminism. Gender roles are also exchanged in all possible ways until we reach her most recent plays, which move one step ahead – beyond gender.

Caryl Churchill, one of the most acknowledged innovators for the contemporary stage, has presented her view of society, with a premonitory vision (Aston, 2009). Churchill explained her aspirations for society in an interview:

I know quite well what kind of society I would like: decentralized, nonauthoritarian, communist, non-sexist – a society in which people can be in touch with their feelings, and in control of their lives. But it always sounds both ridiculous and unattainable when you put it into words. (Thurman, 1982, p. 54)

As a young girl, Churchill wrote short stories and poems. Being an only child, she had a lot of time by herself, and she liked inventing characters, planning where they lived, and what they were like. She recalls having a friend with whom she played and sort of improvised plays. She was interested in theatre at school, and wanted to have plays performed there, but unfortunately nothing was staged. She loved going to plays so much. At the age of fifteen she went on a theatre camp in Canada, outside Montreal, where she painted scenery. Some years later, at university, she realised the real connection she had with theatre. She had already revealed her preference for theatre as a genre during her university years when studying English Literature at Oxford University. Hence, from the very beginning, she wrote plays which would be significant for her development as a playwright.

There are no surviving copies of the four plays she wrote during her university years. Although the plays were performed, the scripts were not published. Without having access to these scripts, it is not easy to evaluate them. This case proves that theatre is written to be performed and that unless there is a profitable business behind it, the publishing of texts is scarce. If we move one step ahead to the question of translated plays, most translators observe that, unfortunately, theatre texts are not read; hence, the text will be lost after the performance. Despite all this, Churchill's university plays were of great relevance in her career. It was at those times, when her work was first seen, that the path to a renowned theatre agent in the British scene opened.

1958	<i>DOWNSTAIRS</i>
Staged in 1958, this one-act play, was her first student production at Lady Margaret Hall, Oxford University. It won an award at the Sunday Times National Union of Students Drama Festival in 1959. The script was not published.	

1959

HAVING A WONDERFUL TIME

The play was performed at the amateur Questors Theatre, London. There is no surviving recollection about the play and the script has never been published.

1961

YOU'VE NO NEED TO BE FRIGHTENED

The production happened to be watched by another Oxford undergraduate student, the playwright John McGrath. The moment he saw it he put Caryl Churchill in touch with Peggy Ramsay. Churchill sent her a stage play and a television play, which she had also sent to another agent.

In *Peggy to her Playwrights* (2018), Chambers edited some of the letters that Ms Ramsay wrote to Caryl Churchill. In 1961, she wrote:

I think you are difficult to sell, because your writing is in some respects very slight and poetic (this isn't meant disparagingly in the least). I am sure this wouldn't be a handicap on radio, but it's a real one in television. In an odd kind of way, you are getting more fey and more esoteric, instead of blunter and sturdier, which is not what I expected. Have you thought of writing a novel, or a children's book? I have the feeling that you would find it easier. (Chambers, 2018, p. 105).

1962

EASY DEATH

All the university plays were amateur productions, performed by Oxford student theatre groups. Ramsay responded on the 15 March 1962 to these experimental performances, regarding *Easy Death*:

Dear Caryl,

I do hope some other agents turned up and that they are really keen to try and help you. I think you need very sympathetic and careful representing, and in some ways it might be better for you to have a male agent, since women tend to find their own weakness in their own sex. For instance, I found the production in Oxford too tenuous and over-lyrical, whereas you need strong, anti-feminine interpretation.

Warm regards, yours (Chambers, 2018, p. 105)

Peggy Ramsay was one of the most influential British play agents of the twentieth century. When she died in 1991 her estate was left for charitable purposes to help writers and writing for the stage⁹. Her legacy developed into what today is the agency Casarotto Ramsay & Associates. Caryl Churchill remains one member of their long list of prominent clients. They protect her works and control the rights and permissions all over the world, not only for performances and editions but also with regard to the translations and who translates the plays. The translations of her plays are professionally evaluated and approved or dismissed. Even though, at the present time, these first four plays remain unpublished, their contribution to making Caryl Churchill the playwright she is now is notorious.

2.2. RADIO PLAYS - SHORTS (1962-1973)

Churchill recollects listening to the radio rather than watching television in her youth. The influence of the radio is clear in her early plays (Aston, 2010a). Her affinity to the radio reflects her deep understanding of the acoustics in this medium. She begins experimenting with different techniques. Language, voice, speech, noises are all heard in different ways. One of her most relevant contributions is the overlapping of speeches, which will be implemented in her theatre productions years later. Especially during the 1960s, she mostly concentrated on her radio career. At the same time, she could combine her career with the raising of her three sons. Churchill described these radio plays as “treatments of ‘bourgeois’ middleclass life and the destruction of it” (Churchill, 1988, p. 281). Much later in 1987, in an interview with Mel Gussow (cited in Tycer, 2008, p. 6) she recognised that during the sixties she did not feel part of what was happening.-

During that time I felt isolated. I had small children and was having miscarriages. It was an extremely solitary life. What politicized me was being discontent with my own life of being a barrister's wife and just being at home... It seemed claustrophobic...

⁹ Peggy Ramsay Foundation. (2016). About Peggy Ramsay. <https://www.peggyramsayfoundation.org/>

By the mid-60s, I had this gloomy feeling that when the Revolution came I would be swept away.

1962

THE ANTS

In 1962 Ramsay sold Churchill's first professional radio play *The Ants* to the BBC, which was broadcast in November 1962. Later, in 1973, Churchill said about this play:

I'm often very conscious of the absurd things people take for granted, and the whole different systems people have for judging whether things are important or not. If I cut my finger now, for example, it would be an awful thing, but obviously much worse things are happening far away and one can't relate to them. That kind of discrepancy, in lots of different ways, is something I've thought about for a long time. In fact, my first radio play [*The Ants*] was really about that (Aston, 2010a, p. 40).

The Ants is about a child, Tim. His parents are quarreling all the time at home. This parental war makes him move his thoughts away. He keeps observing the ants' movement, as a very well organised society. In the ants' colony there is an ant that sympathises with him.

1967

LOVESICK

Broadcast on BBC Radio 3 on the 3–8 April 1967, *Lovesick* was directed by John Tydeman. It was Churchill's second professional radio play. The play is about a psychiatrist that tries to correct the 'deviant' desires of his patients and friends with a sort of aversion therapy. The characters, ultimately, liberate themselves into lesbian and homosexual relationships. The whole play presents a strong critique of the policing of desire.

1968

IDENTICAL TWINS

Broadcast just twice on BBC Radio 3, on 21 November and 7 December 1968, with one more repeat on 21 May 1993, *Identical Twins* has never been published as a text or issued as a recording. The identical twins (Churchill, 1968a) Clive and Owen engage in an internal monologue. There is never a dialogue between the two actors. They only speak their own lines, and their thoughts run in different directions (Churchill, 1968b). This was all implemented with overlapping dialogue, which was a major innovation at that time.

The figure of twins is a relevant feature in Caryl Churchill's plays. She depicts behaviour and thought about twins in other plays such as *Thyestes* (1994) and later in *Kill* (2019).

1971

ABORTIVE

Abortive is about a couple who are having second thoughts about an 'operation'. The word – abortion – is not explicitly mentioned. In the play, the woman is not sure that she made the right decision. Whereas her husband is not convinced that she has really been raped. Broadcast on BBC Radio 3, on 4 February 1971, this play is an early example of the talent of Caryl Churchill in alluding to something unsettling and dark, while the interpretation of the grizzly, finer details is left to the audience.

1971

NOT NOT NOT NOT NOT ENOUGH OXYGEN

Broadcast on BBC Radio 3, on 31 March 1971, this is a clearly visionary play set in the future: London 2010. A small room with no space and no oxygen. Vivian sprays oxygen in a tiny room in London's tower blocks, where people live, isolated. People cannot go out because of the pollution. Babies are not allowed to be born unless you pay for a license.

This premonitory play – using the form of repetition – anticipates Churchill's work in the years to come. It is a timeless play, which assumed particular relevancy in 2021, when it was performed after the worldwide Covid pandemic. I first read this play during lockdown. It was as if it was written for the pandemic time. No wonder it was produced again in 2021. It is a prescient play, very appropriate to the current times: a worldwide pandemic. It was performed at the Greenwich Theatre in London, between the 23 June and the 10 July 2021. In the *Culture Whisper*, O'Mahony writes an article (2021) describing this play with the following words:

Set in a world in which the air pollution is so bad, many living in 'the London's' are forced to endure a life confined inside their homes. With the real-world climate crisis raging on, the 70s styling of production seems amiss, but the dangers facing those holed up indoors is captured powerfully with fumes curling through the open windows and in the exhausted, frustrated performances by Bonnie Baddoo, Gaisford and Vyas.

1971

THE JUDGE'S WIFE

Written in 1971, and transmitted on television on BBC 2 on 2 October 1972, the play questions the rules of power. The judge overpowers as if a god. The wife submits to her husband – the judge. The form of the play – with repetition of structures several times - is one of the characteristic transgressions in form that Churchill does in her plays. Thus, structures are being repeated several times. The judge can be seen in court, in the bathroom, dining room and in other places. Using different scenarios, the significance of power changes completely.

There is a connection to Magritte's surrealist artwork *Ceci n'est pas une pipe* (1929). How relevant to the meaning of words is the scenario in which they occur? This connection with Magritte's art will be also sensed in Churchill's latest play *What If If Only* (2022).

1972

SCHREBER'S NERVOUS ILLNESS

Broadcast on BBC Radio 3, on 25 July 1972, this play is based on the notes on Schreber in one of Freud's case studies. A schizophrenic judge interned in an asylum for 10 years writes memoirs and his fears about sex desires, moving from sex desire into believing that God was turning him into a woman. The play was also performed as a one man show (monologue) at the Soho Poly. It was one of the most famous fringe venues of the 1970s and 1980s with a significant British post-war theatre history. During the 1960s and 1970s there was a growing number of theatre groups which called themselves fringe/alternative/experimental or community theatre (Jones, 2021). The Soho Poly was a theatre where writers pushed boundaries of form and content and made a major contribution to the fringe and alternative theatre boom.

Gender appears in Caryl Churchill's work from all possible perspectives. She depicts different perspectives according to the social time of the play. A judge cannot judge or accept his own sexual desires and turns schizophrenic. He does not accept that his desire is what turns him crazy, not his gender. Churchill provokes the deconstruction of the audience's conventional thoughts and offers the possibility of moving beyond gender (Aston, 2010a). We will appreciate in *Glass. Kill. Bluebeard. Imp* (2019) how the form of the play has moved beyond gender. The characters' gender is not relevant; it could be ignored.

1972

HENRY'S PAST

Broadcast in 1972, the play deals with memories: how we remember what happened or not in a short moment; how in five years, we may forget what happened in one whole year; how we deal with memories and time. It may not seem relevant to forget something. But, for the people who were there, it is important not to forget.

1972

THE HOSPITAL AT THE TIME OF REVOLUTION

This is a stage play that was not performed until 2013, when it was staged at the Finborough Theatre, London. It shows Churchill's interest in Algeria in the 1950s. In times of terror and revolution, people are asking Doctor Fanon to help them in different ways. It is relevant to note that Fanon is the only black character who, because he has studied medicine in France, feels superior and he is a racist. The play is about the abuses of power by France in Algeria. It deals with racism, the underestimation of women, and torture. Revolution and terror drive everybody crazy in an equal way.

Since *Lovesick* (1967), Churchill's thematic concerns reflect attitudes opposed to the prevailing social norm. Together with *Lovesick* (1967), in *Schreber's Nervous Illness* and *The Hospital at the Time of the Revolution* she explores "the nature of madness and mental illness, in a way, that coincided with the period's interest in anti-psychiatry" (Aston & Diamond, 2009, p. 168).

1973

PERFECT HAPPINESS

This radio play was broadcast on BBC 3 on 30 September 1973.

Felicity is waiting for her husband at home, but he does not come. Worried about where he could be, she invites two of his girlfriends over to see if they can find out where he is.

Many of Caryl Churchill's works show a preoccupation with political possibilities and reveal traces of utopian desires (Itzen, 1980). Her 1970s plays, in particular, intersect with and reflect the cultural context that gave birth to a renewed engagement with utopia (Kritzer, 1991). Her radio plays deal with the theorising of sexuality, racism, abuses of power, cultural identity, subjectivity and the de-(construction) of gender (Aston, 2010a). These are concepts that remain present throughout her works.

2.3. PROFESSIONAL STAGE PRODUCTIONS (1972-2000)

The plays written by Caryl Churchill have been performed on stage, radio and television, but despite these different modes of transmission they are not easily separated. From 1972 her prominent career as a stage playwright was very intense. Nevertheless, her radio and television plays – that were no less professional – continued to be written. In the early 1970s Churchill was still writing for radio and television. Subsequently, in this chapter, and following a chronological order, radio and television plays are also named. It is relevant to point out that at the end of the 1960s and beginning of the 1970s Churchill’s difficulties in reconciling work, family, female health and isolation moved her, together with other women, towards a self-conscious feminism. And it was at an abortion march in 1976 where she met Monstrous Regiment, a new theatre company with a social-feminist point of view who created work free from male bias.

1972	OWNERS
<i>Owners</i> is Churchill’s first professional stage production at the Royal Court Theatre, London, in 1972 at the Theatre Upstairs. <i>Owners</i> was premiered in New York in 1973. The play begins in an old woman’s flat when a young man comes around offering her money to move out. <i>Owners</i> is a play about the obsession with power. It shows the painful reality of a world divided in two: those who own and those who are owned. It reveals men and women moving from property issues and heartless capitalism into gender ownership and the role played in one’s mind. Bastan (2003, p. 304) points out that “one of the highlighted themes in the play is misogyny which has been overlooked by scholars and critics who have commented on <i>Owners</i>”.	

Churchill was the first woman to have a residency at the Royal Court Theatre and also to conduct workshops with playwrights. Since 1956 the Royal Court

Theatre has commissioned and produced hundreds of writers, from John Osborne to Jasmine Lee-Jones. Royal Court Theatre plays from every decade are now performed on stage and taught in classrooms and universities across the globe. Since its beginnings in 1870 the theatre has remained engaged with writers.¹⁰

1973

MOVING GLOCKS GO SLOW

A science fiction play, written in 1973 and performed on stage in 1975. I could not find information about the script, as it has not been published.

1974

TURKISH DELIGHT

A screenplay written and broadcast on BBC television on 22 April 1974.¹¹

In 1974 Caryl Churchill became the first woman writer in residence at the Royal Court Theatre in London. Her earliest and major plays are still being produced there. The Royal Court Theatre is called the writer's theatre. It is a theatre engaged with writers, supporting new undiscovered and emerging writers as well as established writers. It can be observed that, in 1974, gender was an issue and indeed highlighted in writing. What is still surprising is that in 2021 the term female playwright still arises (just as gender labelling is prevalent in other fields). Caryl Churchill is often referred to as one of our most important female playwrights. Regarding this theme, David Benedict, in a 2020 article for *The Stage* titled 'Stop the sexism that ghettoizes great writers like Caryl Churchill' wrote:

It is much the same for the 81-year-old Caryl Churchill, who is often referred to as 'one of our most important female playwrights'. But that's okay because in all the think-pieces and reviews for his latest play *Leopoldstadt*, Tom Stoppard has been referred to as 'our greatest living male playwright'. Except he hasn't. Sexism in the critical industry is scarcely news (Benedict, 2020)

¹⁰ <https://royalcourttheatre.com/about>

¹¹ <https://www.imdb.com/title/tt1399784/>

Caryl Churchill is arguably not only the greatest living playwright but also the most influential. There are no young UK playwrights who do not acknowledge Caryl Churchill's overwhelming influence on their craft. She has changed the way that playwrights write their plays, for example by inventing the overlapping dialogue, which is now standard. Churchill's iconoclasm has influenced prominent writers such as Lucy Kirkwood. To define Churchill's style – what her plays feel, sound or look like – is almost a mission impossible, as she has never repeated herself. As Benedict (2020) put it, "Churchill's voice is her constant rewriting of theatrical rules to find the freshest structure to explore and express ideas dramatically. That makes her impossible to categorise. It also makes her the most dazzlingly original of dramatists. Long may she thrive!"

The Royal Court Theatre is where *Glass. Kill. Bluebeard. Imp* were performed in 2019.



Fig. 11 Celebrating Royal Court Theatre's 60 years of ownership by the English Stage Company (Royal Court Theatre, 2019).

1974

OBJECTIONS TO SEX AND VIOLENCE

This 1974 play led to Churchill's successful association with Monstrous Regiment – a feminist group – and David Hare and Max Stafford-Clark's Joint Stock Company (Britannica, n.d.).

In the play, two sisters meet on a beach. Annie is recovering from an abusive relationship. Her sister Jule is an activist, while her boyfriend Paul is a pacifist. Eric is an activist friend that egocentrically pontificates about capitalism and politics (Churchill, 1988).

Each scene is impregnated with violence revealed through the characters' interactions. For example, Annie's concern is trolling of her sister while accusing her of trying to get her boyfriend. The characters in the play attempt to change themselves, the world and each other. Sex is used as a threat and repressing it will develop into more violence.

Churchill is not making claims about human nature. Instead, she is asking questions about how we use violence and its relationship to politics and personal relationships (McKeown, 2015).

1975

SAVE IT FOR THE MINISTER

Caryl Churchill wrote the script for this film in 1975. It was shown in 1975 on BBC television.

During this time Churchill was working with the women's company Monstrous Regiment, one of the UK's most influential feminist theatre companies. It was in 1976 when she began a long-term association with director Max Stafford-Clark – a director who defended women playwrights. His career as director at the Royal Court Theatre ran from the late 1970s to the early 1990s, directing numerous plays by Churchill.

1976

LIGHT SHINING IN BUCKINGHAMSHIRE

Performed in 1976 on tour at the Traverse Theatre, in Edinburgh, and then after at the Royal Court Theatre, the play is built around a before–during–after continuum. It is a paradigm about stagnation and change. *Light Shining in Buckinghamshire* is about a group of ordinary people before, during and after the English Civil War. The play shows the intolerance seen over the demand for common justice.

The opening scenes of upper-class greed and lower-class misery give way to what Churchill described as “the amazed excitement of people taking hold of their own lives, and their gradual betrayal as those who led them realised that freedom could not be had without property being destroyed”(Churchill, 1985, p. 183).

The structure of this work models a continuous process in which every end is also a beginning. The same occurs in *Kill* (2019), where the plot from the beginning and the end will ultimately be the same, however the latest play will be structured in a completely different form.

1976

VINEGAR TOM

Vinegar Tom (1976) is one of Churchill's major productions with *Monstrous Regiment* together with *Traps* (1977). The play is set in the seventeenth century in the times of witchcraft trials, where women are being punished precisely because of their gender and also because of being poor. The play deals with the relationships between power and gender with an ironic tone revealing contradictions in history. Though the time is set in the past, contemporary songs break with the narrative to make the audience aware of the drama in the present. Susan Todd, part of *Monstrous Regiment*, explained: “We didn’t want to allow the audience to ever get completely immersed in the stories of the women in the play. We wanted to make them continually aware of our presence, of our relationship to the material, which was combative, anguished.” (Todd, cited in Roberts, 2008, p. 186)

Performed on tour at Humberside Theatre, Hull, and at the ICA and Half Moon theatres in London.

1977

TRAPS

Churchill compares this play with Escher paintings – as impossible objects, with a reality that can only happen on paper, but that would be impossible in life. It is like a puzzle in which the characters are simultaneously living all their possibilities and at the same time questioning their identities.

Traps was directed by John Ashford and staged in 1977 at the Royal Court Theatre.

1977

FLOORSHOW

Churchill's contribution to this touring cabaret – *Floorshow*, scripted with Bryony Lavery, Michele Wandor and David Bradford – shows her intellectual and artistic versatility.

This is a cabaret where women are doing all kind of jobs, from the shop to the kitchen, a woman chasing the bus. It is a colourful spectacle with beat music on a Women's Lib theme (Atkins, 1978).

Churchill's artistic versatility is apparent in the performance of *Glass. Kill. Bluebeard. Imp* (2019) in which there was an interlude with music, dance and acrobatics; this recalls her cooperation with music and dance in previous works such as *Floorshow* (1977). Caryl Churchill recalls how it was around the time of autumn 1977 when she was thinking about what would later become *Cloud Nine* and *Top Girls* (Churchill, 1996), which become two of her most famous plays performed and translated worldwide.

1978

***THE AFTER DINNER JOKE and THE LEGION
HALL BOMBING***

The After-Dinner Joke was first transmitted on BBC Radio 1, on 14 February 1978. Both 1978 plays were broadcast on BBC television. However, *The Legion Hall Bombing* was transmitted in a censored version.

The Legion Hall Bombing made detailed use of court transcripts to document a trial of suspected terrorists in Northern Ireland. However, this factual basis did not prevent the BBC from making cuts to the play, to such an extent that writer *Caryl Churchill* and director *Roland Joffé* removed their credits in protest.¹²

The After-Dinner Joke has been recently performed at the Edinburgh Fringe Festival, in August 2022. It was produced by a diverse group of acting students, known as Agree To Disagree Theatre, whose aim was to produce thought-provoking plays (Crockett, 2022). It is a hilarious comedy about charities viewed from different perspectives. Forty-five years later, the play still questions the audience, awakening critical thinking. While laughing at morality, there is a double feeling of doing something wrong, as moral issues are questioned and should not be laughed at.

1978

CLOUD NINE

Written in autumn 1978 and premiered in February 1979, *Cloud Nine* was first staged on tour at Darlington College of Arts, and then played at the Royal Court Theatre, in London. In 1981 it was produced in New York at Lucille Lortel's Theatre de Lys, where it ran for two years and won an Obie Award. *Cloud Nine* is Churchill's entry into the international theatre scene. Hence, she received her first Obie Award for Playwriting in 1981.

¹² <http://www.screenonline.org.uk/tv/id/557937/index.html>

The play was written for Joint Stock Theatre Group in 1978–1979. The company's usual work method is to set up a workshop in which the writer, director and actors research a particular subject... The workshop for *Cloud Nine* was about sexual politics. This meant that the starting point for our research was to talk about ourselves and share our very different attitudes and experiences. We also explored stereotypes and role reversals in games and improvisations, read books and talked to other people. (Churchill, 1985, p. 245)

In *Cloud Nine* (1978), through a comic-wicked workshop on sexual politics, gender roles are turned upside down in all possible ways. It is a big cast play, divided into two acts, nine scenes and with a total of 16 roles. The play glimpses relationships of a family and their lovers within an interval of twenty-five years and a hundred years in history. The first act is set in Victorian times, in Africa in a British colony. The traditional colonial patriarch, Clive, is proud of his perfectly domesticated wife – played by a man – and his black servant – played by a white. At the same time Clive wants to ensure the gender and class status of his son and daughter. But adultery and secret homosexuality threatens to destroy the established moral political system of the family. The second act takes place in 1979, modern London. The same characters, twenty-five years older, are played by different actors. Despite the characters' new liberations in bisexuality and polyamory, new anxieties around fulfilment and gender arise (Churchill, 1985). The play is a gender study, exposing the complex multiplicity of individual sexualities.

Cloud Nine questions how much attitudes to sexual behaviour have changed between 1879 and 1979. Even though the rigidly patriarchal arrangements of the Victorian era have loosened up, the play suggests how foolish it would be to assume that our “liberated” era has no prejudices and power arrangements (Buse, 2003).

The 1970s led to a climate of feminist change, where there were more opportunities for “women writers”, as Churchill commented: “For a while, a lot of writers were getting produced for the first time, though far fewer women than men. Gradually during the seventies the number of women increased, coming partly through fringe theatres and partly through women’s theatre groups” (Betsko & Koenig, p. 77). Thanks to her collaboration with the fringe theatre Joint Stock Company she wrote *Cloud Nine*, a play dealing with and questioning gender identities. In *Cloud Nine* gender identity is explored through a hilarious play with characters assuming different sexual identities and wearing clothing different to the expected gender, thus puzzling the audience. The audience/reader in *Cloud Nine* is bewildered, as gender prejudices and assumptions are turned upside down and questioned. The characters play with gestures, voices, names and clothing that do not correspond to the expected. Politics concerning human identities are also questioned. Ultimately, is it really that important to know a person’s gender identity? The translation of *Glass. Kill. Bluebeard. Imp* (2019) proposed in this dissertation is focused on language beyond gender. It is irrelevant to identify gender in many parts of this translation. In order to retain the gender-neutral writing from the ST, there is a consciousness required, to avoid gender definition whenever it is not needed in the TT.

Cloud Nine achieved one of the Obie Awards by which Caryl Churchill’s work has been recognised. This prize represents the highest calibre of Off-Broadway theatre and is awarded to recognise brave work, champion new material, and advance careers in theatre (Obie Awards, 2024).

1980

THREE MORE SLEEPLESS NIGHTS

This play was performed at Soho Poly and Theatre Upstairs, London, in 1980.

It is a three-act play with one double bed and two couples. The two couples move from love-tangled conversations to long silences. It is an x-ray description of human relationships through the eyes of these two ill-fated couples, showing miscommunication with partners.

Caryl Churchill's influence on British theatre is present in many ways. The slash she used to indicate overlapping is used nowadays by contemporary playwrights. It was first introduced in *Three More Sleepless Nights* (1980) and later in *Top Girls* (1982), and it has become standard and ubiquitous although Churchill herself no longer uses it. Other relevant dramaturgical forms include the use of an extensive temporal jump between the two halves of *Cloud Nine* (1979). Referencing this temporal jump, Rebelatto (2019, pp. 173–174) argues that it is “almost unprecedented in British theatre” and it “has since been seen in plays as diverse as Stoppard's *Arcadia* (1993), Shelagh Stevenson's *An Experiment with an Air Pump* (1998) and Mark Ravenhill's *Mother Clap's Molly House* (2001)”.

1981

CRIMES

Crimes was written in 1981 and broadcast on BBC television in 1982, directed by Stuart Burge.

It is a science fiction film. Set in the year 2002, the world is threatened by a nuclear hazard of extinction. Public activities in Britain are restricted. At the same time prisons are dangerously overcrowded (Lyons, 2018).

1982***TOP GIRLS***

Top Girls is one of Churchill's most significant and representative plays. It has been frequently represented and translated worldwide. In Spain the play has only been performed a few times, as we will see in Chapter 3. In 2022, the National Theatre in London congratulated Caryl Churchill on her 83rd birthday, on 3 September, with these words: "Happy birthday to our Top Girl Caryl Churchill" and made *Top Girls* available to watch free online.¹³

The play was first staged at the Royal Court Theatre, London. Subsequently, it transferred to New York in December 1982, and then returned to the Royal Court Theatre in February 1983. *Top Girls* resulted in another Obie Award for Caryl Churchill in 1982.

Top Girls has become a seminal piece in theatre studies as well as in women's studies (Aston, 2003a). It deals with 1980s politics together with the impact of capitalism on women. It is a masterful play showing no care or respect for the boundaries of time and convention. Margaret Thatcher had just become prime minister in the UK; there was talk about whether it was an advance to have a woman prime minister. Churchill expressed in an interview:

She may be a woman, but she isn't a sister, she may be a sister, but she isn't a comrade. And, in fact, things have got much worse for women under Thatcher. As a woman Thatcher was not on the side of women, on the contrary she oppressed women and did not contemplate women's need as workers, mothers and contributors of society. (Betsko & Koenig, 1987, p. 87)

¹³ <https://www.ntathome.com/packages/top-girls/videos/top-girls>

A successful commercial executive woman throws a party at a trendy restaurant, bringing together in its opening scene five women from very different historical backgrounds and periods. The aim of this extraordinary fantasy dinner party¹⁴ is to celebrate the promotion of Marlene, a modern woman who has apparently achieved success in her life. The six women in the play belong to different times and cultures in history. They talk about their lives with their achievements and struggles. During their speeches they drink a lot, which leads to an ending of mayhem.

The characters of this fantastic dinner party are priceless:

Marlene: the successful commercial executive who had to choose between success and motherhood. Not wanting to give up her career she had to give up her daughter.

Isabella Bird is a real nineteenth-century English explorer, writer, and naturalist. She is the only of the six women who has never had children and whose work has been honoured in her lifetime. She is an example of how motherhood has always been a burden to women through history.

Pope Joan is a woman from the Middle Ages who, according to the legend, disguised herself as a man and became a Pope. In her quest for power she forgot about her motherhood. She had an affair but did not realise that she was pregnant. It was in the middle of a religious procession when she gave birth to a child, after which both mother and child were stoned to death.

¹⁴ *The Dinner Party* (1974–1979) by Judy Chicago could have somehow inspired the setting of this theatre masterpiece. *The Dinner Party* is an installation by Judy Chicago. It has been regarded as the first epic artwork in feminism. It presents a symbolic history of women in civilisation: 39 mythical and symbolic women sit around a triangular table. Among these symbolic guests we find Sacajawea, Sojourner Truth, Ethel Smyth, Virginia Woolf, Susan B. Anthony and Georgia O’Keeffe. Each place has a plate with different elaborated styled vulvar forms ("The Dinner Party", 2024).

Lady Nijo is a thirteenth-century concubine who was raised to live a life of sexual service to the emperor. She was mentally and sexually abused. Her female children were taken from her and raised as concubines. When she lost the favour of the emperor, she turned into an itinerant Buddhist nun and finally experienced life for herself.

Dull Gret is an old woman clothed with long skirts from one of the Flemish renaissance paintings by Brueghel. She is a woman of few words, but later in her monologue reveals how having had enough of watching children die at war she led other women to hell to rescue their children.

Patient Griselda is a figure from Boccaccio's and Chaucer's tales. Despite her humble origins she was chosen to marry a powerful wealthy Marquis. Her husband wanted to test her obedience by taking away her children. Telling her that he had killed them she was cruelly humiliated by him. Despite all this cruelty she remained obedient. Eventually, her husband revealed to her that her children were alive and safe.

The rest of the play is set in the present. It questions the meaning and the price of success of the women left at home with no other options (Buse, 2003). This would be reflected in Marlene's sister, Joyce, who remained at home to look after Marlene's daughter Angie. Angie is supposed to be Joyce's daughter, though she suspects that she is Marlene's. Through the naivety of a young girl, who deep inside claims a role to follow, the play questions the role of women at the present time (Aston, 2003a; Cameron, 2009; Luckwurst, 2015).

Max Stafford-Clark, the director of the play, remembers how in a walk with Churchill before the play was written, she showed him monologues of women from different times. He could not see how those monologues could become a dramatic text. What she did was to intercut those monologues, which turned into the magnificent scene of Marlene having a dinner party with women from different times and countries (Stafford-Clark, 2017). Margaret Thatcher had won the election, and this was seen as a triumph of feminism. However, she proved to be on the other side of the story. While Marlene, with a top career, thinks that Thatcher is a tough woman and the country is improving, her sister disagrees. Just because Thatcher was a woman did not necessarily mean that she was good for women. In Joyce's words, in the play: "What's good for a woman if it's her? I suppose you'd have liked Hitler if she was a woman. Ms Hitler. Got a lot done, Hitlerina" (Churchill, 1982, p. 94).

Top Girls depicts women's success through time. It has been forty-two years since this play was written and it still challenges audiences nowadays. *Top Girls* is one of the most translated plays by Churchill. It has been performed and translated for different cultures at different times. From the translation point of view, it is interesting to notice how audiences' reactions vary depending on the social time and culture in which these plays are performed. For example, in South Korea, the audience will receive this Western play from the perspective of their own cultural traditional understanding. However, there are shared cultural meanings within the play. For example, the portrait of women battling against the patriarchal force which manipulates their identities, and female ambition, are common motifs that resonate in Korea (Kim, 1996). *Top Girls* was premiered on the Korean Stage in 1991. At that time, feminism was becoming more active in Korea, but the audience and the actresses were not so familiar with the Western women's movement. The director Kim Chol-li explained how he chose this play because it raised the question of motherhood (Shim, 2004). The translation of Western culture into

Korean culture implies a fusion of two or three cultures, in which differences and similarities are negotiated and eventually amalgamated. The audience receives a Western drama from their Korean point of view (Kim, 1996). The translation of the play and the reaction of the audience has a lot to do with the time of reception. Following the example of *Top Girls* in South Korea, the play is performed in the country again in 2015 with a bold announcement by the press that it was “an unconventional look at womanhood and what it takes for women to succeed” (Kerry, 2015). Chapter 3 gives examples of how *Top Girls* has been performed in Spain at different times. We will show the posters of the performances, as the translation is not available. These posters are an indication of how the reception of the exact same words will vary, or coincide, through different or equal times, cultures and ultimately people. For example, the characters in *Top Girls* were interpreted differently when the play was performed in the twenty-first century, in comparison to the audience reception in the 1980s. In 1982, the main character Marlene was considered difficult to love, narcissistic and transgressive. In 2011, by contrast, she was understood in terms of the dichotomy of career and family, and this role was seen as powerful and autonomous (Richards, 2017).

One of Churchill's techniques, both in *Top Girls* and *Cloud Nine*, is to juxtapose two completely different worlds. She eschews suspenseful plotting and constructs the play with connected scenes, building a general picture. In this way, the audience is encouraged, in Brecht's words, to have their ‘eyes on the course’ and not ‘on the finish’ (Pérez-Meix, 2018).

1983

FEN

Fen was performed in 1983. It was a Joint Stock Production, staged at the University of Essex Theatre, Colchester, the Almeida and Royal Court Theatre, London, and then transferred to New York.

Fen begins by abruptly inserting a statistically charged monologue from a twentieth-century Japanese businessman into a wordless scene of pre-industrial rural life. The fast-paced financial trader speaks at breakneck speed and in rhyming verse. The labourers are bound to the land while conglomerates buy up the land. Economic transactions keep the villagers in poverty. The theme of the play is the process of teaching, which is surprising, and this idea condenses for the public the period of self-education that Churchill was engaged in when creating each work (Cummings, 2022).

In 1983 Caryl Churchill was awarded the Susan Smith Blackburn Prize, the oldest and largest prize for women playwrights in the English language. Established in 1978, it is given annually to women playwrights of outstanding quality in the English-speaking theatre (Susan Smith Blackburn, 2024). The judging panel for the prize is made up of six directors, three from each side of the Atlantic. The award is administered in Houston, London and New York. On this occasion, Meryl Streep presented the prize at a ceremony in New York (Susan Smith Blackburn, 2024).

1983	<i>SOFTCOPS</i>
“<i>Softcops</i> was written in 1978, after reading Foucault’s <i>Surveiller et Punir</i>” (Churchill, 1990, p. viii). The play was first performed in 1983 at the Barbican Pit, London. It was a contribution to a performance art production, <i>Midday Sun</i>, at the ICA, London. Churchill develops an interest in non-text-based theatre at this time. It is a surreal play set in nineteenth-century France. The play is about government attempts to depoliticise illegal acts. The play is questioning the iconoclasm of public power, on why police reform is always pro-police, why all cops are bastards, including doctors, gym teachers, your boss and the village executioner.	

In 1985, Methuen published the first collection of plays: *Churchill Plays: 1. Owners, Traps, Vinegar Tom, Light Shining in Buckinghamshire, Cloud Nine* (Churchill, 1985). In 1990, Methuen issued *Churchill Plays: 2. Softcops, Top Girls, Fen, Serious Money*. After these, her plays were published by Nick Hern Books in three further volumes: *Plays: Three* (1997), *Plays: Four* (2008), and *Plays: Five* (2019).

1986

A MOUTHFUL OF BIRDS

A Mouthful of Birds is a collaborative theatre piece written by Caryl Churchill and David Lan¹⁵ in 1986. It combines dance and text. The choreographer Ian Spink¹⁶ worked with the producer of the Joint Stock Company creating material before texts were written as well as making dances to fit the created texts. It was performed in 1986 at the Birmingham Repertory Theatre. The play is made of thirty-two short vignettes which explore the nature of violence, madness, and possession. It was inspired by Euripides' *Bacchae* (409 BC).

This play is a magnificent play rewritten from a Greek tragedy. The play is a translation of the Greek into a feminist play in which madness predominates, especially the feminine form, featuring gender violence, the transformation of roles, and in the case of the English work, the feminist demands (Aston, 2003a). The play is a feminist theatrical representation of violence (Ewan, 2022).

A Mouthful of Birds (1986) was staged in the time of the so called In-Yer-Face Theatre and this style of theatre.

implies that you are forced to see something close up, that your personal space has been invaded. It suggests the crossing of normal boundaries. In short, it describes perfectly the kind of theatre that puts audiences in such a situation...In the nineties, in-yer-face theatre injected a dose of blatant extremism into British theatre and changed theatrical sensibility. (Sierz, 2000, p. 6).

¹⁵ David Lan is a playwright, producer and director of British theatre and a social anthropologist. Born in Cape Town, he moved to London in 1972. He was a Royal Court Residence writer from 1995–1999 and artistic director of the Young Vic theatre in London from 2000–2018. Between 2013 and 2016, he was Consulting Artistic Director of the soon-to-be-completed Ronald O. Perelman Performing Arts Centre at the World Trade Center site in New York, where he is now an artistic associate. He was Theatre Associate at the Brooklyn Academy of Music New York, 2020–2021 (https://en.wikipedia.org/wiki/David_Lan).

¹⁶ Ian Spink is a renowned Australian–British choreographer born in Melbourne. He moved to London in 1977. Nowadays he is a member of The Work Room, a resource centre for independent choreographers in Glasgow. He also works as a director and as a performer with the contemporary performance company Airfield (https://en.wikipedia.org/wiki/Ian_Spink).

This play, together with *Thyestes* (1994) (which we will study later) was a prominent influence on the short but extremely relevant career of Sara Kane, especially in her plays *Blasted & Phaedra's Love* (1995). Greek mythology and Lan's works influenced Churchill's works. She, as a writer, translates these texts and rewrites them too. In Churchill's work translating and writing are well connected, as we will see in *Thyestes* (1994).

Geraldine Brodie asserts that a theatrical literal translation in the UK is a text that stands by itself, and its function is vital. The translated text is not a draft which will be later performed. It is a vital connecting document between the original play and its performance. The literal theatre translation is usually made by a specialist in theatre, usually a dramaturg or an actor, who has a good understanding of the theatre performance (Brodie, 2022b). In light of Brodie's assertion, Churchill's translations are ideal in the sense that they are made by a dramaturg. Churchill is a master of the theatre world. Most translations of Caryl Churchill in Spain have been made by dramaturgs. Scholarly translation with footnotes and comments on the translations is left for the academic, says Brodie. In my opinion the translated theatre text is an autonomous play that stands alone. The translator of the theatrical play is aware of the performability of the text she is translating. Being an actress or a dramaturg may help the translator, but it is not strictly necessary, as a general knowledge of the language and the art of translation is needed. Bassnett (2011) explains how the translated text is in no ways inferior to the original text. Octavio Paz (cited in Honig, 1975) agrees that the act of translating is similar to the creative art of writing.

Mouthful of Birds (1986) is connected with *Thyestes* (1994) and *Kill* (2019). The three plays have in common the Greek tragedy and in-yer-face theatre style, and all three could be considered creative translations. The translator is a writer. These plays corroborate Bassnett and Paz's views of the visibility of the translator as a writer. We see Caryl Churchill as a playwright whose writing and/or translation is considered as an original piece of work.

1987

SERIOUS MONEY

Serious Money was first premiered in 1987 at the Royal Court Theatre, London. It was later transferred to Wyndham's Theatre in the West End, London. The play was granted several awards: the best comedy of the year award from the Evening Standard, the 1987 Susan Smith Blackburn Prize (Churchill's second one) and the 1987 Laurence Olivier/BBC Award for best new play.

It is a satirical play about the low morality culture of the British share market in the frenetic 1980s. Brother and sister traders are enjoying their upper-class lifestyle. The brother is murdered and, trying to discover who killed him, his sister finds out about the underground corruption her brother was dealing with. She too learns to play as dirty as her brother did.

1988

FUGUE

In 1988 Caryl Churchill worked again with Ian Spick. They made a dance-based piece, which was broadcast on Channel 4 television. The piece combined music, choreography and text. Through repetitions of sentences about the death of a father to their sons, the sentences vary in rhythm and emphasis in accompanying this sad event. The narrative stops while the camera focuses on the reaction of each member of the family who receives the news. This contrast between movement and silence enhances the sadness of the moment.

In 1988 the BBC broadcast *The Caryl Churchill Omnibus*,¹⁷ a documentary on her work.

¹⁷ See <https://collections-search.bfi.org.uk/web/Details/ChoiceFilmWorks/150328120>

1989	<i>ICECREAM. HOTFUDGE</i>
Directed by Max Stafford-Clark, both plays were performed together on the same day at the Royal Court Theatre, London. These two plays depict the British attitude towards America and vice versa with an unsettling gaze. <i>Icecream</i> tells the story of an American man and his wife and an English brother and sister (similar to <i>Imp.</i>, 2019). Half of the play is set in the UK, and the other half in the US. They all have love affairs with the people they meet on other countries which are difficult to explain. <i>Hot Fudge</i> (1989) is about the amoral world of various professionals and their wives, where their lies are the only truth.	

The disjointed scenes depicted in *Icecream* and *Hot Fudge* (1989) show the relationships between two English-speaking countries: the UK and the USA. This approach is also present in *Imp* (2019), but in this case in two much closer cultures, where the British and Irish cultures come together and are questioned together, especially by Niamh, an Irish woman in her twenties, who questions her dis/beliefs.

1990	<i>MAD FOREST</i>
Churchill wrote <i>Mad Forest</i> after travelling to Romania with drama students from the Central School of Speech and Drama (CSSD) in London, who commissioned her to write this play. <i>Mad Forest</i> explores the reactions of ordinary people to the Romanian revolution of 1989. It focuses on two families' lives. It shows how life is experienced in a totalitarian regime and what happens when the regime collapses. Two months after they returned from Romania, the play was first performed by the Speech and Drama students in the Embassy Theatre in North London in June 1990, then in September 1990 in the National Theatre in Bucharest and in October 1990 at the Royal Court Theatre, London.	

As Rayner (1998, p. 206) points out, Churchill is well known for her use of “unworldly figures” in her plays that deal with contemporary issues “of gender and class, history and politics”:

Top Girls brings back Pope Joan, Isabella Bird, and Lady Nijo from her dead, joins them with literary fictions, patient Griselda and Dull Gret, and contemporary characters... *Mad Forest* brings along a Vampire, an Angel and a Dog to identify the unnatural political conditions of post-Ceausescu Romania. There is nothing uncanny, and certainly nothing psychological about the appearance of these figures: they are all theatrical devices that give theatrical reality to the economic, political and social conditions that are Churchill's primary concerns... The ghostly or uncanny figures tend to summarize a complex historical field and make the horrifying effects of that field theatrical and specific (Rayner, 1998, p. 206).

Churchill's use of ghostly unworldly figures rescued from the past is also present in *Bluebeard* (2019), where the whole play is focused on the atrocities committed by Bluebeard, a serial killer living in our times. His atrocities are judged in our present times, questioning our society values such as friendship and to what extent our friendship shall go. The play explores the limits of morality in friendship: what would you do if your best friend was a serial killer, would you still be friends? *Kill* (2019) brings back to the present day Gods from mythology and all the atrocities that people have committed for their own benefit. *Imp* (2019) presents also an unworldly figure who is keeping a secret, a lifelong secret of guilt, temper, wish and hope. But if in *Mad Forest* (1990) we have a Vampire, an Angel and a Dog, in *Glass* (2019) we have a Girl made of glass, a Dog, a Vase and a Clock. They represent the fragility of our children and at the same time represent their strength, their submission, their beauty and the course of time.

In 1990 Methuen published *Churchill Plays: 2: Softcops. Top Girls. Fen. Serious Money*. In the same year Nick Hern Books published *Shorts: Three More Sleepless Nights. Lovesick. Hot Fudge. Seagulls. The After-Dinner Joke. The Hospital at the Time of the Revolution. Schreiber's Nervous Illness. The Judge's Wife. Not Not Not Not Not Enough Oxygen. Abortive*.

1991

LIVES OF THE GREAT POISONERS

Lives of the Great Poisoners is a musical theatre script combining text, dance and songs. It was created together with Ian Spink and Orlando Gough. Churchill cooperates in various works with both artists. Orlando Gough is a relevant British composer known for his projects written for ballet, contemporary dance and theatre. Ian Spink is an Australian–British choreographer. The piece was first performed at Arnolfini, Bristol, in 1991. It then went on tour and later moved to the Riverside Studios, London, in the same year. It tells the stories of Crippen, Medea and Madame de Brinvilliers, who was a notorious seventeenth-century French aristocrat who first poisoned for money reasons, then because she needed to do it to get more profit and finally it turns out that she does it for fun. One of the greatest poisoners who appears is Thomas Midgley, the inventor of leaded petrol, who is not aware of the poison he created.

1994

THE SKRIKER

This epic dance theatre production was performed in 1994 at the Cottesloe auditorium at the Royal National Theatre, London. The play's American debut was in 1996 in New York's Public Theatre and it continued to be performed numerous times in different places. It tells the story of a fairy who can transform into objects and people. She can be a child, a young man and an old woman. She befriends, manipulates, seduces and entraps two teenage mothers. Mixing naturalism, horror and magical realism the story is about love, loss and revenge. The language of the fairy is magical, broken and fragmented. The form in which the fairy speaks, in a kind of spell language, provides the play with a magical language which would be worth translating.

1994

THYESTES

Thyestes was staged at the Royal Court Theatre, London, in 1994.

In 1994, Caryl Churchill translates Seneca's *Thyestes* (62 BC). It is the story of Tantalus and his descendants. He is a friend of the Gods, who come to visit him. Tantalus kills one of his sons, Pelops, and serves him for dinner to the Gods. They do not like that and punish him: he will always be hungry and thirsty, standing in a stream and with fruit just out of reach. Pelops is brought back to life and fights in a chariot race to marry a princess. Pelops has two sons, Thyestes and Atreus, who betray each other fighting to get the ram with the golden fleece, a symbol of power to rule the country, which they were supposed to rule in turns. Thyestes seduces Atreus's wife to steal the ram. A civil war begins, and Atreus gains power while Thyestes' sons die and he remains in exile. Years later Atreus' sons go to war against Troy. Agamemnon, Atreus's son, sacrifices his daughter to guarantee a favourable wind. When he comes back, his wife avenges her daughter together with her lover – Thyestes' son – by killing him, avenging his dead brothers. Then Orestes, Agamemnon's son, kills his mother and her lover to avenge his family. Orestes is pursued by the Furies, as he has broken the revenge code by killing his own mother. The goddess Athena quietens the Furies and puts an end to the whole revenge.

In Caryl Churchill's words:

I don't think it's just because I've been translating *Thyestes* that the news seems full of revenge stories. Seneca could have brought a God on at the end of his play, but he's made a world where gods either don't exist or have left. Or he could have had the chorus back at the end saying the kind of generally uplifting and resigned things they do in Greek plays. But they didn't. The play ends bleakly except for our memory of a chorus who'd hoped for something better (*Plays Four*, 2008, p. 301).

These suggestions about the ending of Seneca's play reflect those used in the plot of her play *Kill* (2019) and our translation proposal titled *Matar*.

As a translation, *Thyestes* is particularly relevant to this research project. First, because it is very interesting to read Caryl Churchill's comments on her translation revealing her approach to the ST and how she decided to translate it, as it will be later explained in Chapter 3, section 1.1 and 1.2. But also, because the argument of *Kill* relates to *Thyestes*, in fact, it is the end that Churchill, as translator, suggests she would have given to the play, as we explain below. The role of translator and playwright becomes one in this play. The cover of the book reads *Thyestes translated by Caryl Churchill*.

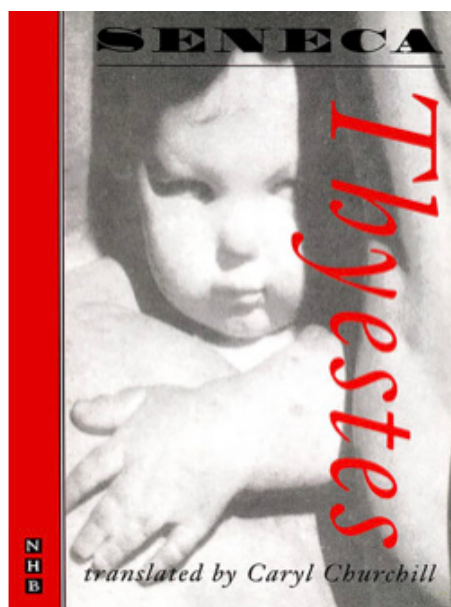


Fig. 12 Seneca's *Thyestes* translated by Caryl Churchill (1994).

In translation studies there is a consensus that translators are most of the time invisible. Peter Bush, the award-winning translator of Juan Goytisolo, complains about how readers prefer not to know who the translator is (cited in Bassnett, 2014). Thus, the question of translators' visibility becomes purely rhetorical. However, here we have evidence of a translator who is not invisible. On the contrary, the author of the play is the invisible one. At first, I thought it was a play written by Caryl Churchill. Overwhelmed by the power of her plays,

I did not realise that *Thyestes* was a translation until I opened the book and began reading Caryl Churchill's introduction.

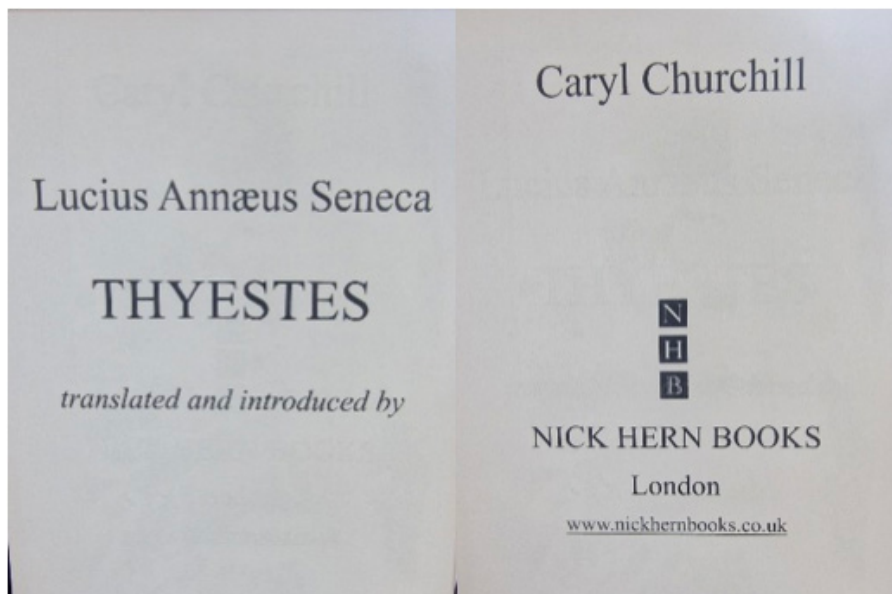


Fig. 13 Title page highlighting Caryl Churchill as translator of *Thyestes* (1994).

The first cover of the book, in 1994, clearly specifies and highlights who the translator is. The translator is no doubt as relevant as the author, both on the cover and the title page. Years later the same play is republished in *Caryl Churchill Plays: 3* (1997). The plays introduced on the cover read: *Icecream. Mad Forest. Thyestes. Lives of the Great Poisoners. The Skriker. A Mouthful of Birds* with David Lan. From this cover one could presume that these are all plays written by Caryl Churchill. There is no hint about a translation. Following the same pattern, the specification that *A Mouthful of Birds* was written together with David Lan could have been omitted. But this is not the case. On this cover page, the translator becomes the writer.



Fig. 14 Caryl Churchill *Plays:3* (1997).

Unintentionally, the translator has usurped the author of the play – the highest recognition a translator can aspire to. Caryl Churchill explains in the preface of her *Thyestes* translation how in 1992 she went to see a production of the *House of Atreus* plays and wondered why there were no Greek plays about the beginning of the story. Then, James Macdonald told her that none of them had survived. But what had survived was *Thyestes* by Seneca. The play is about Atreus's vengeance against his twin brother Thyestes. Interested in the play, Caryl Churchill translated it writing notes on the translation. She explains how she used the Loeb edition with Latin on one page and English on the opposite page. She started to get interested in the language and began to do her own translation with a dictionary and the original text (Churchill, 1994). Metaphorically, the social and political conditions of the time of Greek civilisation remain relevant in contemporary times. Translating it from the source text, Churchill was able to adapt the story to the changing circumstances of her times. As translator, and together with the director, she exercises her power as creator.

Churchill's introduction to her *Thyestes* translation is especially relevant to this project, as it allows me to see the way she approached the translation, of which she writes: "I've kept close to what Seneca wrote, though my choices of words must be as typical of me and my time as Jasper Heywood's are of him and his time" (1997, p. 296). Heywood's edition was the first English translation of *Thyestes*, in 1560. Words are alive and evolve over time. Translators' words always adapt themselves to the time of the translation. Churchill goes on to explain that Latin is such an explicit language, whereas I always felt the other way round with English. We discussed this point during the conversation we personally had when we met in 2021 at the Royal Court Theatre. In her translation, she comments:

What struck me was how simple and direct the Latin was. Because it's a language without 'the' or 'a', because it's a language where person and tense are tucked into the verb (we say 'I will', they say 'kill' with endings that means 'I' and 'in the future'), it uses fewer words than we do and they're more full of action. (1997, p. 295)

As explained above, the play *Kill* is clearly based on *Thyestes*. The title appears even in her comments on the translation. From this example of admiration of the Latin language and of the mere word 'kill' comes the title of the play I am going to translate: *Kill*. This proves how the process of translation is a chain reaction. From the Greek's *House of Atreus*, Seneca wrote *Thyestes* – a translated version of the original text – which was translated by Caryl Churchill. From the translation of *Thyestes*, a new play is written, *Kill*, which is full of references to the original Greek text, *House of Atreus*, and with a proposal of translation into Spanish. All five plays are connected and related, though the decisions taken by the writer and translator may differ.

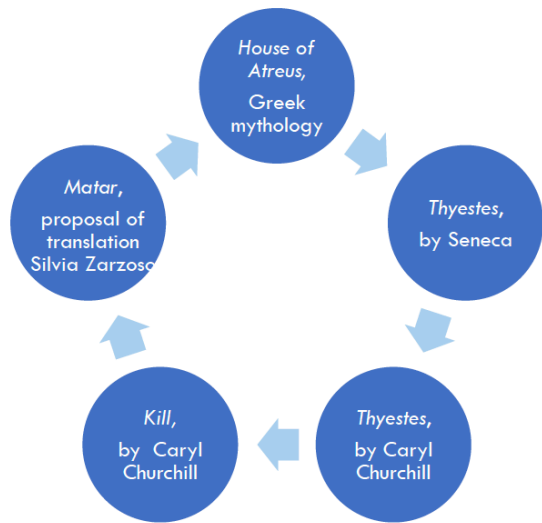


Fig.15 Translation process as a chain reaction.

1997	<i>HOTEL</i>
<i>Hotel</i> was performed by Second Stride at the Place Theatre, London, in 1997. In this play Churchill combines voices, music and dance. The music is written by Orlando Gough. In the first part of the play there are eight rooms in a hotel, where fourteen people – tourists, couples and businesspeople – spend an ordinary night. Occupying the same space, their stories overlap each other's, creating a breath-taking collage of voices, music, and choreographed movement. In the second part of <i>Hotel</i> there is a dance piece called Two Nights. Two people disappear in different ways, while in another hotel a diary is found telling about a bizarre new disappearance.	

1997

THIS IS A CHAIR

This is a Chair was first staged by the Royal Court Theatre at the Duke of York's Theatre in London, June 1997, as part of the London International Festival of Theatre.

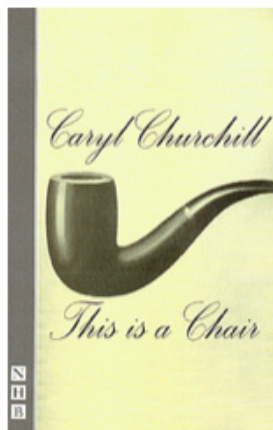


Fig.16 *This is a Chair* (1997) cover illustration.



Fig. 17 Magritte's painting (1929).

The title reminds us of Magritte's words, but the cover leaves no doubts that the play is influenced by Magritte's *Ceci n'est pas une pipe* (1929). It is a play about all and nothing, modern and postmodern tragedy, and farce. Each act is titled with headlines such as: The war in Bosnia, Pornography and Censorship, Genetic Engineering, The Impact of Capitalism on the Former Soviet Union... These headlines have nothing to do with the absurd conversation the characters are having.

1997

BLUE HEART

Blue Heart was first performed by Out of Joint Company and the Royal Court Theatre at the Theatre Royal, Bury St Edmunds, on 14 August 1997; on 19 August at the Traverse Theatre, Edinburgh; and then at the Royal Court Theatre, London on 17 September 1997. The innovative form consists of two acts, with each being a play.

Heart's Desire is about a family – mother, father and aunt – waiting for their daughter to return from Australia. The same scene is played over again with few variations. The play ends in mid-scene.

Blue Kettle is about an adopted man who tells several women that they are his mother. Some words in the conversation are progressively and increasingly replaced by blue and kettle. Towards the end of the play most of the words are omitted and the audience has to fill in the gaps in their understanding.

In 1997 Nick Hern Books published Churchill's third collection of plays entitled *Caryl Churchill Plays: 3 Icecream, Mad Forest, Thyestes, Lives of the Great Poisoners, The Skriker, A Mouthful of Birds with David Lan*.

2000

FAR AWAY

Far Away was first performed at the Royal Court Theatre, London, on 24 November 2000. In 2001, the play was transferred to the West End at the Albert Theatre, London. It premiered in New York in November 2002. The scenes in the play are connected through a girl who moves from one scene into another. In the first scene the girl is at her aunt's and tells her she cannot sleep at night. She has heard a noise outside. She discovers her uncle loading bleeding children into a lorry. The aunt explains that he is trying to help them. In the second scene there is a factory of hat-makers. At the end of the play the whole world is at war, including animals and birds. The play shows a drama of political horror and romance combined in a dystopia of incomprehensible proportion.

2.4. TWENTY-FIRST CENTURY PLAYS

Caryl Churchill is a very active playwright who continues writing, moving from one century into another and with the same vitality and energy as in her early career.

2002

A NUMBER

Churchill opened her twenty-first century with *A Number*, which was first premiered on 23 September 2002 at the Royal Court Theatre, London. The characters were interpreted by Daniel Craig and Michael Gambon. The debut of the play in New York was two years later and she was awarded another Obie Award.



Fig. 18 Daniel Craig and Michael Gambon acting in *A Number*¹⁸.

The play explores genetic engineering through a father and son relationship. It opens a debate about the issues associated with cloning. It is a play with four characters. Michael Gambon interpreted the father and Daniel Craig interpreted his three sons. Set in the near future it is a conflict between a father and his three sons, two of whom are clones of the first one.

¹⁸ <https://www.theguardian.com/stage/gallery/2022/jan/12/caryl-churchill-play-a-number-old-vic-in-pictures>

2004

WAR CORRESPONDENCE

In 2004 the Royal Court Theatre presented *War Correspondence*. It was a performance in which four playwrights engaged with the Iraqi war. The announcement read¹⁹

Featuring response from Caryl Churchill

ADVICE TO IRAQI WOMEN by Martin Crimp

DELIRIUM by Rebecca Prichard

VOICES FROM WITHIN devised by April De Angelis, Elyse Dodgson and Indhu Rubasingham

2005

A DREAM PLAY

In 2005 the National Theatre in London commissioned Caryl Churchill to translate for performance Strindberg's (1901) *Dream Play* from a literal translation by Charlotte Barslund. Churchill does not know Swedish, so she works with Barslund's translation to write her own version of the play and bring it to scene. The play is about a young woman who comes from another world to see how life is for people. Is it so difficult? Or do we just think it so? The characters merge into each other. Place and time do not exist. Everything is possible and everything can happen. The form of the play responds to Strindberg's aim to imitate the form of a dream. Churchill's version of Strindberg's *A Dream Play* was performed in 2005 at the Cottesloe, Royal National Theatre, London.

¹⁹ <https://royalcourttheatre.com/whats-on/war-correspondence-2>



Fig. 19 Cover of the book highlighting Caryl Churchill as writer of a new version of *A Dream Play* (2005).

The cover of the play shows the author of the original play and the author of this version. In the bridge between the two editions, the most relevant figure is the translator Charlotte Barslund; without her, this new version could have never been possible. Albeit Caryl does mention her translation in her introduction, pointing out her relevancy, the translator's name is not mentioned on the cover of the book, which the editorial team could have included. Translating *Thyestes*, Churchill explained about how she translated the source text and how she decided to translate it as she did. Now, she writes a version from a translation, not knowing the original source language. Are versions of plays translations, or are versions plays? Versions of plays in theatre are common and are in no way inferior in performance. From an academic translation point of view, divergences may emerge. According to Isha (2014), Churchill's adaptation is bold, very concise and notably modern, and it is even more challenging in its form. In Churchill's words (2008, p. 9): "I feel wary of cuts and 'versions', as opposed to complete and skilful translations by someone who knows both

languages but perhaps there's a place for both, for writers lucky enough to still be performed when they're dead". It is relevant to point out how Churchill praises the translated text by Barslund and considers it as the original from which she has been working. This approach aligns with the theory of Bassnett (2011) that a text – translated or not – is original and it stands by itself.

Does Caryl Churchill like the translations which have been made of her plays so far? Her agency watches over the process. Indeed, it is a difficult question to answer, as she recognises in her introduction to *A Dream Play* (Churchill, 2014, p. 211):

I'm not sure how I'd feel if someone treated one of my plays the way I've treated Strindberg's, even though I hope I've made it clearer and not spoilt it. I wouldn't like it now, but perhaps when a play is over a hundred years old you should just be glad it's still being done. And it survives unharmed in Swedish. I'd like to think he'd be glad about this version. I'd like to make him smile. But maybe he'd say, 'Oh woe. Life is wretched.'

2006

DRUNK ENOUGH TO SAY I LOVE YOU?

This play was staged in November 2006 at the Royal Court Theatre, London, and premiered in New York on 5 March 2008. Two lovers, Sam ("a country") and Jack/Guy ("a man"), follow an elliptical dialogue. This dialogue is often fragmented by political views. First Sam is strong and aggressive, and Guy is his passionate admirer. But in the process of the play Guy becomes more disappointed. Sam is identified with American hegemony and wanting to control foreign intervention. And Guy as a lover is disillusioned by the end of the play. Personal and romantic attachment is used as a critique on American imperialism.

2006

WE TURNED ON THE LIGHT

In 2006 Churchill writes a libretto for the composer Orlando Gough's *We Turned on the Light*. It was presented at the BBC Proms²⁰ (British music festival) on the 29 July 2006. Churchill's text was praised as an "ecologically correct text...reminding us how our over-consumption of the earth's resources is landing us in big trouble" (Hall, 2006).

2008

BLISS

In 2008 Caryl Churchill translates *Bliss* from Olivier Choinière's original French play *Félicité* (2007). The play was performed at the Royal Court Theatre, London. *Bliss* is about the insatiable appetite in society for private lives made public. A cashier in a commercial centre is on her break flicking through gossip magazines. A famous star says goodbye to her career. How is this possible? The stories of the cashier and the star are connected when an Oracle intervenes.

Bliss is another example of the relevance of the translator. On the cover of the book the French–Canadian author is named as well as the translator Caryl Churchill. The visibility of Caryl Churchill is obvious, as she is a renowned playwright. Conversely, theatre translators are not that visible, unless they are relevant for their work, like Caryl Churchill. In the publishing world, translators' names have often been merely omitted or just included on the back cover. In this case the visibility of the translator is relevant here because of who the translator is.

²⁰ <https://www.britannica.com/art/BBC-Proms>

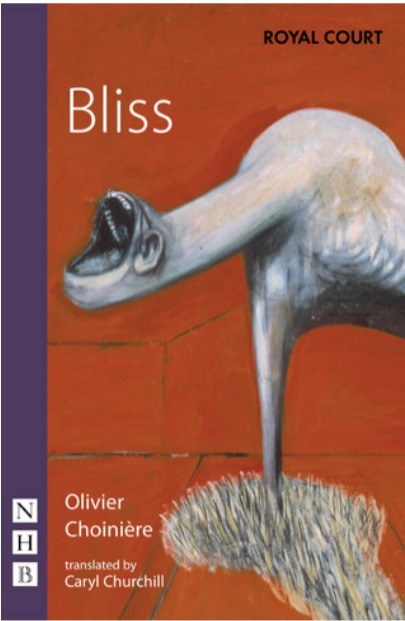


Fig. 20 Cover of *Bliss* (2008) highlighting Caryl Churchill as translator.

As in *Thyestes*, here, too, the first cover of the book awards the same relevance for both author and translator. This is the recognition all translators should have.



Fig. 21 *Bliss* (2008) title page where author and translator are given the same level of relevance.

2009

SEVEN JEWISH CHILDREN

The cover of the published version of the play reads *Seven Jewish Children: A Play for Gaza*. It was written in January 2009 at a time when Israel was bombing Gaza and over 1000 Palestinians were killed. The play premiered at once, in early February 2009, at the Royal Court Theatre and after that online. This play can be read and performed anywhere. The license for the performance of this play is free and the tickets charged for the plays should be collected as funds to support Medical Aid for Palestinians (MAP). MAP is a UK organisation working for the health and dignity of Palestinians living under occupation and as refugees.²¹

In the play the characters are adults; no children appear in the play. The play comprises sentences and dialogues of adults thinking over what to say to their children about the situation in Gaza. Should they disturb their peace? Should they deny what is happening? Should children be protected? How?

This play has always generated controversy and has been categorised by some as anti-semitic. In April 2022 it was announced that Caryl Churchill would be awarded the European Drama Prize in Stuttgart, Germany. This is a prize to recognise a long-life career worth 75,000€. The prize was to be awarded on 20 November 2022. However, shortly before the prize was to be granted, on 2 November 2022, the Jury announced the withdrawal of this prize. The argument was that they did not happen to know until that date about *Seven Jewish Children*. The Schauspiel Stuttgart argued that this play could be interpreted as anti-semitic. The Kunstministerin, Petra Olschowski, in her television interview with SWR2, explained how due to their recent history in Germany they cannot risk allowing any misinterpretation on anti-semitism.

²¹ <https://www.map.org.uk/>

In Caryl Churchill's words the play is about "families wanting to protect children and wondering what to tell them about terrible things, a pogrom, the Holocaust, finally the bombing of Gaza" (Long, 2022). In response to the cancellation of the award, Caryl Churchill said: "I stand by my support for BDS²² and Palestinians" (Long, 2022).

Taking back the award of the European Drama Prize in Stuttgart, Germany, constitutes an act of censorship on Churchill's *Seven Jewish Children* (2009), in which a perspective on the Gaza conflict has been banned and censored. *Glass*, *Kill*, *Bluebeard*. *Imp*. clearly provide a great deal of this perspective. In fact, most of Churchill's plays offer the two sides of the coin. Indeed, it could be argued that she has won the prize, as her play was resurrected again in 2022, despite censorship still being a possibility. She has received support from the cultural scene worldwide. Supporting children and worrying about them is a recurrent theme in Churchill's plays. We will analyse later in *Glass* how she continues to worry about children. Moreover, she awakens critical thinking from her audience about the issues facing children in society.

2012

LOVE AND INFORMATION

In her comments on this play, Churchill explains how she began to write it in the 1990s and continued writing it fifteen years later. On 6 September 2012, the play was premiered at the Royal Court Theatre. The theatre critic Michael Coveney described the "form of the play as a myriad of short scenes, a plethora of ideas, a large cast, script of unlocated lines (with an appendix of 'random' alternatives), a comedy of communication, a drama of depression, a modern manual of sex, memory and schizophrenia" (Coveney, 2012).

²² Boycott, Divestment, Sanctions (BDS) is a Palestinian-led movement for freedom, justice and equality. BDS upholds the simple principle that Palestinians are entitled to the same rights as the rest of humanity (retrieved from <https://bdsmovement.net>).

There are seven sections and one “random” section of scenes which can be inserted anywhere in the play. Each section has different scenes which can also be played in any order. The characters are different in every scene. Only at random, there are depression scenes, which are crucial, with two characters or one character playing two characters. The structure of the play is like a kaleidoscope, where there is no particular order.

Love and Information has some similarities with the approach towards gender that Churchill makes in *Bluebeard*. “The text are lines who can be said by anyone and in no particular way Churchill does not predetermine gender or the character in the play’s written script” (Diamond, 2014, p. 462) The same form is to be found in *Bluebeard* (2019), where the text is written in lines and characters are simply not specified. Anyone could say anything, and the role of gender is left open to interpretation.

2012

DING DONG THE WICKED

On 1 October 2012, *Ding Dong the Wicked* was performed at the Royal Court Theatre, London. There are two families in separate parts of the world. They are locked in hatred, sending sons to the war. The same words will be used on the two different sides of the world. Churchill’s masterly use of language is crucial in this play of black humour.

On 20 October 2014, Nick Hern Books publishes *Caryl Churchill Plays: 4 Hotel, This is a Chair, Blue Heart, Far Away, A Number, A Dream Play, Drunk Enough to Say I Love You?*

2014

WAR AND PEACE GAZA PIECE

On 14 September 2014, *War and Peace Gaza Piece* was first read at the launch of a project called *Wall and Peace: Gaza (Palestine) - London (UK) Tolstoy novel as theatre* at Rich Mix, London. The project was part of a ten-year partnership between Gaza and London theatre groups, running from 2009 and 2019. Published in 2019 by Nick Hern Books, it is a short play about a family in war time. The play is about war seen from different points of view, and it ends with a baby's questioning of life's insignificant things. It is a short play with profound meaning, which activates critical thinking from the first sentence.

2015

HERE WE GO

First staged at the National Theatre in London, 2015, *Here We Go* is a play with three acts named *Here We Go*, *Falling*, and *Getting There*. The characters are at a funeral party of a man who has had an adventurous life. The theme of this short play is innovative because it is not simply about death, but about the process of dying and the morality of our times.

"Many plays confront death. A few deal with the process of dying. Caryl Churchill's new work manages, in 45 minutes, to encompass both. It not only confirms her ability to experiment with dramatic form but, more importantly, acts as a chilling reminder of our own mortality (...) a striking memento mori for an age without faith" (Billington, 2015).

In a note to the play, Churchill explains that "the number of characters can vary in different productions. Not fewer than three in the first scene and not more than eight –five or six is probably good. Age and gender can also be decided" (2019, p. 120) The form of the play is just made up of lines, which could be said by anyone. There are no punctuation marks.

The structure of *Here We Go* (2015) resembles that of *Bluebeard* (2019). However, in this last play there is no note to the play explaining that characters could be anyone, any gender or any age. In the case of *Bluebeard* (2019) the play begins instead with the lines said by the characters. Unlike in *Here We Go* (2015), Churchill does not specify the number of characters in *Bluebeard*, nor the characters' gender or age. Both plays move beyond defining characters in number or age, and moreover, they move beyond specifying gender.

2015

TICKETS ARE NOW ON SALE

Offstage Theatre, in association with Theatre Uncut, commissioned playwright Caryl Churchill (among other renowned playwrights) to respond in a 5-minute play to issues of boycotts and censorship in the arts. Her play was first premiered at Theatre Delicatessen, London, on 26 January 2015. This play showed the tension between art and sponsorship. Each scene of the play is repeated four times:

exactly with the same intonations and actions. They should pay no attention to the meaning of the different words that have been substituted. It is the same scene repeated three times, invaded by sponsorship. From the second scene onwards, some words are substituted with sponsorship meanings (Churchill, 2019, p. 210).

For example

1 Did you have a good day? (p. 211)

1 Did you have a good bank? (p. 212)

1 Did you have a good image? (p. 213)

1 Did you have a good war? (p. 214)

Again, we find a note where she talks about the actors in a neutral way. Once more she moves beyond gender, showing it is not relevant to define actors by their gender.

2016***ESCAPED ALONE***

Escaped Alone was first performed on 21 January 2016 at the Royal Court Theatre and in 2017 in New York. The play presents four women, in their seventies, having tea in the back yard of the house through an open gate in a fence. It explores the invisibility of ageing women in society, and their secrets and their losses. The afternoon-tea chat is punctuated with monologues presenting the dystopian disintegration of society.

In her 2019 article, “The Dystopian Near-Future in Contemporary British Drama” Reid deeply explores this play, highlighting how the conversation the four women are having is constantly interrupted: “Discourses of politics, criminality, economics, religion and identity politics overlap, much as they do in the contemporary news media” (p. 12). Women are conscious of what is going on in the world, and the prejudices about age, especially applied to women, and the dialogue aspires to awaken the audience’s conscience.

2016***PIGS AND DOGS***

Pigs and Dogs was first performed at the Royal Court Theatre, London, on 20 July 2016. This is a play showcasing diversity, where the three actors could be of any gender or race, regardless of their own background. Each character is introduced by a dash –. Caryl Churchill explains in her introduction to *Plays: 5* (2019), how the play is based on the 1998 book *Boy-Wives and Female Husbands* by Stephen Murray and Will Roscoe, which is a study exploring African homosexuality and the death penalty for it in Uganda. This book is a significant contribution to gender studies in traditional and contemporary African societies (Brockman, 2000).

2017

BEAUTIFUL EYES

Beautiful Eyes is a short play showing disagreement in a family because of politics. The play was first performed on 19 January 2017, in the week of Donald Trump's inauguration. A mother and a son talk about the son's girlfriend mixing politics in the conversation. The mother cannot accept that the son's girlfriend voted for Trump. The mother worries so much about the world. The sister appears for a very short time in the scene showing that she is glad about her brother, without giving further thoughts on who the girlfriend is.

Three Short Plays, War and Piece Gaza Piece, Tickets are Now for Sale, and Beautiful Eyes were published together by Nick Hern Books in 2019.

2019

GLASS. KILL. BLUEBEARD. IMP

On 1 May 2019, new plays by Caryl Churchill were announced. These are the plays selected for this translation proposal. Without knowing about them, the first headlines already caught my attention, and I was not to be disappointed. Brown (2019) reported: "Surprising' new Caryl Churchill triple bill to open at Royal Court Theatre Churchill's *Glass, Kill and Bluebeard* 'will be a real adventure', says London Theatre, as full year of productions is unveiled."



Fig. 22 Caryl Churchill. Photograph by Mark Brenner.

On Friday 7 June 2019 a fourth play was announced by the Royal Court Theatre. Artistic Director Vicky Featherston said: "I thought the delight I felt when she sent *Glass*, *Kill* and *Bluebeard* would be unsurpassed. Imagine then the joy when two weeks ago the wonderful *Imp* dropped into my inbox. So now we have four new and extraordinary plays by Caryl in our autumn season. Not three".²³

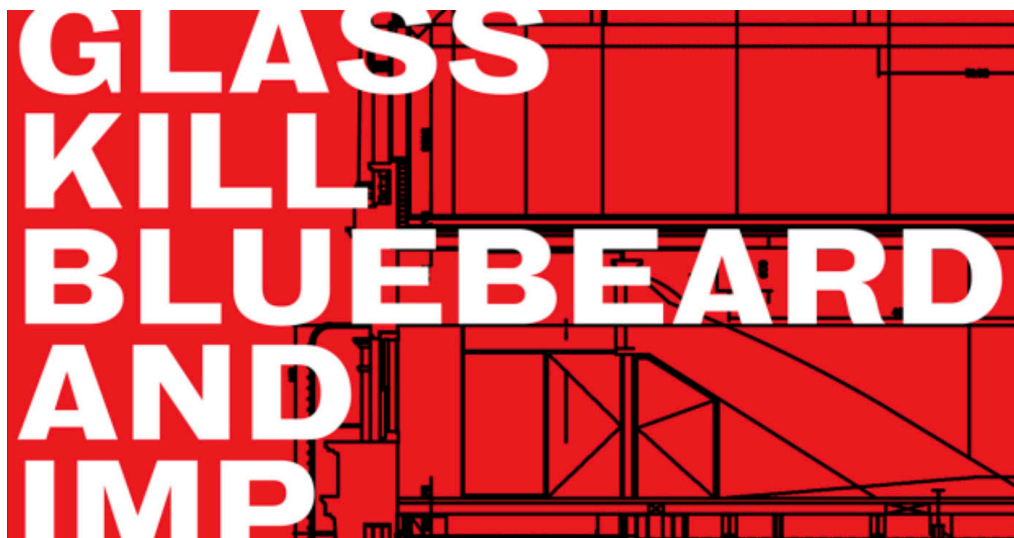


Fig. 23 The four Caryl Churchill plays at the Royal Court Theatre, 2019.

2019

GLASS. KILL. BLUEBEARD. IMP

In 2019 the Royal Court Theatre announced a new long-awaited work by Caryl Churchill. In fact, a triple bill was to open at the Royal Court, which later turned into a new quadruple bill (Royal Court Theatre 2019a). This was a four-in-one show which was made with interludes of dance, magic and comedy. It was directed by James Macdonald, who had been one of Churchill's regular directors for years. The plays were announced, with an atmosphere of intrigue:

"I can see her just. Most people can't see her at all."

²³ <https://royalcourttheatre.com/caryl-churchills-fourth-play-imp-announced>

A girl made of glass. Gods and murders. A serial killer's friends. And a secret in a bottle.²⁴

None knew what to expect, except that, for sure, Caryl Churchill would not let down her audience. And she surprised the audience in a major way.



Fig. 24 Announcement of the plays at the box office website (theatreboxoffice, 2019).

Glass. Kill. Bluebeard. Imp premiered on 18 September 2019 at the Royal Court Theatre, in London. The performance ran until Saturday 12 October 2019. The play appeared just shortly before the worldwide pandemic of Covid-19. We will comment further on these plays in Chapter 4, and in Chapter 5 there will be a translation proposal of these plays in Spanish.

²⁴ <https://royalcourttheatre.com/whats-on/glasskillbluebeard>

The following are some of the press reviews featured on the Royal Court Theatre website (Royal Court Theatre, 2019b):

“Caryl Churchill has remade the landscape of contemporary drama – and earned herself a place among the greats.” **The Guardian**

“This whirlwind ride through Churchill’s relentless imagination is not to be missed.” **Evening Standard** | **Jessie Thompson**

“A gleaming production cements Caryl Churchill’s reputation as Britain’s most exciting dramatist.” **The Stage** | **David Benedict**

“Audacious, haunting and often horribly funny,” **Independent** | **Paul Taylor**

“Beautifully directed by James Macdonald.” **i News** | **Aleks Sierz**

“Compelling quartet [of plays].” **The Guardian** | **Michael Billington**

“The writing is sharp and the performances wonderfully funny.” **WhatsOnStage** | **Sarah Crompton**

“[A] testament to a writer whose talent at the age of 81 still burns almost too bright to look at.” **Time Out** | **Andrzej Lukowski**

“It’s an undoubted, indisputable fact that Caryl Churchill is a genius.” **The Upcoming** | **Connor Campbell**

“This is an evening which is often as lethally funny as it is surreal.” **Stagedoor** | **Lyn Gardner**

2020

AIR

In 2019, at the time she was writing *Imp*, Churchill began taking notes on all thoughts that came into her head, without wanting them to become a play. Later they become more conscious, so she gave up this writing. It was during the Covid-19 lockdown when the actor Tom Mothersdale asked her if she had a short piece that she could contribute to *The Lockdown Plays* podcast and she gave him three, without thinking that they could be performed. *Air* was produced as part of *The Lockdown Plays* in May 2020. *The Lockdown Plays* were created and produced by Tom Mothersdale, Wilf Scolding and Anounshka Warden. *Air* is published together with *What If If Only* (2021). In the introduction to her short pieces, Churchill writes how she did not expect *Air* to be performed: “I hadn’t imagined it being performed, but gave him the first three, which are published here. Three’s enough, I think. It was performed as a dialogue, and the Berlin Schaubühne website later showed it as a monologue. Take it as you like it” (2021, p. 17).

2021

WHAT IF IF ONLY

From 29 September to 23 October 2021, *What If If Only* was performed at the Royal Court Theatre, directed by James Macdonald. The play was announced with the following words: “‘Make me happen’ Your partner’s died, could things have been different?” (Royal Court Theatre, 2021c). The main character sits at a table with a single glass of wine. In front of them there is an empty chair where a partner, now dead, once sat. A person is at home and receives visits from three different ghosts, as in Dickens’s *Christmas Carol* (1843). The person is confronted with different biographies, with three spectres of the future, futures and present. The Child Future appearance gives optimism and hope.

Churchill's work transcends gender and, in this play, she proves it once more. The characters of the play are Someone, Future, Futures, Present and Child Future. How she confronts gender with her words is masterfully done. The play begins with the following stage direction: "Someone on their own" (2021, p. 3). This short poetic profound play is a surrealist and intense meditation on mortality accompanied by great existential questions about humanity's actions across the planet, how we interact with ourselves and with each other. It is an incredibly moving emotional play about us.

In Magritte's words: "If the dream is a translation of waking life, waking life is also a translation of the dream"²⁵ (Magritte, 1898). One cannot avoid thinking of Magritte's surrealism, which had already clearly appeared in *This is a Chair*. The cover of the published version of *What If If Only* reminds us of Magritte's self-portrait *Le fils de l'homme* [The Son of Man] (1964). The play could well be a self-portrait of the author, but also of every one of us. A self-portrait ultimately full of hope, symbolised by the Future Child.



Fig. 25 Cover of *What If If Only* (2021).



Fig. 26 Magritte's portrait 1964.

²⁵ See <https://www.renemagritte.org/the-son-of-man.jsp>

At the premiere of *What If It Only*, which is her most recent play up until the present date of March 2024), one could see the relentless Caryl Churchill sitting in the stalls, watching her play together with James Macdonald and taking notes.

Every play she writes has a different style. Alternating scenes set in the 1600s with contemporary songs performed in modern dress (*Vinegar Town*, 1976). Writing a drawing room comedy to explore fluid sexuality in a moral Victorian colonialist setting (*Cloud Nine*, 1978). Non-realistic jumps in place and time. Overlapping dialogue as introduced in *Top Girls* (1982). This technique, printed as “/”, is used in playwriting now. It indicates that the next character should begin the new line, although the other character’s line hasn’t been finished. In a whole life of writing for the theatre, Caryl Churchill has revolutionised the way plays can be written both in form and content. She continues reinventing the genre with each new work. Her most recent plays are worth every second; they are short plays, saying more than ever in a concentrated form. Words and time are precious for our playwright and so she surprises us in every single word.

In her long career, Caryl Churchill has been granted many awards, including four Obie Awards, three Susan Smith Blackburn Prizes, and an Evening Standard Award to name but a few. She is an Honorary Fellow at Oxford University for her contribution to theatre literature. Her contribution to society is immense: her plays explore abuses of power, sexual politics, feminist themes and gender roles. In her latest plays she explores child abuse, bullying among children, prejudices, psychological and physical violence, pederasty, sexist violence, conformism, media abuse, the merchandising of violence, and the search for one’s own identity. She questions beliefs and depicts worries. She continues, unstoppable, to awaken critical thinking in society.

CHAPTER 3

TRANSLATING THEATRE

3.1. THEATRE AND TRANSLATION

3.1.1. *On translating theatre*

Theatre has existed since ancient civilisation. Throughout the evolution of theatre, communication has always been at its core, regardless of culture, place or language. The origins of theatre are found in prehistoric rituals. Indeed, since then humanity has become aware of the importance of communication for social purposes. It was in Athens, in the sixth century BC, where one of the most flourishing times ever for theatre started. Although theatre was classified into three types – tragedy, comedy and satire (Brockett & Hildy, 2003) – all three of them intrinsically shared a focus on the development of critical thinking. This is why theatre in all its splendour did not flourish alone, but alongside the influential ideas of Greek philosophy. We cannot understand one without the other. Great philosophers were nurtured in the time of ancient Greece. These extraordinary communicative scholars opened new paths for communication. Therefore, there has always been an unconscious, yet obvious, parallelism between pedagogy and theatre (Agofure, 2017). Communication is innate in humans. Thus, Aristotle (384–322 BC) considered intelligence not only as the acquisition of knowledge, but also the practice of it. Without practice, we will never master our knowledge. It is only natural to seek communication: as Socrates (470–399 BC) said, “Speak, so that I may see you”. Theatre became a powerful methodology for communication. In the second century BC, Roman theatre thrived on diversity, from street theatre, nude dancing acrobatics to the high-style and elaborate plays of Plautus’s comedies and the tragedies by Seneca (4 BC–65 AD). “Qui Docet Discit”: when you teach, you learn. Seneca’s

sentence still applies nowadays and was a prelude to one of the most studied methodologies of the twentieth century: cooperative learning, connecting theory, research and practice (Johnson, 2009).

If theatre has been in existence since the time of ancient civilisations, then translation has played a major role in its divulgation. How else could we have records of ancient plays, had it not been for translation? Theatre has been continuously translated since its very beginnings. Considered one of the seven arts, theatre stands indeed as an art by itself. As it is apparent, many plays performed in the Spanish theatre are translations. The diverse theories of translation come from different times. By the first century BC, Quintilian, the orator, philosopher, writer, and teacher of rhetoric, and Cicero, the orator, philosopher, and politician who translated the Greek orators into Latin, had already commented on translation, considering it as a pedagogical tool. In Cicero's words, he was an orator, rather than a word-for word translator, as he rendered the message and the style expressed in his language:

I did not translate as an interpreter, but as an orator, keeping the same ideas and forms, or as one might say, the figures of thought, but in a language which conforms to our usage and in so doing, I did not hold it necessary to render word-for-word, but I expressed the general style and the force of the language. (Cicero 46 BC / 1949, p. 364)

Cicero stated that he preferred to translate sense-for-sense instead of word-for-word. This kind of free approach towards translation has been discussed ever since. In fact, translations have been discussed by scholars for more than 2000 years (Bassnett, 2014; Bassnett-McGuire, 1984; Pym, 2010;). Specifically, the translation of theatre as a genre has been studied by scholars in the 1960s and 1970s. Before this time, theatrical texts were examined like other literary texts (Lefevere, 1992), an approach that denied the semiotic system that theatre conveys as it has “an irreducibly dialectal relationship with its performance” (Bassnett, 2014, p. 153).

The first discussions about translating theatre are found in the 1960s, particularly in the magazine *Babel* (belonging to the International Federation of

Translators). Here, in 1965, Hartung, Hamberg and Braem wrote about translating theatre, followed by Mounin's (1968) 'La traduction au théâtre', Lévy (1968) 'Die Übersetzung von Theaterstücken' and Hamberg's (1969) 'Some Practical Considerations Concerning Dramatic Translation'.²⁶ It is not until the 1980s that the first theoretical basis for drama translation is established. In *Translation Studies* (1992), Bassnett dedicates a chapter of her book to 'Translating dramatic texts' (pp. 120–132). According to Bassnett, one of the difficulties in translating theatre lies in the nature of the text. There is a dialectical relationship between the text and its performance. She states that the text of a theatre play is somehow incomplete because it needs representation and, thus, interpretation. The gestic is encoded in the text in a way that it becomes particularly problematic for the theatre translator. Starting from this fact, we can affirm that the theatre translator is working in another dimension. On the one hand, there is a written text with its sign systems containing kinetic and paralinguistic signs, which needs to be translated for the page as a literary text to be read. The theatre translator is expected to translate a text that *a priori*, in the source language, is incomplete (Bassnett, 1980). Bassnett explains:

The theatre translator is faced with the added criterion of *playability* as a prerequisite, he is clearly being asked to do something different from the translator of another type of text. Moreover, the notion of an extra dimension to the written text that the translator must somehow be able to grasp, still implies a distinction between the idea of the text and the performance, between the written and the physical. It would seem more logical, therefore, to proceed on the assumption that a theatre text, written with a view to its performance, contains distinguishable structural features that make it performable, beyond the stage directions themselves. Consequently, the task of the translator must be to determine what those structures are and to translate them into the TL, even though this may lead to major shifts on the linguistic and stylistic planes (Bassnett, 1980, p. 122).

In this regard, the translated text should work as the original; this view is contrary to that of Pavis (1989) who asserts that the translation of theatre is not a mere production of semantic equivalence, copied from the source text. It

²⁶ For a discussion of the history of theatre translation, see Merino (2000), *Drama Translation Strategies: English–Spanish (1950–1990)*, *Babel*, 46(4), 357–365.

needs to be conceived as an appropriation of one text by another (Pavis, 1989), and we can consider that the translated theatre text already achieves its aim, by being written. This means that whether the translated theatre text is performed or not, it is in any case a valid theatre text. Further, published theatre texts are necessary too for scholarly studies (and for every reader). When we approach a dramatical text there is a need to follow the same process as the playwright, which consists of being aware of every single word, every pause, every sign, every blank space; everything is significant. Ezpeleta-Piorno (2009) affirms that the success of saying a few simple words and giving the impression of life will depend on the capability of the translator to achieve this process. The translator of drama and the playwright work alike in the same process.

There have been different approaches to the translation of theatre texts. Kowzan (1975) provided an important theoretical contribution to theatre translation, with his influential work on the relationship between the written text and the performance. Ezpeleta-Piorno (2007, pp. 139–159) explains how Susan Bassnett (1985) – who agrees with Kowzan’s proposals – summarises the different approaches that have been made in this area into five approximations:

- i. The approach towards the dramatic text as a literary work. The translator pays attention to the dialogue. The predominance is a fidelity to the original as it has publication as the final purpose.
- ii. To use the original cultural context as a framework. This technique was very common in the 1970s and emphasises the comic factors and prejudices towards other cultures. It does not correspond to the transmission of the ST (source text) original ideology.
- iii. The translation of performability. This term involves the translation of dialogues and conversations in such a way that actors could speak them without further problems.
- iv. The translation of a prose text in verse. An activity which could limit the translator in this change of register from prose to verse.

- v. Cooperative translation, which implies that the TT (translated text) could have better results. It implies the cooperation of at least a language specialist translator in the SC (source language) with another specialist translator in the TL (target language), and the theatre director, actors, etc.

I agree with Bassnett's conclusion that to define a correct way or methodology for theatre translation seems to be not only unreachable but also impossible. The approach towards a translation will differ also based on the text that is going to be translated. Sometimes we may follow a literal translation, but when we come to the translation of jokes and wordplay we will proceed with an intersemiotic translation, as in the case of my translation proposal. Theatre translation implies multiple approaches, each depending on the ST, which proves that defining a correct way of translation is nonsense. In Bassnett's words:

It seems to me that the time has come to set aside "performability" as a criterion for translating too, and to focus more closely on the linguistic structures of the text itself. For, after all, it is only within the written text that the performable can be encoded and there are infinite performance decodings possible in any play text. The written text, *troué* though it may be, is the raw material on which the translator has to work and it is with the written text, rather than with a hypothetical performance, that the translator must begin (1985, p. 102).

In a theatre text, the question of performability is intrinsic. Thus, the translator bears in mind that it is a written text, which is going to be spoken. And what is more, the signals that are in the written text – not only words, but also spaces, punctuations, blanks, and any other visual signs in the text – are to be observed and translated but not explained; we should forward the same signs, without translating their implications, meaning, or connotation, as it is the directors, actors, etc. who will acknowledge the relevance of these signs. As Brodie (2022a) explains, in theatre every single word counts. Nothing is said in vain. A single dot implies so many different meanings. Translating a dramatic text implies moving beyond literal translation and more into a 'mediating text' (Brodie, 2022a). The source language provides the translator with a text that

will form the basis of a performance. The target language theatre text needs to be open to performance and present the multiplicity of significances the source text provides. Thus, the theatrical translation could be better identified as a dramaturgical translation. Advice on the context of the original play can be included in the dramaturgical translation. Moreover, the playwright's advice can also be essential in the translation process. In addition, there are historical, political, social, and literary issues to consider (Brodie, 2022a). In Brodie's view, the translator is a guardian of the text. The translator wants to keep all the minutiae of the source text. Trying to keep all the details poses dilemmas which have only one solution: ultimately, the translator has to make decisions (2022b).

This line between both concepts of translation, the translation of the text and the performability of the text, seems to be differentiated in some studies; however, should it not be the same? A translated theatre text needs to include the same level of readability and performability that the original text conveys. David Johnston agrees on the concept that both published and scenic translations have a common element which is the reception of the text. However, Johnston (2004) gives priority to the performability of the text ahead of the readability of it. This concept of performability seems to be the main point that the theatre translator keeps in mind (Mateo, 2000).

We have seen that the question of the performability of the theatre text is broadly studied. However, the focus on a contemporary theatre text as a text to be read, as a literary theatre text, seems to me to be neglected. Performability, orality, context and so on are constantly analysed. The theatrical text is assumed to be a performance text, which is true, but we must not forget that the reading of theatre plays is a reality. Did not many of us read Shakespeare and Lorca at school? The theatre classics are available in print in different editions. Classical or contemporary, why should a play text be different in terms of readability or performability? In both cases the same words need to cover both purposes. In this respect, Espasa (2000) concludes that the open debate about the performability of the text in translation has diminished. She affirms that on the threshold of

the millennium the dichotomy between text-oriented and performance-oriented texts was disappearing. Thus, there is a coexisting collaboration between translator and director (Espasa, 2000).

If we talk about the translator as a writer, let us allow the translator to be so. The translator is the author's representative in the target language. In the contemporary scene it is common to have the translator together with the director in the rehearsal of the play. Together with the director they can discuss the requirement for more appropriate words within the rehearsal setting, thus the performability of the text is enriched. It is a practice that Caryl Churchill, as a playwright, also does with her texts. Together with the director they may decide to make some changes. Evidence of this process is in Caryl Churchill's explanation in *Glass. Kill. Bluebeard. Imp*'s first edition: "this text went to press before the end of the rehearsals and so may differ slightly from the plays as performed" (Churchill, 2019, p. 2).

Playwright and director are open to collaboration in the process of writing. The same happens with the director and translator: they should be open to collaborate with the text. However, if the director and translator cross boundaries then conflict may arise. The translator has the role of the author and as such her decisions should not be questioned or in the worst of cases ignored. There is no one better than the translator to negotiate the text for the cast. Thus, consensus between translator and director is needed in the rehearsals.

A different case arises when a theatre translation is already published. Can the text be changed or adapted for its performability? The rules should be the same as in the theatre. Many playwrights do not allow changes in their plays, whereas others may accept slight changes. Once a translation is authorised and published the translation rights should be preserved too.

It is interesting to note how Perteghella (2004) distinguishes between two types of theatre translation: a philological translation and a linguistic adaptation. The first would be considered a literal version, whereas the second would be

a cultural and linguistic adaptation made by a playwright (Perteghella, 2004). However, a philological translation does not necessarily need to be literal; on the contrary, a philologist is well acquainted with both languages and cultures and will bring source text and target text to the same level. The decisions taken by a translator or by a playwright complement each other more than they differ from each other. Peghinelli's (2012) metaphor about a translation working in the same way as a mirror reflects an image is very accurate. A translation is a mirror which should exactly and accurately reflect the source text. However, no matter how hard we try, the reflection can never be the same. In Umberto Eco's (2003) words, the best achievement we can aim for when translating is to *Dire Quasi La Stessa Cosa*, which means to say almost the same thing. Eco means that the fulfilment of this task is never wholly accomplished. Peghinelli (2012) differs from this concept in believing the target text does not necessarily need to be a failure. As Beckett (1983) depicts, if language by definition fails to translate thought, still it is complicit in representing it. When do translators consider that their translation is finally accomplished, and when do we feel completely satisfied? Never? At the precise moment we finish a translation, we already consider new possibilities. This does not mean that a translation is right or wrong, since the range of possibilities is wide. Ultimately, practice will improve our skills as translators. To quote Beckett (1983, p. 7) "Ever tried. Ever failed. No matter. Try again. Fail again. Fail better": we could say the translation of a text is never accomplished, yet it is indeed, as is the process of communication.

Pragmatics and semantics go hand in hand in theatre translation. The target text needs to function in the performance, but it is not exclusively dedicated to performance. We would like to emphasise that it is also necessary that the theatre text is readable to the same extent as the original text. The theatre text needs to function both ways, whether to be read or performed. Peghinelli (2012) is also right to affirm that if a text is conceived to be spoken and performed, the translator should bear in mind this process. Nevertheless, we insist too that we bear in mind that this is a written text, whose translation will be written too. And

then, it is the director's task to bring it to the stage. The question of changes in performance is a different issue. But just because the text is a translation it should not be treated as a less legitimate text.

For the process of my translation proposal, I compiled as much information as possible about the source text. I watched the performance of the plays and talked about the process of translating them with the playwright. Caryl Churchill participates actively in the performance of her plays. This was the case with *Glass. Kill. Bluebeard. Imp* (2019) in which she worked hand in hand with director James Macdonald. It could have been interesting to talk to the director about the performability of the written texts. This will be a new open path for future investigations.

The translation that I am proposing here is not a commissioned version but a theatre translation for academic study in the first instance, with the hope of a later published text and performance. In this first instance, the theatre text for academic translation implies that there is no director working hand in hand with the translator and backing the decisions taken towards some of the approaches to translation. Having a director by the translator's side may be a relief as it would be a collaborative project which may be better defended. But this is not the case here. In this proposal, the decisions in the target text and its performability belong exclusively to the translator. The source text stands by itself, and so will the target text. This fact does not imply that the translations here are correct or wrong. As we know, translating is a never-ending task full of multiplicities. There are many possible ways in which a text could be translated. The spectrum of possibilities is wide – this is the treasure of translation. I agree with Bassnett's (2006) view in that as translators, we all feel like writers and in this particular case we feel like the playwright. As Bassnett (2006) explains, it is difficult to differentiate the line between the translator and writer. In our case, we aim to write a play for a new audience. As a translator it is necessary to feel as powerful and as creative as a writer. However, this is not as easy as if we were the playwright.

We find an excellent example of the translator as a writer in Churchill's translations of *Thyestes* (1994), *A Dream Play* (2005) and *Bliss* (2008). In these plays the translator becomes the writer – the playwright. Is this because Churchill is a good translator? Is it because she masters the source text? Or is it because she is a writer? All these rhetorical questions lead us to an answer: she is a playwright and she knows it. In the *Thyestes* and *Bliss* translations, Churchill masters the language, whereas in *A Dream Play* she acknowledges not knowing the source language and working with a translation to write a new version. Nevertheless, no one judges or considers whether her work is original. It is indeed original. All three translations are her plays. Do we translators need to have more faith in our work, then? Churchill believes in what she translates, and so does her audience. This is proof that a sense of self-confidence and reassurance for the translator is necessary.

The audience is not to be forgotten; on the contrary it is a most relevant factor. After all, a play aims to reach the audience. The play will be received by the audience, and also by the reader, who will retranslate the play again. We are all aware of how in recent years, and more intensely during the global Covid-19 pandemic, the demand for translations has increased beyond any predictions. Consumers of translated products are all around. Media content, movies, books, and series are quickly translated directly but also very often through bridge translations, implying a kind of cultural bungee jumping for translators. We are all living in a global world, where audiences are the same and feel the same. Even though we are moving towards globalism, cultural differences are locally embedded in individual countries and regions. 'East is east, and west is west and never the twain shall meet' (Kipling, cited in Balcom, 2007, p.119). Translations are mostly evaluated for their readability, considered as an automatic act of replacing word by word more than a creative one (Balcom, 2007).

If it were so, where would the flair of language lay? The replacement of text word by word is a helpful feature that automatic translation devices provide. It is to be acknowledged how these devices have improved with time, always

with the translator's help, for sure. Nevertheless, beware of these tools when two disparate cultures engage. For example, one can try communicating with Koreans with a Spanish–Korean translator, and some disasters may occur. One is better off always using English as a bridge language, as the automatic Spanish translators do not yet seem so developed. As a quick example of globalism, I will quote the multiple award-winning 2019 Korean film *Parasites*, directed by Bong Joon-ho. The translator of East–West texts confronts problems that the Western text translators never imagined. Due to cultural differences, the most fluent translation may turn into an unintelligible text. How should the translator working between two different cultures act? (Balcom, 2007). Moreover, how does a bridge translation from an East–West translation develop into a Western one? In *Parasites*, the bridge translation into Spanish was made from the English language and in a rush, as demanded by the audience's expectation. In a nutshell, the film deals with the onion metaphor of layers and sublayers of society. Despite the differences in Korean culture the main meaning of the film was global. However, the translation incurs a minutiae of cultural mistranslations, due to the lack of knowledge of the culture of the original source, especially in a bridge translation like this. The Korean source text was translated into English. Then, the English translation into Spanish. The English–Spanish translator may understand the English culture but not the Korean culture. In this way, cultural significance from the source language may be lost in a bridge translation.

Cultural differences are not exclusive to West–East translations or vice-versa. They are evident in every language. One finds cultural gaps in every language. The translation of *Bluebeard* is an example that has much to do with cultural background. The tale of *Bluebeard* is well known in British and French traditions, whereas in the contemporary Spanish tradition, *Bluebeard* is not so well known (Zarzoso, 2021). If we moved this play to Asia, for example to South Korea, the tale is only known by those who are the most literate in European culture. Thus, the translation of what we call global plays are not so global at the end of the day.

As Jinhee Kim (1996) explains, Western values and ways of thought are sometimes imposed, eradicating the cultural identity of non-Western audiences. Modern Korean theatre is based on Western realistic theatre. Korean audiences receive a Western play according to their values and world view (Kim, 1996). Kim comments about the reception of Caryl Churchill's *Top Girls* in 1994 in South Korea, which was not such a great success as it was in the United Kingdom, North America and the rest of Europe. Ironically, it was because of the success of the play both in the UK in 1982 and in the USA, followed by another success in 1993 with *Cloud Nine*, that the play was transferred to South Korea. The reception of the play by the audiences, however, was very different from the Western audience with their different cultural perspective.

On some occasions, the target text cannot suffice. For these reasons, the performance in South Korea was accompanied by some information about the playwright, the context, and other relevant concepts. Kim (1996) explains how the question of women's identities and ambition among Korean audiences is focused on a familiar context, whereas the play moves away from this cultural feeling. The translator wanted to approach a reality that was not so obvious for the Korean culture at that time. We have seen how the contemporary setting plays a role in cultural translation. The reception is not always the same. In 1982, *Top Girls* was received in a very different way as in 2021 in Spain. A translator may be trapped between two different cultural timings. Is timing also a relevant aspect to be considered? Or may the lack of timing be even more challenging for the translator, as a positive factor? In the case of *Top Girls*, timing differences are a double-edged weapon: ultimately, the play rows with the wind towards a feminist critical thinking that is needed in society throughout time.

Another relevant aspect to be considered is the use of vocabulary in a translation. Language is alive and is changeable, which affects word selection in a translation. Therefore, the same play will vary in words. Far beyond this, the words used in translation may need an adaptation to the colloquial words of the time of the representation. We will see examples of this process in the next section.

3.1.2. Decisions in translating

Peter Brook, who was one of the best directors in contemporary theatre, said that the actress and director should follow the process of the playwright, being conscious that every word, every break, has a meaning, and nothing is written at random. These same principles apply to the translator (Ezpeleta, 2009). The translation of theatre endeavours to keep the chain between author and director. This means that we need to bear in mind the views of the playwright, who is providing a theatre text for performance and also to be read, and also the view of the director, who is open to multiple interpretations. Thus, the same play directed using different directions will always be different. In the same way, the theatre text translations will also always be different. All in all, Merino (1994) explains how

the translated text which basically differs from the original text, in principle, in the language in which it has been written. As for the rest, and as noted before, both texts, original and translated, potentially have identical functions and, in fact, usually have a similar history. Both can be, and have been, used by adapters. Directors, actors, readers, critics and even translators translated from the original. (Merino, 1994, p.24, translated by Zarzoso)

I share the same point of view as Merino and it is my aim to provide a translated text which could be contemplated and used as an original text. For the purpose of this translation, I will use the term theatre text translation, meaning that it is a text offering the same possibilities as the original theatre text, which is aimed to be studied by scholars, published, read and/or performed. That is to say that the ST (source text) and TT (translated text) need to have the same purpose. In opposition to the theatre text, we have the commissioned text/translation, which is a translation of a theatre text whose main purpose is its performance; its publication or scholarly study could be contemplated, but not in the first instance. As mentioned above, Pavis (1989) defends the idea that the theatre translation can only be accomplished when it is performed. This is what we refer to as a commissioned translation which grants the translator rights to translate the play with help from the directors, actors, scene designers,

playwrights and even editors. The commissioned translator is supported by the playwright, director and editorial staff to achieve her purpose.

In the case that concerns us here, I am completing a theatre translation for academic reasons. It is a translation which I hope will later be brought to publication and to performance. Initially, I did not have the support of the playwright, director and editorial team which would have been very helpful in order to get to know the play better. For this purpose, I decided to contact the playwright Caryl Churchill and her agency, a process which has contributed to this research with helpful information. I contacted Caryl Churchill, wrote to her and even met her, having a very enriching conversation about her plays and translation. As a translator, Churchill understands the difficulties and doubts of translation. We talked about gender problems in translation from English into Spanish. Being fluent in French, she commented on some issues relating to the Spanish *-a* and *-o* endings in nouns that generate gender, issues making it difficult to translate, she said. Her words are beyond gender, meaning that she conceals gender classifications on purpose; she avoids determining the gender of her characters, as for example in *Bluebeard*. She explained how anyone could play any character. The characters' names in this play are 'Friends', and there is no need to clarify the gender of the characters; it is irrelevant. Her writing allows us to ignore gender and to move forward.

In this translation project, I do want to achieve the same genderless text. Following André Lefevere's concept, the translator's ideology

dictates the basic strategy the translator is going to use and therefore also dictates solutions to problems concerned with both the 'universe of discourse' expressed in the original (objects, concepts, customs belonging to the world that was familiar to the writer of the original) and the language the original itself is expressed in. (1992, p. 40)

My ideology regarding the translation of these plays coincides with the playwright. Gender is consciously considered and translated in every word I choose, trying to keep the same status as in the original text, for it is my objective to be as conscious of the genderless language in the translation as in the source text. By genderless I mean that it is not necessary to categorise or define the gender in the speech. In particular, in this translation proposal, I am conscious of avoiding gender in words and phrases, as far as Churchill does in *Glass. Kill. Bluebeard. Imp* (2019). In this sense, we both contribute by writing naturally with no limits regarding gender. For example, in *Bluebeard* (2019) there are not even any characters determined. There are only lines said by Bluebeard's 'friends', and these lines could be said by any character. It is a completely free text, free to be interpreted by the reader and to be spoken as they desire. This same essence is what I have tried to keep in mind for the translation of these plays.

Going back to the link between the director and the translator that Ezpeleta (2009) explained, in our case the reality is different. Playwrights and translators work with directors during a rehearsal, thus supporting each other and contributing to their decisions. In the same way, Caryl Churchill actively participates with the directors of her plays, and she may even change the words of her texts to move towards better performability. However, in this theatre translation text there is not a direct connection between the director and the translator. The translator of the text stands by herself. As Churchill told me in one of her mails (2023) when we were talking about the text: "Up to the translator to solve! That's what it is anyway". By this she means that translators have to make their own decision and indeed so it is. Theatre texts are written to be performed; in this sense the translator always bears in mind the performability of the text. Nevertheless, to what extent should the translator be faithful to the playwright's words and intentions? The moment a text is read, it is already susceptible to different translations. How much scope does the playwright give to the director and to the translator? Luigi Pirandello describes how actors, translators and illustrators are betrayers of the authors:

How many times does some poor dramatic writer not shout ‘No, not like that!’ when he is attending rehearsals and writhing in agony, contempt, rage and pain because the translation into material reality does not correspond to the ideal conception to him alone. (Pirandello, 1987, p.67)

This extreme view does not allow the director much imagination. Bernard Shaw, for example, provides his plays with very good detailed long descriptions of not only on-stage direction but also of character descriptions. Contemporary theatre differs in this sense, but one cannot generalise. The stage directions may be a guide to contextualise the source text. But this is not true in our case, as Caryl Churchill does not usually write stage directions unless it is something crucial for the play. For example, in *Glass* she gives only one stage direction: “There should be no attempt to make the glass girl look as if she is made of glass. No effects making her seem invisible, etc. She looks like people look” (Churchill, 2019, p. 4). Without this stage direction the appearance of the glass girl could have been performed in diverse ways, and perhaps the whole play’s meaning could have changed. Churchill wants us to understand that *Glass* is a girl, looking “like people look”, looking human. In the case of Caryl Churchill, the director has freedom of performability. However, she is always present at the premiere of her plays. She has worked hand in hand with the director James Macdonald for a long time. In this case, the director knows the playwright and there is a full compenetration of ideas.

After the first performance, Churchill’s plays travel around the UK and worldwide. Now, in the same way as the director is ‘responsible’ for the performance of the play, to the same extent the translator should be responsible for the text. The role of directing and translating is not the same: there is a great difference between these roles. The theatre director interprets words into a visual sensorial performance: movements, characters, and time are all well-structured and studied. The translator of theatre translates words conveying performability, but she leaves the text as the source text. The text is there to be performed and ultimately read. In his article ‘On translating plays’ (1974), the theatre translator Michael Meyer concluded his views on the process of

translating theatre with these words “the ideal translation should be like a completely transparent pane of glass through which people can see the original without being aware of anything intervening” (p. 51)

There are multiple examples of theatre texts that have been translated to be published and not necessarily or purely to be performed. The reading of plays is an enjoyable activity. Living in a rushed world, in the twenty-first century, adults and students can access all information with a click. They browse quickly and receive inputs from different devices simultaneously, drawing attention to various things at the same time. Theatre is catchy, quick, and sentences are short. It awakens critical thinking. Caryl Churchill’s theatre is an excellent tool to develop critical thinking in society. *Glass* (2019), for example, could be an excellent play for younger readers (and also for adults). It is short and clear, and it awakens our consciousness; therefore the use of theatre as a methodology to enhance critical thinking is a further proposal for my future investigation.

Most of the translations of theatre are done for performance. What is more, the role of direction and translation have in recent years melted into dramaturgy. This is the case for the representations in 2021 at Teatre El Lliure, Barcelona, of *Solo Yo Escapé* from Churchill’s 2016 play *Escaped Alone* and *El desig del cor*, Teatre El Lliure from Churchill’s *Hearts Desire* in 2022, which is act one of *Blue Heart* (1997), as we will see in section 3.2 of this chapter. In all this process, the translated theatre text is forgotten. If the source text translation is not at hand, it cannot be studied and it cannot survive in time. The original play may survive in time and then, if it becomes a classic, it will be translated and studied, just as Conejero and Pujante translate Shakespeare. Elena Serrano underlines

the importance of recovering translated but not published theatre plays in Spain that only arrive in this country temporally 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. (2013, p. 2)

So is the case for Caryl Churchill's plays. We are missing the translations which have been already done. Theatre is to be read as it is to be performed. In this sense, we need to publish theatre translations. As a theatre translator, I would like to contribute to expand the knowledge of one of the most prominent figures in contemporary theatre with this translation not only for performance, but also for readers.

In the task of translating *Glass. Kill. Bluebeard. Imp.* I do not use a specific methodology, but different approaches, depending on each play. However, the translation of these plays does share a common approach which is that I have always been conscious of the genderless approach to language that Caryl Churchill has specifically used and tried to consciously translate the text in the same way to Spanish. Obviously translating from English into Spanish raises issues because of the different grammatical approaches to gender in each language, which requires the translator to be aware of gender and make relevant choices throughout the whole process.

Recently there have been studies on the role of gender in translation where the gender approaches to translations are academically studied and proposed as exercises in the classroom. There is a claim to create a discipline, as for example by De Marco in *Gender Approaches in the Classroom* (2019). A gender conscious awareness highlights the process under which certain decisions need to be taken by the students in translation and helps to critically evaluate the decision taken: "The porosity of their gender conscious approach to diverse translation tasks highlighted the way in which students began to consider the interrelatedness of a gender awareness and their translatable practice more globally" (Henry-Tierney, 2019, p. 35).

The idea that translations, performed by men or woman, should be watchful of the decisions relating to gender is an advisable perspective. In the plays that I am translating, the gender perspective comes directly from the playwright, and the critical thinking is high developed; even though we can experiment in changes of gender and roles, the fact is that these options are already proposed

by Caryl Churchill. For example, with *Bluebeard*, she leaves the option of role assignment to anyone. Translating characters for the scene or into our imagination we are already visualising the characters, whether men or women, we are already consciously trapped in a gender assumption; perhaps what the playwright wants to show is that we should learn to escape from this natural assumption. Why do we think about characters with regard to their gender? Genderless writing is what I believe that Caryl Churchill wants to achieve in these plays, but especially in the case of *Bluebeard*. As translators we feel responsible for the message we have translated and it is true that in some cases the message can be manipulated. This is the power of translation.

On top of this, Caryl Churchill's plays are consciously written in a genderless style, and so has been my approach to translating them. Through this work, I wanted to move beyond gender. I also wanted to demystify the prejudices mentioned previously in the Introduction about writers – writers who are women and are called women writers. I intend to translate a playwright, letting aside her or his gender; this is irrelevant. On the one hand, I would like to contribute with this translation to gender studies offering a case study on translating beyond gender into Spanish. Immersed in this task, I have encountered a playwright who has constantly demystified gender in her plays, resuming her career with her latest, but not last, plays as a movement far beyond gender. Her plays' relevance lies in their words, regardless of who says these words. Her words apply to everyone.

The translation scholar Venuti (1986, p. 10) already asserted that “translation can create stereotypes for foreign countries that reflect domestic cultural and political values”. This is precisely what we find in Churchill's source text, and to translate her cultural and political values has been one of my aims, as I do agree with her on the message that she is giving to society. In *Bluebeard*, she questioned what would happen if we found out that our good friend is a serial killer of women: where are the limits of friendship, what happens when there is female abuse? Do we keep it secret or talk about it? Through these issues she is

making us aware of what we all are not doing. In the same way, the translation of these reflections on gender, female abuse, murder and friendship needs an awareness of gender to bring this message, as it appears in the ST.

Translation is highly influential in reaching gender equality in society. That is the reason why teaching has to be concerned with introducing students to egalitarian thinking, taking non-sexist and inclusive language into account in their translations (Montés, p. 65).

This new conscious perspective towards gender in translation classrooms reflects the way in which Churchill writes her most recent plays using a neutral gender, thus moving away from gendered associations. People are people, there is no need to explain gender. As explained in Chapter 1 (see 1.2), the same idea is applied to her thinking about herself: when I asked her about being a feminist writer or a woman writer, she insisted that she is a playwright, with no need for further definitions, no adjectives needed.

In this translation proposal I have commented on some of the decisions which I made in the translation process. Some parts needed more time and made me reflect longer as the translator needs to take control and decide what to do with the text. For example, translating the character ‘Vase’ in *Glass* troubled me, with different possibilities regarding gender and gendered connotations. The decision was to break with stereotypes that have been delivered through history in literary voices. Taking an example of Oscar Wilde’s *The Picture of Dorian Gray* (1890) in chapter IV we read “Women are a decorative sex” (1890/2021, p. 56,). This evokes stereotypes by calling women a decorative sex. Thus, for ‘vase’, the most convenient translation in Spanish is ‘Florero’. Indeed, Vase acts as a decorative object, but Vase breaks the expected stereotypical associations. I wanted to express my voice as a translator, aware of the connotations the word ‘Florero’ implies when referring to women as decorative objects. The translators need to assert their voices in the TT, being aware of gender translated issues. As Arrojo (1994) explains:

Contemporary, postmodern theories of language are beginning to recognize the inevitable echoes of the translator's voice in the translated text. At the same time, an increasing awareness of the impact of gendered related issues to the production of meaning and knowledge is beginning to encourage a promising union between feminism, postmodernism and the emerging discipline of translation studies (pp. 147–178)

When it came to the translation of *Kill* (2019), this awareness of the impact of gendered related issues that Arroyo mentions was especially present. This play goes back to mythology and brings it to the present time. With one of the characters being “Gods”, this challenged my views and made me aware of what a significant difference there could have been if instead of ‘Dioses - Gods’ I had translated ‘Diosas – Goddesses’. The whole significance could vary, just because of the audience's perception of gender. An example of this issue is provided in Chapter 5, section 5.2. Despite an impulsive decision in my first approach to the text, I later came to realise that Caryl Churchill again wanted to transmit a message on gender. In *Kill* (2019), the characters of Gods and People are all inclusive and relate to women and men in the very same terrible level of corruption and murder.

Kill (2019) is inspired by Caryl Churchill's translation of *Thyestes*, narrating the history of Gods and people. Theatre has always had a need to translate the classics, and these are continuously being translated and retranslated into new versions (Ezpeleta, 2009). Seneca wrote *Thyestes* in Latin about a Greek story. Heywood's was the first English translation of *Thyestes* in 1560. Centuries later Churchill translated Seneca's play into English bringing it to contemporary life. Her words and Heywood's mean the same, but their style differs as they are from different times. In 1995, commenting on her translation. She continues:

I don't think it's just because I've been translating *Thyestes* that the news seems full of revenge stories. Seneca could have brought a god on at the end of his play, but he's made a world where gods either don't exist or have left. Or he could have had the chorus back at the end by saying the kind of generally uplifting and resigned things they do in Greek plays. But he didn't. The play ends bleakly except for our memory of a chorus who'd hoped for something better (Churchill, 1995, p. 301).

When Churchill wrote about these ideas, we could almost think that *Kill* was already growing in her mind. The Furies she talks about regarding Seneca's original play had already made a way into her consciousness. One of the most controversial points in *Kill* is its form. The form makes the play very difficult to translate. When I her about it, she told me that it is probably the most difficult of the four plays to translate. The play does not have punctuation marks. Its form, with no dots, commas, breaks, or full stops, reflects the chaos in which humans live. The chaos of Greek mythology is conveyed in twenty-first century society. Humanity has not changed that much after all. As a translator, Caryl Churchill explained how she admires Latin verbs with their suffixes. They express time, number, and person correctly without the obligation of indicating gender. Whereas in English, the person and number should always be specified. A verb needs a pronoun in English. She explained how interesting it was to know that Spanish would have similarities like French regarding verbs. Churchill admires the explicitness of Latin and romance languages. I feel the same admiration for the English language. This admiration is reciprocal. Borges said about translation and languages that 'the foreign is always beautiful' (cited in Levine, 2012). There is a quote by Borges on this subject – specifically on Spanish and English – that I shared with Caryl Churchill:

Spanish words are apt to be overlong. English tends to brevity. 'Ring out the old, ring in the new' – you can't say that in Spanish. Or 'dream away your life', or 'fall down and pick yourself up'. You can't pick yourself up in Spanish. The language doesn't allow it. You fall down and there you are; you can't do anything about it. (Borges, 1988, p.46)

I gave a special focus to the task of translating the form of the play together with its content. Caryl Churchill is known for the innovation she has brought to theatre regarding form. She breaks with the traditional form of theatre and creates new forms in every play: for example, ellipsis of words, flashbacks and flashforwards, interruptions of characters, omission of dots, plays without characters, texts open to be represented by multiple and different characters, musical texts, the history and present together, and her use of surrealism, to name

a few. The form in *Kill* is a metaphor of the chaos in which society is immersed. The text itself is chaotic. It is built with very long and endless sentences. One gets easily lost and needs to re-read them over and over again. There are no commas, dots, pauses, or capital letters where one should need them. The reading of the text is an odyssey. On the other hand, it feels as though *Kill* is telling the news. Despite the complexity of the text, the audience identifies with the violence and massacres we are all living with, as if it were something normal. The husband killing his wife, the children revenging their mother, the mother killing her lover, the brothers fighting with each other, the women seeking revenge, the power of justice manipulating the humans, rape, murder, fights... The violence in which society is immersed in nowadays is portrayed in *Kill*. Not all the audience would be familiar with the Greek myth or *Thyestes* by Seneca. Mythology and Gods are seen as something remote. The atrocities committed in mythology are seen as unreal, yet, they could never be more real in the twenty-first century. She encourages an intense critical thinking in the audience. Can we see it? We are acting as Gods in the Greek mythology. "A translation converts strangeness into likeness, and yet in doing so may bring home to us the strangeness of the original" (Felsteiner, 1980, p.5). In translating *Kill* my main aim was to keep the rustle of language (Barthes, 1986). Keeping the chaotic form of the original, my translation includes grammatical and punctuation mistakes. These are consciously done.

Translation as re-writing is another aspect that is encountered through the play *Bluebeard*. We have already seen how the cultural differences can have an impact in tales, even in Western language translations, more specifically from English into Spanish. *Bluebeard* is related with two tales, Charles Perrault's *Bluebeard* (1697) and Angela Carter's *The Bloody Chamber* (1979). Re-writing tales is a common practice in literature, giving new perspectives. In this case, Churchill takes the original source tale of Bluebeard and turns it upside down providing it with a social perspective. Angela Carter rewrote Perrault's fairy tale using a completely different ideology – feminism in a postmodern society –

using the gothic novel as an instrument to fulfil her goal. She translates *Bluebeard* into a feminist story where the woman plays an active role as opposed to the main characters in the original *Bluebeard*. In Carter's stories we do not have heroes anymore, we have heroines. Caryl Churchill retranslates both stories and moves beyond gender into one of the deepest layers in society – friendship. Man or woman, lover, or ex-lover, where does friendship stay? Can friendship be unconditional? If one of your friends turns out to be a murderer, what would you do? The social values of contemporary society are questioned in the play. In my interview with Caryl Churchill I asked her about *The Bloody Chamber* (1979) and its possible influence on *Bluebeard*. My translation of this play was part of our conversation. Churchill and Carter are contemporaries; and the influence of Carter in this play seems clear. The following words that are said by Angela Carter (1973) could be a premonition of what happens in *Bluebeard*:

I believe that all myths are products of the human mind and reflect only aspects of material human practice. I'm in the demythologising business. I'm interested in myths though I'm much more interested in folklore – just because they are extraordinary lies designed to make people unfree. (p. 72)

A translation is hardly ever finished, there is always something that we could have still changed, improved. I introduce in Chapter 5 a proposal translation of *Glass. Kill. Bluebeard. Imp* (2019). In the case of theatre translated text, the next step in the near future would be the *mise en scène* or as expressed in Caryl Churchill's last play *What If If Only* (2021, p. 7): “make me happen”.

3.2. EXAMPLES OF CARYL CHURCHILL'S PLAYS PERFORMED IN SPAIN

In this section I would like to show how Caryl Churchill's plays have often been performed and translated for performance in Spain. Being an icon in contemporary theatre, her plays are constantly performed and studied at universities and drama schools; however, these translations of her plays are not available. We need to reinforce the need for publishing theatre translated texts for academic as well as cultural transfer reasons. From performances of Churchill's plays in Spain

I have selected a sample to demonstrate how they have been transmitted. The translation text of her plays for performance is in most cases not available. It is relevant to point out that the only printed translations found were in Catalan, until very recently one was published in Spanish:

- *Una Còpia i Lluny* (2007) = *A Number* (2002)
- *Bosc Boig, Cor blau, Prou borratxo per dir t'estimo? i Escapada solitaria* = *Mad Forest* (1990), *Blue Heart* (1997), *Drunk Enough to Say I Love You* (2006) and *Escaped Alone* (2016) translated by Monica Bofill and Silvia Ferrando (2018).
- *Vinegar Tom* and *Séptimo Cielo* = *Vinegar Tom* (1976) and *Cloud Nine* (1978) were published in April 2023. This is the first time that plays by Caryl Churchill are published into Spanish.

If these plays have been performed in Spanish, this proves that they have been previously translated, but there is a lack of textual records or evidence. As Serrano Bertos (2013) states, the publication of translations is crucial in order to pursue the cultural transference of the plays. In 'Traduções no Teatro, feitas para publicar, encenar ou legendary: uma topologia possível' (2019), Bohunovsky exposes how "theatre translations are often studied and divided into three basic types: literary translation (for page), translation for performance (for stage) and translation for subtitling" (p. 129). In the case of Caryl Churchill's translations in Spain we have seen how she has been translated for performances. Unfortunately, during this research, I could not find published translations of Caryl Churchill in Spanish. She is one of the most translated and represented contemporary playwrights, yet still her texts cannot be found in the Spanish language. There is an obvious lack of publishing of theatre translated texts. Just at the end of this research study, I found the above-mentioned translation in Spanish.

Talking to Caryl Churchill's agency in London, they informed me how the rights for her plays to be performed and translated are controlled by them. They distribute them to different companies. They put me in contact with an

agency in Spain who has overseen the rights for performance of some of her plays, and they confirmed that they can neither find nor provide the translated texts, as they have not been published. This confirms how the translator of theatre remains somehow in the dark and her/his work will only be embodied in the performance for a brief period – a lapse in time. In my investigation, I continued trying to talk to translators of Caryl Churchill's plays and for this purpose I contacted Ana Riera. She was the translator of *Top Girls* (1982) for its performance at Valle-Inclán theatre in Madrid, 2018. In 2022 I held an interview with her in which she confirmed how publishing translations of theatre plays is – from a business point of view – not worth it at all. Her translation of the play was neither accessible nor published. As a professional translator, Riera (2020) recognises that though translating theatre is one of the most enjoyable activities to her, it grants her no recognition as a translator, as she remains invisible, and her work remains unpublished. Hence, once a play is translated for its performance, the translation of a play will fade away (Riera, 2020). Without its publication the theatre translation will be forgotten. The translator's work is in a list in some cases, buried in the theatre's archives. When a play is performed again, a new translation is done. Operating in a vicious circle, translators are needed for theatre, yet their work, not being published, remains ephemeral. This is not the case in other countries, such as Italy, where theatre translations are of huge relevance and are published, as we will see in Chapter 4.3.3. Even in South Korea, we find published translated texts of the plays which have been performed there.

Nowadays, there seems to be a tendency for directors to become translators and stage directors at the same time. In this sense, the translation is completely under the director's control and all changes or suggestions which would arise from a collaborative process between directors, translators and stage managers are limited. Somehow all these three jobs become one when translating theatre. We can find a recent example of such a case at Sala Becket, Barcelona, with *Heart's Desire -El desig del cor-*. The play ran from 10 to 27 November 2022.

In this case, Sala Becket announces the play crediting Lucia Del Greco as “Traducción, dramaturgia y dirección”²⁷ [director, translator, and the stage manager] of Caryl Churchill’s *Heart’s Desire*, which is the first act of *Blue Heart*. Another interesting point of view is that of the dramaturgs who aim to control the whole performability of the play, including the texts. Such is the case of the contemporary playwright Nuria Vizcarro, who was the 2019 Max’s award finalist for Best New Show with her play *Instruccions per a no tenir por si ve la Pastora* (2019) [Instructions not to be afraid if the Shepherdess comes]. I asked her in a seminar, how she would imagine her play performed and translated in the UK. She acknowledged how the sound of the words did not feel the same when her play was translated into Spanish from the original Valencian language. So, in a British context, she would choose screen translation. From her point of view the sound of the Valencian language is something she would not like to miss.

In a seminar about creative theatre writing, some participants affirmed how in the translation of a play, where culture plays a significant role, something has to be sacrificed. On the contrary, rather than being a sacrifice, I consider translation as a creative art. As Borges explained, translations are a valuable document of the fluctuation that the text suffers (cited in Levine, 2013). The internationality of a play cannot be achieved unless translations are accepted. Without translations Caryl Churchill’s work could not have arrived with the public. However, the focus on the translated text tends to be missed in favour of its performance, as I will continue to explain. The following examples are of Caryl Churchill’s plays performed in Spain: *Top Girls*, *Far Away*, *Escaped Alone* and *Heart’s Desire*.

3.2.1. *Top Girls* (1982), Spain

Top Girls has been performed in Spain several times. For each performance a new translation has been completed, and none of these translations have been

²⁷ <https://www.salabeckett.cat/es/espectacle/el-desig-del-cor>

published; thus, the study of the target text has not been possible. The studies of Beller and Leerssen (2007) is useful in this respect: “Imagology is a discipline that analyzes recognized mental images of social identities and the way these images are created, consolidated, and widely disseminated in literature and in other cultural representations” (Giugliano & Alsina Keith, 2019. p. 750). I considered it relevant to show the different visual images of these translated plays, which are the best available evidence for the text that has been translated. It is through an overview of the different programmes of each representation that we can visualise the different perspectives in which the translations have been done.

The posters are mostly related, in visual terms, to the point in time in which the play is performed, rather than the point in time in which the play was written. Translations are never definitive, and the translated texts vary throughout time. In this regard, we can consider that a translated text is a mere draft of the original text. But in no means is the target text less valid than the source text (Costa, 1996).

As we can see from the images below, the playbills differ from each other. Various factors may cause this to have happened. An image summing up a play is a translation of a text into an image. The time the play is represented will influence how the image is translated, as well. A picture is worth a thousand words.



Fig.27 *Top Girls*, Teatro La Sagrada, Madrid 2001.

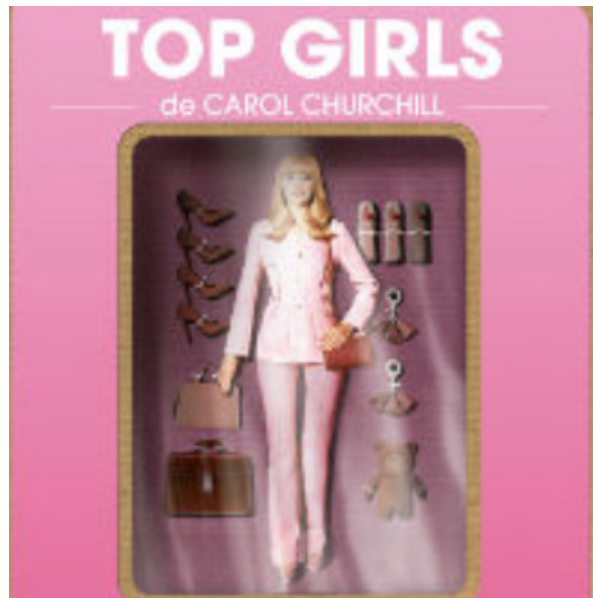


Fig.28 *Top Girls*, Teatro Cofidis Alcázar, Madrid 2015.



Fig.29 *Top Girls*, Teatro Akademia, Barcelona 2015.



Fig.30 *Top Girls*, Teatro Valle-Inclán, Madrid, 2019.

In a conversation with Ana Riera, translator of *Top Girls* (2019), she revealed how a text can be translated in different ways. It can be faithful to the original, so far as the director wants it to be so, as was the case in her translation. But sometimes a text could be adapted to the culture, to the audience, to the director and other concerns. The options for translation are varied, and they depend sometimes on the rights of the author. Rialto explained how, in some cases, authors do not allow changes. She continued by explaining how every now and then translation is changed by interpretation. The same play performed in Madrid and Barcelona turned out to be very different in scene. It is the magic of performance.²⁸ Translating theatre involves multiple translations which at the end will be, again, somehow “translated” by the director of the play. In Riera’s words, translating theatre is magical. This means that translating a text, with all that this entails, means the text becomes alive. The text is performed, and your lines come alive. According to Riera, translating theatre is one of the most pleasurable modes of translation.

- **Performance in Sala Lagrada, Madrid 2001**

This performance took place on the 8 to 19 August, 2001, Sala Lagrada, Madrid. The translation was done by Alberto Brezal. The actress Magüi Mira had her debut as a theatre director with the play *Top Girls*, which was a challenging beginning (Mira, 2021).



Fig. 31 *Top Girls* in Sala Lagrada, Madrid, 2001.

²⁸ Conversation with Ana Riera, 02.06.2022

Magüi Mira defines Caryl Churchill as “una mujer libre rompedora, que va a la esencia y no es domática... Churchill alerta en su obra que la mujer se ve obligada a elegir entre su trabajo y su vida personal, lo que implica no realizarse completamente como ser humano... Una mujer que en estos momentos no sea perfecta, está perdida” (Bermejo, 2001) In Magüi Mira’s words, Caryl Churchill is a free, ground-breaking woman, who goes to the essence of things and is not dogmatic. She warns in her work that women are forced to choose between their work and their personal lives, which implies that they do not fully realise themselves as human beings. A woman who is not perfect right now is lost, says Magüi. Nineteen years have passed since the play was represented in London, but the play applies perfectly to the Spanish woman. She continues explaining how the text speaks of characters “de hoy en un mundo de hoy” [of today in a world of today]. For all the actresses who participate in *Top Girls*, the play is a theatre classic about women, “not about feminism”, in which, however, both men and women are reflected. “They don’t come out badly at any time, and they laugh as much or more than the women”, says María Álvarez, one of the three guest actresses in the cast (Bermejo, 2001).

- **Performance in Teatro Cofidis, Madrid 2015**

From the first to the second performance in Madrid of *Top Girls* there is a 14-year gap. *Top Girls* was performed from 16 to 18 June in 2015 at Teatro Cofidis Alcázar, Madrid.



Fig. 32 *Top Girls* in Teatro Cofidis Alcázar, Madrid, 2015.

The title remains untranslated. The anglicism of *Top* is common in the Spanish language and *Girls* also, but it was the choice of the translator. The translator's name is not mentioned. The play is introduced as a play about the choice between professional and maternal life to which women are subjected. It was organised by Nebrija University (Mata, 2015). The brochure about the play continues by introducing Caryl Churchill. It talks about how in 1982 she surprised the London public and critics by taking to the stage of the Royal Court a text that raised the difficult choice to which women are subjected: having to decide between being successful professionally or being good mothers. Thirty-three years later, this dualism – and the difficulty to reconcile the two choices – is still an issue pending resolution. In the second scene of the play, Marlene and Joyce discuss this dualism. It is precisely from that place, which facilitates social anonymity and in which the postmodern individual resides, from which Churchill wants to displace us. In their promotional material for the play, the theatre made the following statement:

Top Girls (1982) contains, under a rhapsody of contemporary and fragmented formal elements, the end of a political and social art that seeks change without giving up the artistic. A work in which the entire Nebrija Escena team has put their soul and dedication and with which we invite you to enjoy the journey of these women, a faithful reflection of many others, whom you will surely identify.²⁹

- **Performance in Teatro Akademia, Barcelona 2015**

Five months later *Top Girls* is performed at Teatro Akademia in Barcelona, from 18 November to 6 December 2015. Directed by Marc Corner, *Top Girls* is introduced as an intelligent work that moves away from clichés and makes you wonder what the true role of women is in contemporary society. This time the translator is mentioned in the press: Teatre Akadèmia presents *Top Girls*,

²⁹ Universidad Nebrija, Dossier Top Girls, p.2; retrieved from <https://www.gruposmedia.com/wpdf/top-girls-smedia-dossier.pdf>

a play by Caryl Churchill directed and translated by Marc Chornet, which questions what the role of women should be in contemporary society. A work of women, talking about their problems, their dreams, their successes at work and, in general, women talking about their daily struggles against patriarchy. The play is summarised as presenting a somewhat surreal situation: In 1980s England, the protagonist, Marlene, celebrates her promotion to CEO with dinner at a restaurant. The guests are the following: Isabella Bird, a Victorian explorer who wanders around half the world during the nineteenth century; Lady Nijo, a thirteenth-century courtesan and later a Buddhist nun; Pope Joana, the only woman in history who became the Holy Father of the Church by posing as a man in the ninth century; and Patient Griselda, the obedient woman from a Petrarch fable (Chornet, 2015). Despite their differences, they all have something in common: at some point they had to somehow put aside the classic role that was assumed for them as women.



Fig. 33 *Top Girls*, Teatro Akademia, Barcelona, 2015.

Interestingly, two of the play posters announced the same play in 2001 and 2015 with nakedness. The poster of the play translates the image of women's liberation.

- **Performance in Teatro Valle-Inclán, Madrid 2019**

From 15 March to 21 April 2019, *Top Girls* is performed at Teatro Valle Inclán. It is directed by Juanfra Rodríguez. The translator is Ana Riera, and it is a professional translation. In our conversation about *Top Girls* translation, as mentioned above, she explained how publishers are not interested in theatre translations because they are not worthwhile from a financial perspective.



Fig. 34 *Top Girls* in Teatro Valle-Inclán, Madrid, 2019.



Fig. 35 Playbill back cover page *Top Girls* in Teatro Valle-Inclán, Madrid, 2019.

The protagonist is a woman who in the eighties reaches a managerial position thanks to a few resignations (motherhood, among others) and encouraged by the liberal Thatcherite ideology. What makes this work special are its wonderful characters: 16 women from different eras, from the one who became Pope by pretending to be a man to a Victorian adventuress; their extravagant stories intersect with the one that happens in the 1980s. The main protagonist's brazen dialogues, her battles and her contradictions pulverise any feminist or anti-feminist dogma. From here you leave loving those ladies and with more doubts than when you entered.

In this representation the actresses shine above all. They all approach their characters to the point of the madness that is necessary to make them fascinating. The director also intelligently moves through the different genres that surprisingly follow one another in the text: as soon as we are presented with a surreal dinner, we find ourselves in a Tennessee Williams-style family fight. The scenery, on the other hand, keeps is perplexed. In the end, a projection of portraits of powerful women of all colours, good and bad, from the left and from the right, gets to the heart of the matter. It is the feminism that Churchill proclaims: that one is judged not by the type of woman she is, but by her behaviour as a person (Vidales, 2019). It is a disconcerting piece, one that perplexes us, and full of contradictions. Churchill, with her feminist and socialist outlook, not without irony and humour, questions the attitude of some women who have achieved absolute or relative power, and who imitate patriarchal behaviour in the execution of that power. Various theoretical essays on *Top Girls* agree that the work produces extensive pleasure. So let us enjoy the perplexity, and the contradictions.

Four translations have been completed of the same play. The posters and playbills of them are all different, but they have one thing in common – none of the translations has been published. It is interesting to note that two of the promotional pictures have naked women in common. The arguments introducing these plays differ from each other. The same play is explained in different ways.

The interpretation of a text is always open to new interpretations, as the present time in which it is performed is of relevance and importance. The introduction of the play at the Royal Court Theatre by Caryl Churchill was different from the Spanish presentation. It is described “as a play about the impact of Capitalism on woman”:

Top Girls was her seventh play at the Royal Court. It has become a seminal piece due to its 80s politics and its structural disregard for the boundaries of time and conventional form. It transferred to Joseph Papp’s Public Theatre, New York, in December 1982 and returned to the Royal Court in February 1983.

This is how the Royal Court has decided to describe the play ³⁰



Fig. 36 *Top Girls*, 1982 Royal Court Theatre, London.

3.2.2. *Far Away*

- **Performance of *Lluny* in Sitges Teatre, Sitges and Sala Beckett, Barcelona 2003**

In 2003, Jordi Prat i Coll directs and translates *Lluny* (*Far Away*, 2000) in Catalan at the Sitges Teatre Internacional. *Lluny* is also performed at Sala

³⁰ (<https://royalcourttheatre.com/whats-on/top-girls>)

Beckett, Barcelona, from 5 June 2003 until 26 June 2003. Caryl Churchill is introduced by the translator and director as one of the most relevant writers in contemporary British drama.



Fig. 37 *Una còpia i Lluny* (2017) book cover.

This Catalan translation is published in 2017 together with *Una còpia* (*A Number*, 2007).

- **Theatrical Reading of *Lejos*, La Casa Encendida, Madrid 2013**

On 28 January 2013, La Casa Encendida, Madrid, performs a theatrical reading of *Lejos* (*Far Away*). *Far Away* is introduced as a realistic and prophetic chronicle of what has happened in our continental society in the last thirty years: the massacre in the 1990s in the Balkan countries, the conversion of the social fabric into an amorphous mass of consumers and users, and an anticipation of what awaits us if we do not react to the voracity of unlimited growth; a fight that will end with the annihilation of our species. In the case of *Lejos*, I could not find who the translator was or whether the play was ever published. The translated text existed, as a theatrical reading cannot be done without it, but it could not be located.

The Casarotto agency sent me information on one of the playwright's agents in Spain. After having been in touch with her, she informed me about Caryl Churchill's plays in Spain. First, she clarified how having the license to translate does not imply the right for publishing of the play. In fact, she told me that Churchill's plays have not been published in Spanish so far. We can remember how the translator Riera explained it was not common to publish theatre plays in Spain. Unfortunately, there are not many theatre readers. This is one of the reasons why we can find many of Caryl Churchill's plays performed in Spain, but not their translations.

3.2.3. *Escaped Alone*

- **Performance *I només jo vaig escapar-ne* in Teatre Lliure, Barcelona 2021**

This play was performed at Teatre Lliure de Barcelona in Catalan, on 29 May 2021. The announcement read: The theatrical power of British playwright Caryl Churchill arrives at Lliure de Montjuïc with the premiere, in an admirable production directed by Magda Puyo, of *Escape Alone, I només jo vaig escapar-ne* in the inspired Catalan translation of Sadurní Vergés. The piece, with apocalyptic overtones, premiered in 2016 at the Royal Court in London, is a box of surprises, some strange and disconcerting, others loaded with a corrosive humour capable of knocking the viewer out for its crudeness and devastating pessimism" (Senz, 2021). This time the translator's name is highlighted.

Solo yo escapé

The same translator and same director performed the play in Spanish. On 23 June 2022, *Solo Yo Escapé* was performed at Teatro de la Abadía in Madrid. The translator Sadurní Vergés translates the source play into Catalan and later the same play is translated into Spanish. The question is, does the Spanish text come from the Catalan translation as the source text or does it come from the

original source text in English? This is a very compelling question when talking about bilingual cultures. Again, the text is not available, neither in Catalan nor in Spanish.

3.2.4. *Heart's Desire*

- **Performance at Sala Beckett, Barcelona 2022**

We find a recent example of such a case at Sala Beckett with *Heart's Desire -El desig del cor-*. The play ran from 10 to 27 November 2022. In this case, Lucia Del Greco is the director, translator, and the stage manager of Caryl Churchill's *Heart's Desire*, which is the first act of *Blue Heart*. The original play *Blue Heart* has two acts, one of these is *Heart's Desire* and the other is *Blue Kettle*. One of Caryl Churchill's innovations in form in this play is that the two acts are treated and named as independent plays, although they belong together. In the Spanish performance, only one act is played as an independent play.

Despite not having access to the translated theatre texts, we do have access to the posters and playbills. Precisely because there are no translated texts available, to compile the above analysis becomes a relevant task in understanding the theatre text and reflects particularly on the (in)visibility of the theatre translator. For the 2001 *Top Girl* performance there is no trace of the translator. There is an interview with the director Magüi Mira about the play, Caryl Churchill, the performance etc., but the work of the translator has never been mentioned: s/he remains invisible.³¹ Moving forward, in 2015 we find a new representation of *Top Girls* where the direction and adaptation is carried out by Athenea Mata,³² but the information about the performance does not specify anything about the translation. In our chronological progression, it is only in 2019 when the translator becomes visible through the credits. Ana Riera's *Top Girls* translation for Teatro Valle, Madrid, becomes visible and mentioned on the back cover of the programme where the artistic team is credited. Unlike the previous

³¹ <http://www.maguimira.es/Entrevista-01-08-27>

³² <https://www.gruposmedia.com/wpdf/top-girls-smedia-dossier.pdf>

representations of this play in Spain, the translator is also mentioned in the dossier of this play.³³

The lack of written translations gives greater relevancy to the playbills and posters as the means to keep track of a translation. As Dossena has asserted, “Theatres relied on powerful multimodal messages on their playbills and posters, in which texts and images coexisted and interacted to convey persuasive promotional content” (2017, p. 110)

Ana Contreras Elvira, director of the Serie Contemporáneos RESAD (a collection of contemporary plays translated and published in Spanish), together with Pablo Iglesias Simón, director of RESAD (Royal High College of Performing Arts in Madrid), were involved in the presentation of the first published Spanish translation of Churchill’s *Vinegar Tom* (1976) and *Cloud Nine* (1979) (*Vinegar Tom y Séptimo Cielo*, Pacheco & Marín, 2023). The permanent records generated by RESAD have insisted upon and reinforced the importance of publishing translated theatre; I was especially pleased to find a Spanish translation of Caryl Churchill, one of the most relevant and most studied playwrights in our times.³⁴ In these published translation, Alicia E. Blas Brunel, professor of RESAD, writes an introduction titled *Presentando a Vinegar Tom en el Séptimo Cielo o la importancia de llamarse Caryl*.³⁵ In this introduction Brunel regrets how the plays of Caryl Churchill, always in constant transformation, have had such a poor presence in performance as well as in the Spanish schools. Continuing this line of argument, Brunel states that the lack of Caryl Churchill translations contributes to the invisibility of her work and that she does not occupy the place that she deserves in the international canon. Thus, with my translation proposal, it is my intention to contribute not only to the necessary visibility of Caryl Churchill’s plays but also to the relevant visibility of the translator.

³³ https://cdn.mcu.es/wp-content/uploads/TOP-GIRLS_dossier-2.pdf

³⁴ Presentación de *Vinegar Tom y Séptimo cielo*, de Caryl Churchill
<https://youtu.be/4UIReEnksjQ?si=SQLI4xNe1sfEMtv>

³⁵ Our translation: Introducing *Vinegar Tom* in *Cloud Nine* or the importance of being Caryl

SECTION II:

**A TRANSLATION PROPOSAL
OF CARYL CHURCHILL'S *GLASS*.
KILL. BLUEBEARD. IMP (2019)**

CHAPTER 4

GLASS. KILL. BLUEBEARD'S FRIENDS. IMP.

4.1. PREMIERE

On Wednesday 18 September 2019, *Glass. Kill. Bluebeard. Imp* were performed at the Royal Court Theatre, London. The quadruple bill was directed by James Macdonald, who has been working with Caryl Churchill in recent times and has a long history of directing her plays. It was a busy London evening outside the Royal Court Theatre. Entering the Theatre, I could feel there was a nice and inclusive atmosphere. Taking my printed tickets, I moved towards the Samuel French Bookshop, eager to buy the expected print edition of *Glass. Kill. Bluebeard. Imp* (2019). At the bar, accompanied by a nice cup of tea, I opened the book and began my long-awaited reading... She has done it again, I thought, another masterpiece, magnificent, the unique Caryl Churchill has done it once more. The place was full of theatre enthusiasts, visitors, students, artists. The supporters of the Royal Court Theatre gathered on the upper floor celebrating, and who, without further ado, welcomed us with a drink (and why not?). It is relevant to say that the Royal Court Theatre makes you feel at home. Indeed, Caryl Churchill has often referred to the Royal Court Theatre as her home. A home beautifully described by Jasmine Lee-Jones, the winner of most promising playwright awards for her 2019 play *seven methods of killing kylie jenner*:

The Royal Court has nurtured, provoked, and challenged me from the moment writing for theatre seemed a faint possibility for me. Its uncompromising commitment to risk-taking, bravado and joy has indelibly marked me as an artist and human. I'm honoured to call it a second home (Lee-Jones, cited by Royal Court Theatre, 2021, p. 9³⁶).

³⁶ Royal Court Theatre Supporters brochure, available at <https://royalcourttheatre.com/support-us/become-a-supporter>

It is worth remembering how Caryl Churchill was the first woman to have a residency at the Royal Court Theatre and it is there where most of her plays have been premiered. The Royal Court is a theatre which keeps following the same principles, as it “aims to empower, support and nurture writers to create and provoke, reflecting the world we live in. Its plays question in ways that have not been imagined nor asked before, taking risks and nurturing generations of theatre-makers worldwide. The Royal Court claims its mission to continue to create theatre that is open to everyone”.³⁷ Churchill creates a unique atmosphere, and her new plays were enthusiastically anticipated. We were at her home, the Royal Court Theatre. The magic feeling of this premiere night was untranslatable. We were all on cloud nine. This is the context in which we were immersed to watch the premiere.

4.2. IMMEDIATE IMPACT

“Given Caryl Churchill’s prominence among contemporary playwrights, the production of a new Churchill play is an eagerly anticipated event” (Aston, 2010a, p. 13). And so, as predicted by Aston, the announcement of Caryl Churchill’s new plays had aroused the expectations of the press. On 1 May 2019, when researching Caryl Churchill to decide on which play to concentrate my translation project, I found out about these new plays in the news. *The Guardian* (Brown, 2019) announced a “‘Surprising’ new Caryl Churchill triple bill to open at Royal Court”. The article explained that, because she wants to surprise audiences and not to tell them what to expect, theatregoers would have to wait until September to know what the plays are about. The three announced plays are *Glass. Kill. Bluebeard*. (Brown, 2019). Without further ado, I decided that my PhD would focus on the translations of these plays, even without previously having read them, as I was sure they would be superb. Caryl Churchill’s triple bill of plays was also announced on Instagram and Twitter. The Royal Court Theatre later confirmed that there would be four plays and not three. Many newspapers

³⁷ <https://royalcourttheatre.com/playwriting>

announced her plays, while praising Caryl Churchill's playwriting. After the press night performance, her plays were soon applauded in the newspapers (see Chapter 2.4. where the plays reviews are mentioned). Some of the comments on the plays are included here:

There is no denying that Caryl Churchill is the greatest living British playwright. (Dilek, 2019)

Glass. Kill. Bluebeard. Imp review: Caryl Churchill quartet is haunting and audacious. Churchill's approach has her distinctively inspired stamp in its almost laconic outrageousness. Caryl Churchill pushes boundaries. Your wits need to hurry to keep up with the audacious, haunting and often horribly funny games the veteran dramatist is playing... (Taylor, 2019)

Messages in bottles. New plays by Caryl Churchill. As sharp and tight as their collective title, Caryl Churchill's new plays are a tour de force of her late style: pared down, allusive, darkly funny. The writing offers gaps—sentences unfinished, situations unexplained—for the audience to think in. [...] The space gives metaphors and fables room to resonate. Together, the first three plays map stories of gendered violence; *Imp* is less programmatic, more unsettling. Angela Carter would have loved these plays, as well as the melancholy female vaudeville acts in between. (Margaronis, 2019)

Caryl Churchill is by far the greatest playwright working in the English language today. Sometimes that makes reviewing her a bit of a pain. Her latest, *Glass. Kill. Bluebeard. Imp* is a virtuoso quartet of plays that will probably take years to digest fully, in which her almost supernatural powers of language remain entirely undimmed. (Lukowski, 2019)

Sierz³⁸ (2020) writes about Caryl Churchill as follows:

In her most recent work, a quartet of short plays called *Glass. Kill. Bluebeard. Imp* (Royal Court, 2019), she once again blends psychology with her sensitivity to outlandish psychological states. The first playlet, *Glass*, is about a little girl who is “made of glass,” so she's symbolically transparent and fragile, especially when she is bullied in a story that also features the painful issue of abuse. As she exists among household items such as a talking clock, a happy red plastic dog, and a vase, the

³⁸ Aleks Sierz is a Fellow of the Royal Society of Arts and author of *In-Yer-Face Theatre: British Drama Today* (2001), *The Theatre of Martin Crimp* (2006), *Rewriting the Nation: British Theatre Today* (2011) and, with Lia Ghilardi, *The Time-Traveller's Guide to British Theatre: The First Four Hundred Years* (2015). His latest book is *Good Nights Out: A History of Popular British Theatre 1940–2015* (2019).

atmosphere of a toy story contrasts with the disturbing sense that everyday violence often goes unseen. In *Kill*, Churchill reminds us that the roots of domestic violence go back to ancient myths, as her Greek gods retell the stories of the Trojan War and the House of Atreus in a breathless monologue that underlines the fictionality of all myths by opening saying that gods don't exist and, anyway, are random in their reactions. The deeper point is that if the barbarity of ancient Greek revenge killings and brutal deities are at the heart of Western civilization then it's hardly surprising that today's murderous psychos can "be so charming." This is the theme of *Bluebeard's Friends*, in which the legendary serial killer of some nine wives is treated as a suburban Ripper who never aroused his neighbors' suspicions and whose collection of bloodstained dresses, all that remain of his victims, can be monetized for profit. As can his tourist-ready castle. Finally, the most developed piece is the hour-long *Imp*, in which Jimmy and Dot, a pair of aging cousins, make friends with the younger Niamh and Rob, whose growing affection for each other takes place against a series of references to Oedipus, Hamlet, King Lear, and Romeo and Juliet. As the chair-bound Dot contemplates releasing her Genie-like imp from its old wine bottle, other stories of savagery circle this domestic scene. In general, this is a show of memorable little moments, like twinges of unease rather than great bellowing hurts. Each little play eschews naturalism, and each includes overt use of fiction as a lens to illuminate extreme social conditions, from abuse to murder, from domestic violence to depression. At the same time, there's a real glee in the writing. It's as if Angela Carter has decided to have a bubbling champagne party with a little pack of rebel girls and naughty boys. Lovely. (p. 38)

The press releases on *Glass. Kill. Bluebeard. Imp* (2019) were accompanied by images of the plays, which were each introduced using sentences from these plays. The Royal Court website offers a visual overview of the play which I considered relevant to show here.

A girl made of glass; she just looks as everybody else.



Fig. 38 Girl in performance of *Glass*, September 2019 at the Royal Court Theatre, London.
Photograph: Johan Persson (Royal Court Theatre, 2019).

A red plastic Dog, a Clock, a Girl made of glass, a Vase.



Fig. 39 Girl, Dog, Clock and Vase in performance of *Glass*, September 2019 at the Royal Court Theatre, London.
Photograph: Johan Persson (Royal Court Theatre, 2019).

“We don’t like it now” (Churchill, 2019, p. 18). God is on top talking to People.



Fig. 40 God in performance of *Kill*, September 2019
at the Royal Court Theatre, London 2019.
Photograph: Johan Persson (Royal Court Theatre, 2019).

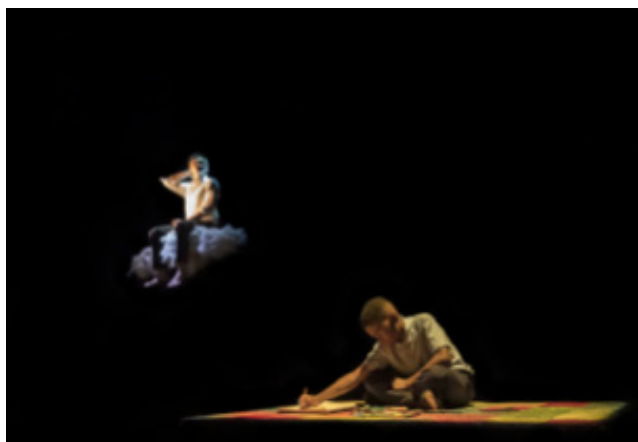


Fig. 41 God talking to People in performance of *Kill*,
September 2019 at the Royal Court Theatre, London.
Photograph: Johan Persson (Royal Court Theatre, 2019).

Bluebeard's Friends talking about their friend.



Fig. 42 Friends talking in performance of *Bluebeard*.
September 2019 at the Royal Court Theatre, London.
Photograph: Johan Persson (Royal Court Theatre, 2019).

Bluebeard (2019) is a play about a group of friends who have found out that one of them is a serial killer of women. It is a harsh burlesque satire about violence against women and the ways in which it is normalised. In terms of form, it is an innovative script in which no characters are specified. Anyone could be anyone. Sentences follow each other.



Fig. 43 Friends talking about merchandising of dresses in performance of *Bluebeard*, September 2019 at the Royal Court Theatre, London.
Photograph: Johan Persson (Royal Court Theatre, 2019).

Dot sitting in her throne, powerful, with Imp by her. Jimmy and Niamh are next to her on the sofa.



Fig. 44 Jimmy, Niamh and Dot in the performance of *Imp*, September 2019 at the Royal Court Theatre, London.
Photograph: Johan Persson (Royal Court Theatre, 2019).



Fig. 45 Jimmy holds the bottle in the performance of *Imp*, September 2019 at the Royal Court Theatre, London.
Photograph: Johan Persson (Royal Court Theatre, 2019).

Stephen Cummiskey's photos of the rehearsal of the plays are published in the Gallery section of the Royal Court Theatre's website. In the photos, we can see Caryl Churchill seated next to the director James Macdonald, the producer and the actors.³⁹



Fig. 46 Director James Macdonald in the middle, with Caryl Churchill to his left in red, at a rehearsal of *Glass. Kill. Bluebeard. Imp* at the Royal Court Theatre 2019, London.
Photograph: Stephen Cummiskey (Royal Court Theatre, 2019).



Fig. 47 Actors at a rehearsal of *Glass. Kill. Bluebeard. Imp* at the Royal Court Theatre 2019, London.
Photograph: Stephen Cummiskey (Royal Court Theatre, 2019).

³⁹ <https://royalcourttheatre.com/whats-on/glasskillbluebeard>



Fig. 48 James Macdonald and Caryl Churchill at a rehearsal of *Glass. Kill. Bluebeard. Imp* at the Royal Court Theatre 2019, London.

Photograph: Stephen Cummiskey (Royal Court Theatre, 2019).



Fig. 49 James Macdonald and Caryl Churchill at rehearsal of *Glass. Kill. Bluebeard. Imp* at the Royal Court Theatre 2019, London.

Photograph: Stephen Cummiskey (Royal Court Theatre, 2019).

In this research project, I found a group of theatre-makers, By Jove Theatre Company, which is very closely connected to the work of Caryl Churchill and share her interests in exploring myth and social justice. Their aim is to make

society more equal for all.⁴⁰ This company wrote the following article, which I will quote at length as it sums up my own views and attitudes towards Caryl Churchill's work. These views have influenced and guided my translation proposal (which I will introduce at the end of this chapter in section 4.4.)

Too many articles about Caryl Churchill start with a tone of surprise that she is still a pioneering writer in her later years. Innovation is not necessarily the territory of the young, and Churchill has become a radical inspiration for all of us when we try to dismantle the way society views women.

A master of form, Churchill challenges our perception of what plays should look and sound like. Her most recent plays, premiered at The Royal Court, demonstrated her sharp political wit and eye for concept: *Bluebeard*, a fractured piece about a group of friends who discover one of them is a serial killer, is a biting satire of violence against women and ways it is normalised. The script is written with no characters specified, forcing a director to pick out the connecting voices and mould characters from the clues; a simple but effective way of killing the author while remaining a writer. *Glass*, the tale of a girl literally made of glass, breaks your heart within a cool ten minutes. *Imp*, the longest of the four presented plays, demonstrates the beauty of never firing Chekhov's gun; Dot's 'imp in a bottle' is threatened across the whole play, but never finds release. We are left with the banality of real life and the fantasies that drag us through it.

Churchill inspired By Jove to champion women's voices. Her social engagement is never forced, but springs naturally from mountains of character. *Escaped Alone* focuses on four elderly women trapped by their circumstances, juxtaposed with satirical dystopias delivered in surreal monologues. In Sally's backyard, Churchill explores the feminine narrative in 'women's spaces', especially in relation to domesticity, in a context where the influence of men or fear cannot easily be removed:

'if you've killed someone in a kitchen you're not going to love that kitchen' (Escaped Alone)

Even Churchill's more naturalistic plays, such as *Imp*, are peppered with cheeky winks to the audience (Jimmy keeps describing neighbourhood dramas that are obviously Shakespeare plots or ancient classics) that shake them out of their rigid theatrical expectations. It is never enough for Churchill to mirror the horrors of society back onto our numbed eyes; she smashes the mirror like a girl made of glass and makes us look back at each other.

⁴⁰ <https://www.byjovetheatre.org/>

I can't help it: this has turned into a love letter. When creating our work we look to pioneers like Churchill to inspire our sense of possibility. If *Love & Information* can exist as a jumble of simple human moments, yet still appear whole, then our dependency on Aristotelian narrative (and thus patriarchal narrative) isn't justified. If magical realism or science fiction can't work on the stage, then why do we keep bringing back *A Number* or *Far Away* for revivals? Churchill continues to show us that socially charged and experimental writing belong on our main stages.⁴¹

4.3. PUBLISHING RIGHTS

The day of the premiere Nick Hern Books released the published version of the plays. They were first available for purchase at the Samuel French Bookshop at the Royal Court Theatre. Then the book and the eBook were immediately put on sale by Nick Hern Books and its distributors worldwide.

Caryl Churchill is one of the most prominent playwrights in the contemporary scene. Despite Covid-19 restrictions, her recent plays *Glass. Kill. Bluebeard. Imp* were soon performed in several countries. The review below describes how the plays have been translated and interpreted in various countries and provides the synopses that were given for each of the productions. It is relevant to note how the cultural interpretation is intrinsic to the translation, confirming how translation and cultural feedback plays a very relevant role in our thinking. This is true not only in translators' minds, but also in the minds of the audience. The same words would work in a different way across a variety of different cultures, as they would even for individual human beings.

Thus, once more, the magical feeling of never-ending translation is confirmed. Art is continuously translated in every single mind – it is a process that never ends.

⁴¹ <https://www.byjovetheatre.org/myth-reality-and-caryl-churchill>

4.3.1. Germany

Rowohlt Theater Verlag represents these plays in Germany and in German-speaking territories. *Glas. Morden. Blaubart. Kobold.* has been translated in German by John Birke. Many of Churchill's plays have been translated in German by different translators. The text is available for performance, but it has not been published yet. The controversy around the European Drama Prize in 2022, which was awarded to Caryl Churchill and then rescinded, changed the attitude towards these new plays. Rowohlt Verlag initially praised these new plays and introduced them as the recent plays of the award-winning playwright. This was how the plays were described until the 2 November 2022. Eighteen days before the prize was to be awarded, on 20 November 2022, the jury changed their mind and cancelled the prize. Churchill was accused of antisemitism.⁴² After this point, Rowohlt's comments on the prize disappeared leaving no track behind. Censorship indeed exists in the year 2022. And business goes on as if nothing has happened: the Verlag has erased its previous eulogium on the award.

SYNOPSIS

Translated as *Glas. Morden. Blaubart. Kobold.*, the synopsis of the play is given as follows:

Murder and abuse, sensationalism and suppression, great wars and private offenses – in four short pieces, Caryl Churchill tells of different experiences of violence from changing perspectives: Be it a tour de force through the ancient world of gods (*Morden: Kill*), the portrait of a girl made of glass in a society full of pitfalls (*Glas: Glass*), the conversation between friends who are surprised that a mutual acquaintance has turned out to be a brutal serial killer (*Bluebeard: Blaubart*), or the silent drama of an old couple whose good intentions can have fatal consequences (*Imp: Kobold*).⁴³

⁴² See *Seven Jewish Children* in Chapter 2.4.

⁴³ <https://www.rowohlt-theaterverlag.de/theaterstueck/glas-morden-blaubart-kobold-1024>

4.3.2. *Czech Republic*

The company Aura-Pont in the Czech Republic held the license for the plays until the end of 2023. They represent the playwright's plays in the Czech and Slovak Republic. However, the Czech translation of *Glass. Kill. Bluebeard. Imp* (2019) is not available yet. The Aura-Pont agency has translated some plays into Czech and others are offered in English (Aura-Pont, 2023).

SYNOPSIS

The plays were introduced by the agency as four plays written by Caryl Churchill for the Royal Court Theatre, which premiered in the fall of 2019. The author is fascinated by myths and mythology (she develops and paraphrases many stories), which she sees as something essential to human life. This is best illustrated by the play *Bluebeard*, in which Bluebeard's friends are taken aback by the fact that their friend was apparently a murderer. The obviousness and ubiquity of myths is well illustrated by the play *Imp*. Overall, the plays reveal a human fondness for the brutal bloody stories on which Western civilization is built and which we all have deep in our identity.

The plays have different casts and lengths. While the first two have no more than ten pages, the last two have more than forty pages. The plays met with a very positive critical response: Michael Billington, for example, praised the plays in *The Guardian*.⁴⁴

4.3.3. *Italy*

The impact of these four plays in Italy has been one of the most rapid compared to other countries. There has also been a YouTube presentation entitled 'Presentazione di Teatro VII di Caryl Churchill. Con le curatrici Paola Bono e Marina Vitale. Intervengono Ilenia Caleo e Sara De Simone' (Tuba Bazar, 2022). Paola Bono has translated *Glass. Kill. Bluebeard. Imp* in Italian in 2021 as *Vetro, Uccidi, Gli amici di Barbablù, Piccolo diavolo* and published

⁴⁴ <https://www.aura-pont.cz/scenar/glass-kill-bluebeard-imp>

these translations together with Churchill's most recent plays. These were all compiled in the seventh collection of Churchill plays translated in Italian, called *Teatro VII: Guerra e Pace - pièce per Gaza. Potete comprare I biglietti. Ochi bellissimi. Vetro. Uccidi. Gli amici di Barbablù*. These translations of Churchill's recent plays correspond to *War and Peace Gaza Piece* (2014), *Tickets are Now on Sale* (2015), *Beautiful Eyes* (2017), *Glass. Kill. Bluebeard. Imp* (2019) and *What If If Only* (2021). Caryl Churchill's work is enjoying unprecedented success in Italy in recent years and there have been several significant productions of her plays (Rose, 2023).

SYNOPSIS

This volume, *Teatro VII*, concludes the long adventure of the publication in Italian of Caryl Churchill's theatre. It is accompanied by the multiple activities of the "Nonnormal, nonreassuring" of which a brief account is included here. Let us now hope that the knowledge of this exceptional playwright, already appreciated elsewhere, will continue to grow in Italy. From *Theatre I* to this *Theatre VII* one can trace the characterizing elements of a continuously different writing and grasp the intertwining between the search for formal innovation and reflection on some recurring issues: the family and society, the power relations which also violently regulate such institutions, the environment, the impact of technologies, the body and its meaning. In short, a political gaze, attentive and sometimes prophetic, never indifferent and yet never flatly didactic. This is precisely the case of the texts included here: the three very short *Guerra e pace -pièce for Gaza* (2014), *Potete comprare I biglietti* (2015), e *Ochi bellissimi* (2017), written for specific political initiatives; the four (also rather concise) staged at the Royal Court Theatre in 2019: *Glass*, *Uccidi*, *Bluebeard's Friends*, *Little Devil*; and the latest *And if, if only*, which debuted in September 2021. Except for the later, where someone mourns their loved one amid remorse and regret, all are linked to today's problems -from the always open question of the Israeli conflict -Palestinian, to the private financing of cultural activities, to the sympathy received from a questionable and dangerous figure like Trum;

from the feminicide to child molestation and the thirst for blood and war that never seems to subside and which is perversely intertwined with interpersonal dynamics.⁴⁵



Fig. 50 Cover of the Italian published translation of *Vetro, Uccidi, Gli amici di Barbablù, Piccolo diavolo* (Bono, 2021).

Paola Bono defines Churchill as the “mother of reinvention” (2020, p. 375) after her capacity to constantly modify the dramaturgical text in relation to language and form. Bono points out that, when translating Caryl Churchill, there is a need to strive for an equilibrium between form and content. The rhythm, pauses, breaks, alongside the meaning of her words, open her texts to multiple possibilities. She continues to explain how the form of her plays is so relevant

⁴⁵ <https://www.editoriaespettacolo.com/prodotto/teatro-vii-di-caryl-churchill>

that she chooses to stay loyal to the form as far as possible in translation. But it cannot be forgotten that the semantic translation must be acceptable for the target language. Translating Caryl Churchill is a test on the balance of form and meaning - “una prova di equilibrismo” (Bono, 2021, p. 377).

4.3.4. *Brazil*

Vidro, Matar, Barba Azul e Diabinho (*Glass, Kill, Bluebeard and Imp*)

On 14 April 2022 *Vidro. Matar. Barba Azul e Diabinho* were performed in Portuguese at the Instituto Brasileiro de Teatro (Paulista Cultural, 2022⁴⁶). The translator is Zé Roberto Valente. Churchill is one of the greatest playwrights of the English theatre, claims the Brazilian introduction to the playwright. She is described as: radicalising in form and content since her debut in the 1970s. These four short pieces of acid humour make you reflect. The Brazilian Theatre Institute invests in English Playwright Caryl Churchill. As a first step to democratize cultural access. The group premiered *Diabinho e outras peças curtas de Caryl Churchill* (*Imp and other short plays by Caryl Churchill*). A show that arrived on the London stages a year before the pandemic. In charge of the production is Guto Portugal who decided to assemble these plays because they deal with latent issues in society, such as the banality of evil and violence. *Nos Bastidores* (2022) introduces these plays in a 12-minute video presentation which is available on YouTube.⁴⁷

SYNOPSIS

Vidro, the first play, is the story of a girl made of glass who is faced with the issue of fragility imposed on her by society. In *Matar* the gods speak ironically about Greek myths, questioning their responsibility in the historical acts of violence practiced by human beings. In *Bluebeard* a group of friends⁴⁸s

⁴⁶ <https://www.paulistacultural.com.br/content/teatro-diabinho-e-outras-pecas-curtas-da-dramaturga-caryl-churchill-estreia-no-auditorio-do-masp>

⁴⁷ <https://youtu.be/7SEPpI56aEs?feature=shared>

⁴⁸ See note 11

get together to drink, in an amusing conversation about their long-time friend, recently convicted of murdering his wives. *Diabinho*, the last of the stories, plays with the question of belief by presenting characters who all the time are affirming and also doubting the existence of something that goes beyond their understanding - like the presence of a little devil inside a bottle.

4.3.5. Denmark

The Nordiska International Performing Rights Agency has the performing rights of the four plays in Denmark. The titles are not translated, and the scripts and performance rights are available from the company. This is how the plays are introduced by Nordiska:

A captivating quartet of plays (The Guardian). Fourtales:

GLASS: About a girl made of glass and her friend who has been abused by his father.

KILL: Greek Gods retell ancient myths.

BLUEBEARD'S FRIENDS takes place during a dinner party where the guests talk about a wealthy friend who has killed all eight of his wives.

IMP: An elderly couple tries to match a woman with her potential lover.

Fascinating material with many scenic possibilities. (Nordiska, 2023)

Summary

The impact of Caryl Churchill's recent plays has been rapid in some countries, despite being released just before the Covid-19 pandemic. However, *Glass. Kill. Bluebeard. Imp* still have a long way to go in terms of reach. The translation of theatre contributes to the dissemination of the playwright's work. It is necessary for Caryl Churchill's plays to be translated into Spanish. Indeed, they have been translated, but as previously commented, the translations have not been published. In this sense it is as if nothing has occurred. Translating theatre and

academically commenting on Caryl Churchill translations is crucial when it comes to theatre translation studies. Translation studies in theatre is a field which needs to expand. Many authors agree on this point. Bassnett (1991), Ezpeleta (2009), Lapeña (2017), and Brodie (2022b) recognise that theatre translation is not a deeply studied field. The translation of theatre has been crucial since ancient times. Had it not been for translators, Aristotle, Plato, and Seneca would remain silent in our culture. Shakespeare would be unknown, and *Lorca* would not have travelled across the world.

In conclusion, we have seen how *Glass. Kill. Bluebeard. Imp* (2019) had an extraordinary immediate reception in the UK. The rights for the plays' translation and performance were quickly distributed through various countries; those mentioned above are only some examples. Due to the influence of Caryl Churchill as a playwright and her evolving approaches towards gender in her career, moving with the times and society she is living in, it is crucial to bring her plays to the academic field of theatre translation studies. It is time now to approach *Glass. Kill. Bluebeard. Imp* through a case study translation.

4.4. METHODOLOGY AND APPROACH TO TRANSLATING *GLASS. KILL. BLUEBEARD. IMP* (2019)

Based on a qualitative methodology, an ethnographic approach has been taken to provide a general overview of Caryl Churchill's life and information on her plays throughout her career. This study has involved the collection of evidence on the Spanish translations of Caryl Churchill's plays and it has been established that most of her plays have been translated for performance and they have not subsequently been published. The first published translations of Churchill's plays are in Catalan and the only one published in Spanish appeared recently in 2023 by RESAD, who insist on the need for published theatre translation, and especially for words by Caryl Churchill (see Chapter 3.2.2). This approach was accompanied by interviews and emails sent to the playwright to uncover

her motivations as an author and her thoughts on translation. This personal contact with Churchill, combined with attendance of the premiere of the plays being translated here, in London on 18 September 2019, contributed to a deep observation of the plays in context. This comprehensive analysis was completed before proceeding to the translation itself.

In Spain, Caryl Churchill's plays have been performed and continue to be performed. Despite her relevance as a playwright – confirmed by the fact that her plays have been translated into many languages – only one translation of her plays has been published in Spanish. This fact has encouraged the purpose of this research: to study and to translate her recent quartet of plays. The first approach of this research was to watch the premiere of *Glass. Kill. Bluebeard. Imp* in September 2019 at the Royal Court Theatre, in London. The plays' publication was simultaneously released on this date. Observing the context in which the plays were published and performed guided me to the following step, which was to meet Caryl Churchill. It was before the premiere of the plays when I informally met her and explained to her about my project. After that initial meeting, we kept in touch via her agency and by email. In September 2021 she premiered *What If If Only*, again at the Royal Court Theatre in London. Attending this premiere, I had the opportunity to arrange a meeting with her. In this private meeting we talked about *Glass. Kill. Bluebeard. Imp* and their translation. Being a translator herself, she is aware of the challenges of translating theatre. As a translator and a playwright, she has not guided me in my translation decisions for, as she told me in 2021, these are “up to the translator to solve”.

In translating *Glass. Kill. Bluebeard. Imp* I have explored the vicissitudes of theatre translation. Of particular relevance is Bassnett's (1980) comment on the approach to the dramatic text as an incomplete text. Bassnett states that:

...the dramatic text cannot be translated in the same way as the prose text. To begin with, a theatre text is read differently. It is read as something *incomplete*, rather than as a purely rounded unit, since it is only in performance that the full potential of the text is realized. And this presents the translator with a central problem: whether to

translate the text as a purely literary text, or to try to translate it in its function as one element in another, more complex system (1980, p. 120).

The constant dichotomy of approaches in translating theatre texts leads Santoyo to affirm that the theatre translation is divided into two different strategies: these are known in the literature as reader-oriented and performance-oriented (1989, p. 97). In my translation, to begin with, I have never contemplated the text in terms of this division. The theatre text assembles together in a unit its readability and its performability. As Santoyo (1989, p. 20) observes, most classics have been translated for their publication, more times than they have been performed (translated from *cualquier clásico se ha traducido* “for publication” *más veces de las que se ha representado*). Indeed, as Aaltonen (2000) describes, translated plays are not always designed for performance:

Not all translated drama is produced or intended for production on stage, and some exist only in the literary system as printed text. Since the time of Seneca, closet drama has been intended primarily for private reading rather than production. Similarly, many outdated dramatic texts have become elements of the literary system and are no longer produced on stage (p. 4)

Indeed, I did not want to begin with this translation project on the condition that the plays will be focused exclusively for publication or for the stage. The playwright already has in mind the purpose of her texts. This purpose is intrinsic and what I have aimed to do was to translate the ST with all its implications: performability and readability. In addition, the proposal includes analysis of this translation.

The playwright's texts are written for the scene and to be read too. Why should then the translator's task be limited to only one of these two options? In her chapter ‘Ways through the Labyrinth’, Bassnett affirms that “a theatre text exists in a dialectical relationship with the performance of the text” (1985, p. 87). It can be agreed, then, that the text is translated for the scene, and also to be read: both are intrinsic elements in a theatre text, in the same way as they are in a theatre translated text. Bassnett continues:

It seems to me that time has come to set aside 'performability' as a criterion for translating too, and to focus more closely on the linguistic structures of the text itself. For, after all, it is only written that the performable can be encoded and there are infinite performance decodings possible in any playtext. The written text [...] is the raw material on which the translator has to work and it is with the written text, rather than with a hypothetical performance, that the translator must begin (1985, p. 102)

So, to begin translating *Glass. Kill. Bluebeard. Imp* (2019) the first clear decision was that the aim of the translation would be for both reading and performance, as the ambition is to ultimately publish and perform this version. As Geraldine Brodie (2022) states

the readers of translated theatrical texts encompass active consumers, such as theatre practitioners creatively engaged in the design and development phases of performance, and actors who learn and reproduce the text either orally as dialogue or semiotically as movement, but also readers for reference purposes: audience members, theatre enthusiasts, academic researchers, teachers and students (p. 423)

Selecting Caryl Churchill's plays was a consequence of following her career as a playwright and the effusive and different approaches she has made with regards to feminism and her treatment of gender. This leads us to the second decision made for this translation proposal, which was how to approach the gender-conscious writing of Caryl Churchill, who has evolved with time in all possible ways. The term gender-conscious is adopted because Churchill's works have always tackled gender issues, not only in content but in form as well. The study of her plays is a primary source which offers a perspective on the evolving style of this playwright. Her plays do not make assertions, but they encourage society's critical thinking by exposing contemporary themes. Throughout her plays we can appreciate the evolution of gender consciousness in society. For example, Caryl Churchill's plays introduce gender perspectives from different points of view: from those who own and those who are owned (*Owners*, 1972), abusive relationships (*Objections to Sex and Violence*, 1974), morality rules (*Serious Money*, 1987), a cabaret on women's liberation presenting women in different jobs (*Floorshow*, 1976), and a comic workshop on sexual politics with gender roles turned upside down, revealing the prejudices of the liberated sexual

community *Cloud Nine* (1979). Churchill takes the iconicity of gender and subverts it. In this way, she opens up many dilemmas for the characters in terms of their identity and encourages reflection on the issue of gender (Pérez-Meix, 2018 p. 9).⁴⁹ In *Top Girls* (1982) she depicts women who are power/less through history who are converging in Margaret Thatcher's time. Further themes include public power (*Softcops*, 1978), female madness (*A Mouthful of Birds*, 1987), bias towards sex, love, loss and revenge (*Thyestes*, 1994) women's power and absurdity (*Blue Heart*, 1997), human cloning (*A Number*, 2002), patriarchy and sexual desire as a psychiatric illness (*Schreber's Nervous Illness*, 1972), ageing and women's invisibility (*Escaped Alone*, 2017), and diversity in her characters which could be of any gender and any race (*Pigs and Dogs*, 2016).

A "gender and politics-oriented approach to theatre can help to subvert some of the patriarchal and conservative assumptions implicit in traditional theatre" (Monforte, 2000, p. 14). Taking Monforte's words, we can extend this affirmation to state that Churchill's approach towards gender subverts the audiences' assumptions about what is to be expected and triggers their critical thinking. Her approaches towards gender move with the times and the society she is living in. For these reasons, this translation proposal approaches the ST and works with it carefully from a conscious gender perspective, as this awareness is always implicit in the ST.

The greatest challenge in this translation proposal has been the awareness of gender treatment in the ST. Caryl Churchill's conception of gender in her recent plays has evolved towards a genderless language. In contrast, in previous plays she has awakened consciousness about the roles pre/assumed in society regarding gender (e.g., *Cloud Nine*, 1979; *Top Girls*, 1982; *A Number*, 2002). In Churchill's most recent plays, *Glass. Kill. Bluebeard. Imp* (2019) and *What If If Only* (2021), she moves beyond gender. In Chapter 2 it has been demonstrated

⁴⁹ Translated from the ST "Caryl Churchill juega con las expectativas del espectador en relación al género. Toma el género y su iconicidad y lo utiliza en sentido opuesto, por lo cual abre muchos dilemas en los personajes sobre su identidad y propicia la reflexión sobre la cuestión del género" (Pérez-Meix, 2018, p. 9).

how, through her plays, she uses language to portray our contemporary society and how it has evolved; and at the same time, and particularly for this translation proposal, she awakens reflections on the use of language and gender. This awareness of Churchill's language means that my role as a translator is not only to use language to transmit Churchill's voice but also to "inscribe" my way of thinking. This idea is reflected by Hermosilla and Santaemilia (2011) when they describe how "Language is one of the means of expression and communication most used among humans, it is a battlefield in which we intend to inscribe our way of thinking to transmit it to others and that, in turn, can modify our cognitive system" (p. 174). In the evolution of Churchill's language, we have observed how she moves towards a neutralism with which she questions the reader / the audience's gender presumptions. With this translation proposal, the intention is to transmit her message of having everybody included in her texts. Characters are Friends, Children, Gods played by one person, Bluebeard's Friends, where no character at all is specified, Imp... adult: after questioning the relevance of gender categories in all possible ways, her writing has moved beyond gender in her recent works. And so, this translation aims for this same inclusive dimension by using a language that conveys that everybody is included, in so far as she does so herself.

The question of how to achieve an inclusive language in Spanish differs, obviously, from the English language. English usually tends to gender neutralisation, whereas in Spain the tendency is for specification and dualisation (Hermosilla & Santaemilia, 2011). For example, in *Bluebeard* (2019), 'Friends' is a neutral and inclusive word in English, but to translate it into Spanish would offer different options with dualisation: 'amigas' and 'amigos'. Or there are multiple possibilities involving the already extended use of other suffixes towards neutralism: for example, 'amig@s', 'amigu@s', 'amigues' which are compiled in *Pequeño manifiesto sobre el género neutro* (Gómez, 2016). Gómez explains how despite using @ and x in the Spanish language, these are not vowels and thus the impossibilities of pronunciation does not contribute to an

acceptance of these options. She proposes instead the use of the vowel 'e' as it provides both a neutral and an inclusive meaning. There are multiple studies of the use of 'e' as the new neutral solution for inclusivity. Conversely, after further reflection I have opted neither for dualism ('amigas y amigos') 'e' ('amigues') nor '-x' (amiguixs'). Instead, my chosen option is '@': 'amig@s'. The use of this term seems to us to contribute to a fluent reading that does not block the meaning of the text.

An example of this attempt to achieve neutrality is to be seen in *Bluebeard* (2019). The structure of this play is made up of lines said by 'Friends', and the text is meant to be said by any one of these Friends. This made it clear that the choice was to find a word where gender was not implicit; I needed a word which moved the text beyond gender. I considered all the possibilities commented above and my choice was 'Amig@s'. I am conscious, though, that the reading of this title will trigger gender thoughts in the reader's / audience's mind. While in the English language reading 'Friends' does not provoke any gender thoughts, in the Spanish the inclusive choice of '@' would elicit different expectations, that I would have wished to avoid, but this seemed to be the best semantic spelling option. Also the '@' is inclusive and keeps the rhythm when reading/speaking. Whereas 'amigos, amigas, amigues, amiguixs' does not seem to be fluent at all.

The way we express ourselves through language could show the relevance we attribute to gender. In the case of this translation proposal, the language employed by Churchill shows no significance being applied to gender. It is not necessary to specify gender at all, we need to move beyond this constant definition intrinsic in the language. I tried too, not to specify gender. That is to say, the question of gender is portrayed and translated as if it were not of any explicit relevance anymore. Gender is obviated, in the written form, but indeed this automatically awakens consciousness in the translation process: I have always kept in mind that in order to translate beyond gender it is necessary of being especially gender-conscious in the translation. Precisely because of this, the approach taken in this translation is described as a gender-conscious

approach, of being aware that the gender implications in Churchill's words are always intrinsic. In this way, the translation has been pursued with fidelity to Caryl Churchill's text as she awakens the audience's/reader's consciousness of gender in the most unimaginable ways. Precisely this 'know-how' on the gender issue is what I aim to translate in this proposal. For example:

GODS played by one adult

PEOPLE played by one child (*Kill*, 2019, p. 14)

The above words are the first lines we read in *Kill* (2019). Reading about the characters of the play our gender consciousness is awakened and we are prompted to think and rethink if God is a man, why not a woman, if any adult may play it, in fact anyone could play this role, as specified by the author. So how should we react to this possibility? Neither the ST nor the TT will answer this question. This is already a question requiring reflection and critical thinking, and ultimately it is a question which moves further away from us. Why is it that we always think in terms of categorising, why can't we just leave it so, as it is, any adult or any child? We do not wish to provide either a binary approach, nor any other approach, or queer, or LGBT... etc. None of these approaches are needed, as they are all included: this translation proposal is for all people, of all convictions, and it can be read from all perspectives. The main purpose is to render an idea of intrinsic respect and inclusivity.

Even though gender neutral language is used in some parts of this translation proposal, this does not imply that all the words utilised in the translation need to be neutral. Indeed, when a gender is implied, it is specifically for the purpose of reflection on society. This is the message revealed from the first lines of *Bluebeard* (2019), translated as *Amig@s de Barbazul*. These fragments and reflections are what I must attempt to translate:

What did you say?

‘Horried to learn my friend is a serial killer.’

Ex friend.

Goes without saying. Dead friend.

I’m not saying anything, I’m in shock. Should we have noticed?

(*Bluebeard’s Friends*, 2019, p. 23)

‘¿Qué has dicho?’

“Horrorizad@ de saber que mi amigo Barba Azul es un asesino en serie”

Ex amigo.

Y que lo digas. Amigo muerto.

No digo nada. Estoy en shock. ¿Deberíamos de habernos dado cuenta?’

In these opening lines, we may ask: Who are the characters in this play? Churchill does not write any character’s name. We read directly that the lines are said by ‘*anyone*’. Again, we find an example of how she is moving beyond gender. One could think that it is a mirror of society, for even if we wish to move away from gender, in the sense of not giving it such relevance, in the sense of accepting it without the necessity of defining terms, we cannot do it: it is a push and pull, a vicious circle. Readers would also ponder about who is here implied by *Friends*: anyone, that is what it is, anyone. If ‘*Friends*’ implies ‘amig@s’, all society, one could say, then in the second line we do not know the gender of the character and move beyond it. Yet we are well aware that when the characters talk about their ‘serial killer’ friend, this is a man, it is Barba Azul and it is an open and direct allusion to the sexist murders in contemporary times (which, on the other hand, are also part of the past). This is why the translation for ‘ex friend’ is ‘ex amigo’, with a clear -o. Churchill’s language in the ST is very clear concerning when gender should be specified.

Another challenge in the translation of *Glass. Kill. Bluebeard. Imp* (2019) has been the translation of the titles. As discussed in the previous section (4.3) there have been different approaches towards their translation in different countries:

Germany: *Glas. Mordern. Blaubart. Kobold.* translated by John Birke.

Czech Republic: Aura-Pont has the rights for the play and offer the text in the ST language: *Glass. Kill. Bluebeard. Imp.*

Brazil: *Vidro. Matar. Barba Azul e Diabinho.* Translated by Zé Roberto Valente.

Italy: *Vetro, Uccidi, Gli amici di Barbablù, Piccolo diavolo.* Paula Bono (2021) translates and publishes the translated text. She is the only one who includes the translation of ‘amici’ from the printed title of the play. But this is also a neutral word, so it cannot help us to decide on the translation.

The German option ‘Freunde’ would also be neutral, though they did not include it in their translation. The Portuguese translation would have had the same problem as the Spanish ‘amigo o amiga’, but they also opted for not including it in their translation. That could have been an option in my translation, as the title of this play, on the cover of the book as well as in the theatre announcement, was written as *Bluebeard*. It is only when we open the printed book and read the play that we encounter the complete title *Bluebeard's Friends*. The word *Friends* is what the play is about, and this is why I decided to include it in my title translation, but I could have just translated ‘Barba Azul’ which would be a new version of Perrault’s tale. Anyway, if titles are the first words to be read, we do need to finish the whole translation before deciding how to translate them. The final decision for this translation proposal is: *Cristal. Matar. Amig@s de Barba Azul. Geni@.*

Glass is about a girl made of Glass. Serving as a metaphor for *Alice Through the Looking Glass* (Carroll, 1871), we are all encouraged to see and awaken from a dream, where animate and inanimate characters belong together. “I like *Glass*”,

Churchill said to me in our meeting in 2021. Indeed, it is fresh yet deep, and it makes you want to step through the mirror. In the case of *Glass*, my first thought was to translate the title as *Cristal*. I wondered between *Glass* and *Vidrio*. In my research about the plays, I discovered the Italian and Portuguese translations chose the word *Vidrio*. As these are both Latin languages, I reconsidered my first selection. I admit that at first I valued these official translations as the correct ones, as they have been made by professional translators. Leaving aside these hesitations, I decided to move forward with my own translations. Translating but consciously observing how the nouns *cristal* and *vidrio* are used in colloquial Spanish made me finally make my decision. *Cristal* - as well as *glass* - is used to describe the fragility of the younger generation. We do not use *Vidrio* for this purpose, although the meaning could be understood. English and Spanish use this terminology to define a generation that, despite being so especially taken care of, have developed a brittle emotional nature. The play questions society. It is not a mere word selected by chance. As Churchill told me, nouns are full of meaning. Sometimes adjectives are not needed; the mere word has all the significance.

Kill is probably the most difficult play to translate, as Churchill discussed with me in our 2021 meeting. Indeed, as a translator, she knows what she is talking about. The shortest play took the longest time. The main difficulty remains in its form. The aim was to be loyal to the relevancy of its form. Thus, the original long sentences were cut, despite temptations to cut and translate them in a more understandable way. But then, the translated text would have missed the rhythm, cultural references and all the chaos implicit in the form of the text, which is lacking commas, full stops, and paragraphs to guide us towards an understanding. The meaningful chaos in the form reinforces the semantic field. As the translator, I kept my eyes wide open so as not to miss a single punctuation sign. If a comma or dot appears, it was meant to mean something. A pause has relevant meaning. The first reading of the play may seem chaotic, both in the source text and in the target text. Reading the target text, the reader

may think that the translation is wrong or missing something from the original, as it is not clear. But if confusion and chaos are a constant in the original text, then so they are in the target text.

Finally, *Imp* (2019) as a title presents some difficulties for translation – the word conjures an idea of a little devil in a bottle, someone who grants you wishes, not necessarily good or bad. *Imp* questions people's beliefs. There is a lot to think about in *Imp*. I hesitated between 'Duende', 'Diablill@/a/o', and 'Geni@/a/o'. I also researched how the play was translated into other languages and this confused me even more. It was towards the end of my translation when a sentence in the source text gave me the clue to translate the title as 'Genio'. Dot, the owner of the Imp, was calm when the Imp was inside the bottle, but when the Imp was gone, she lost her temper. Temper means 'genio' in Spanish: this parallelism and wordplay made me decide to translate *Imp* as *Genio*. Although a consciousness of gender and gender neutralism, whenever it is possible and implied in the ST, is sought in this translation, there are other factors which should motivate the translator aside from this main methodological approach. This is the case in *Imp*: the option 'genio' prevailed because it is paramount in the sentence when Dot, a character with her temper under control when keeping an Imp in a bottle, loses her temper when Jimmy opens the bottle and the Imp escapes and is lost.

JIMMY: I did once open the bottle. Just for a laugh.

DOT: What? No. Jimmy, you didn't.

JIMMY: And nothing happened of course because it was an empty bottle. I shook it upside down.

DOT: You let it out.

(*Imp*, 2019, p. 75)

From this moment Dot loses her temper and her anger rises to a crescendo. In Spanish, the word *temper* is translated as 'genio' and it is because of this revealing double play in semantics that I decided to translate the title as 'Genio'.

When *Imp* is kept in the bottle, so is Dot's temper kept under control. But, when she realises that she has lost her *Imp*, her rage is triggered.

DOT: It's not about exact. You stupid fuck. Don't come near me. If I had my strength. Just get out, go and run somewhere, run away. Go. Out. I'm frightened I'll hurt you, I'll do you some real damage if I get the chance, I know what that is, I don't want to do that again, I do want to hurt you very badly so go away. (*Imp*, 2019, p. 75)

The purpose of this thesis is not to thoroughly analyse *Glass. Kill. Bluebeard. Imp* (2019) but instead to translate the plays and let them speak for themselves. I do not wish to influence the reader's interpretation of the content. The aim of this translation is to contribute to the world of theatre translation studies. Translators are relevant and need to raise their voices, with no more invisibility. The results of the translation analysis are subjective. Ultimately my translating decisions are intimately related to the knowledge of the playwright that I have acquired through this research process. In translating these plays, I wanted to make Caryl Churchill's work accessible to Spanish culture. Her words contribute to society. Through a parallel translation proposal, I provide comments on the main aspects of relevance considered in this study. Each of these plays has a different form and content and so has been the approach to translating the plays, as is described in the translation commentary.

Moving beyond gender has implied different decisions. All four plays are different, and even though the main motivation has been to adopt an approach beyond gender, the solutions undertaken in the Spanish language have always been conditioned by the characteristics and semantics of the ST. Thus, I translate 'Amig@s', but also 'Genio' or 'amiga', 'amigo' etc. The reading of these translations will present the explanation for these choices, which accompany in most cases the need to awaken critical thinking in society that is implicit in Caryl Churchill's plays as well as in our translations.

Conscious of the fact that a translation is an open work, subjective to studies, comments and alterations, the most difficult task has been to bring these translations to a close. In this regard, I hereby propose a translation. The hope is

that this translation can be read as an independent text, and that this will expand Caryl Churchill's readership in the Spanish-speaking world, and thereby make a contribution towards the universality of literature. Curtain up! *Cristal. Matar. Amig@s de Barba Azul. Genio.*

CHAPTER 5

A TRANSLATION PROPOSAL.

GLASS. KILL. BLUEBEARD. IMP(2019)

5.1. *GLASS*

5.1. *CRISTAL*⁵⁰

⁵⁰ Translating titles is one of the most demanding tasks in translation. In one respect, the translator wants to find the exact word that fulfils both the form – such as the word length – as well as the content. On the other hand, if the right word is not found, or simply does not exist, there is a tendency to explain the title in the target language.

Aware of how the translation of titles triggers all the alarms of a translator, I gave more thought than would usually be necessary to a mere word. A simple word generated more doubts than I would have imagined.

Yet these doubts ultimately provided the answers I needed to feel confident in my translation (which is not always the case). Thus, titles suffer all kinds of possible changes. Even when we arrive at the best meaning, titles are often the ‘victims’ of a translation.

In the case of *Glass*, my first thought was to translate it as *Cristal*, as I had doubts about *Glass* and *Vidrio*. In my research on the plays, I found that the Italian and Portuguese translations chose the word *Vidrio*. As both are romance languages, like Spanish, I reconsidered my first selection. I recognised that I was being influenced by the professional translations, as they were already published. I decided to move forward and come back to this question later.

Translating but consciously observing how ‘cristal’ and ‘vidrio’ are used in colloquial Spanish, I made my decision. *Cristal* – as with *glass* – is used to describe the fragility of the younger generation. ‘Vidrio’ is not used for this purpose, although its meaning could be understood. Both English and Spanish languages use this terminology to define a generation which, despite being so especially taken care of, have developed a brittle emotional state.

Society is being questioned here, as we will realise through the play. It is not merely a word selected by chance. It is full of meaning. As Caryl Churchill explained in my meeting with her in 2021, nouns are full of meaning. Sometimes adjectives are not needed, the mere word has all the significance.

Who has made this glass generation? Can we properly see through the glass? Who sees young generations as being fragile as glass? Is it the fault of the young? Have we made them so? Are they stronger than we think? All these meanings and much more are in the translation of *Glass* as *Cristal*. It is the most appropriate word for the source text. The parallelism between both languages allows me to load the title with the various significances intrinsic in the word, as it is used in contemporary society.

Characters

A GIRL MADE OF GLASS

HER BROTHER

HIS FRIEND

HER MOTHER

A CLOCK

A RED PLASTIC DOG

A VASE

SCHOOLGIRLS

HER FRIEND

There should be no attempt to make the glass girl look as if she is made of glass. No effects making her seem invisible, etc. She looks like people look.

Personajes

UNA CHICA HECHA DE CRISTAL

SU⁵¹ HERMANO

SU⁵² AMIGO

SU MADRE⁵³

UN RELOJ

UN PERRO ROJO DE PLÁSTICO

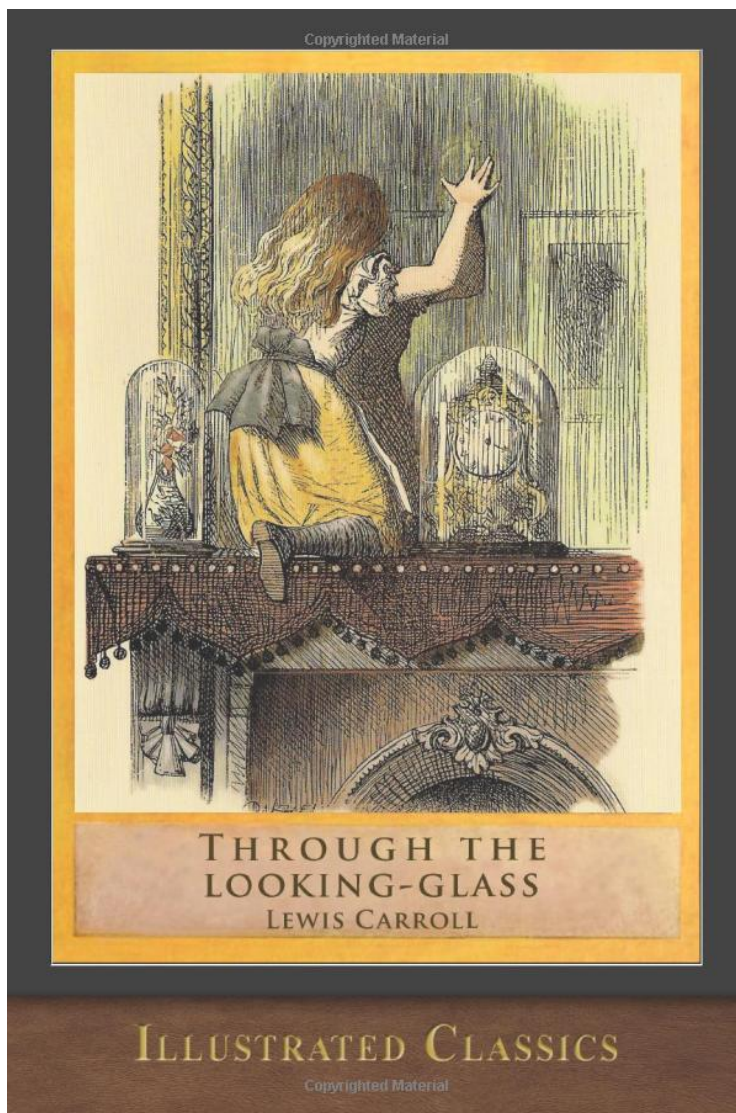
UN JARRÓN⁵⁴

⁵¹ The first gender issue comes with '*Su hermano*'. *Su hermano* could refer both to his or her.

⁵² In the case of '*Su amigo*' one could also think it is the friend of his brother, which is the case at the beginning of the play. But it can also mean '*Su amigo de ella*' in Spanish – her friend – which is how the meaning develops through the play. In English, it is clearly 'his friend'. But Spanish allows us a double play – 'su' moves in gender in the Spanish translation: first meaning his brother, and later moving to mean her sister. His friend (of the brother) develops into the glass girl's best friend. In this sense, the Spanish possessive pronoun enriches the play's meaning.

⁵³ 'Su madre' Her mother. In this case 'su' carries a feminine gender.

⁵⁴ 'Un jarrón' and 'Un perro rojo de plástico' are animated characters. I find a connection with Lewis Carroll's *Through the Looking Glass* (see below), particularly in scene 3.



Through the Looking-Glass (1871), cover illustrated by John Tenniel.

Glass is about a girl made of Glass. Serving as a metaphor for Alice in *Through the Looking-Glass*, we are all encouraged to see and awake as from a dream, where animate and inanimate characters belong together (Carroll, 1871). Note the vase and the clock, which in Churchill's play become characters.

CHICAS DEL COLE⁵⁵

SU AMIGA⁵⁶

No se debería intentar hacer que la niña de cristal parezca como si estuviese hecha de cristal. Sin efectos para hacerla parecer invisible etc. Se la ve como a una persona.

⁵⁵ My first choice for 'schoolgirls' was '*colegialas*'. However, this term is not used by the younger generation, who are the ones talking. '*Chicas del cole*' sounds more colloquial.

⁵⁶ With 'Su amiga' we already assume it is 'her friend', but it could also be 'su amiga del hermano', her brothers' friend. The ambiguity in gender provided by 'su' plays a significant role in translation. Would Caryl Churchill have used this ambiguity had she written in Spanish?

I.

BROTHER Look at the window, what do you see?

HIS⁵⁷ FRIEND Houses.

BROTHER You don't see the window pane?

FRIEND Are you worried it's dirty?

BROTHER You don't see my sister?

FRIEND Where? Outside?

BROTHER Inside. By the window.

FRIEND No. What? Is there something?

BROTHER I can see her just. Most people can't see her at all.

FRIEND Now you've said.

BROTHER It depends on the light.

FRIEND There's a thickness.

BROTHER And slightly green sometimes.

⁵⁷ After this initial point, '*his friend*' – that is to say her brother's friend – is named simply as 'friend' / 'amigo'. The author is known for her desire for moving away from words specifying gender, whenever that is possible. Thus, moving beyond gender, *Friend* is not *his* friend or *her* friend anymore. Churchill omits the previous pronoun as if by accident. But her method is a very conscious form of writing. Eliding the pronoun from Friend takes on different perspectives. It also mirrors the way in which her brother's friend moves into becoming the friend of them both, and at the end is her friend.

I.

HERMANO Mira a la ventana, ¿qué ves?

SU⁵⁸ AMIGO Casas.

HERMANO ¿No ves el cristal de la ventana?

AMIGO ¿Te preocupa que esté sucio?

HERMANO ¿No ves a mi hermana?

AMIGO ¿Dónde? ¿Fuera?

HERMANO Dentro. Al lado de la ventana.

AMIGO No. ¿Qué? ¿Hay algo?

HERMANO Justo puedo verla. La mayoría de la gente ni siquiera puede verla.

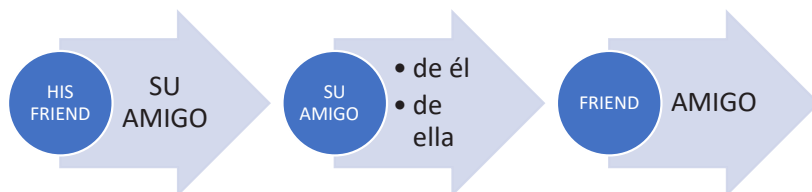
AMIGO Ahora que lo has dicho.

HERMANO Depende de la luz.

AMIGO Hay un espesor.

HERMANO Y un poco verde a veces.

⁵⁸ Again, the gender of *Friend* is determined by the masculine pronoun *His*. While in Spanish the pronoun *Su* is neutral, when preceded by a masculine noun it takes the gender of the noun *Su amigo*.



FRIEND Can she hear us?

BROTHER She's not deaf she's just made of glass.

FRIEND Hello.

GLASS GIRL Of course I can fucking hear you.

FRIEND Hello

BROTHER Don't be so fucking rude.

FRIEND Hello.

GIRL Why do you do this? He does this.

BROTHER It is a little bit funny.

FRIEND Hello.

GIRL Hello.

2.

MOTHER You realise you mustn't touch her.

FRIEND I'd be careful.

MOTHER She doesn't want to be touched. She's afraid of being broken.

AMIGO ¿Puede oírnos?

HERMANO No está sorda, sólo está hecha de cristal.

AMIGO Hola.

CHICA DE CRISTAL Joder, pues claro que puedo oírte.

AMIGO Hola.

HERMANO No seas tan grosera, joder.

AMIGO Hola.

GIRL ¿Por qué haces esto? Siempre hace lo mismo.

HERMANO Me hace gracia.

AMIGO Hola.

CHICA Hola.

2.

MADRE Te das cuenta de que no debes tocarla.⁵⁹

AMIGO Tendré cuidado.

MADRE No quiere que la toquen. Tiene miedo de romperse.⁶⁰

⁵⁹ Here is wordplay. Mothers and fathers do not want their girls to be touched. This sentence mirrors one of the concerns of contemporary society: There is an

increasing panic relating to the touching of children of all ages [...] touching, at least in anglicized societies, has become an area that now requires fine judgements dependent on the interactive processes between all parties and that a broad-based analysis is clearly required. But we consider hesitation and ambiguity to be unavoidable in ethical decision making. (Piper et al., 2006, p. 151).

In this case, because she is a glass girl it is just the perfect excuse to prevent Friend from touching her. Girls are supposed to be fragile in society, and untouchable.

⁶⁰ Madre talks for the Glass Girl. She does not allow her the chance to explain by herself. Overprotection in society is depicted.

GLASS GIRL I am a little.

MOTHER You scream.

GIRL It depends on the touching.

MOTHER The trouble we go to. The deep mats on the floor from when she was tiny. There's cracks, your eye isn't accustomed but we can see the joins. Bubble wrap when she goes out.

FRIEND I can see more than I did. She broke her arm.

GIRL Let's go for a walk by the river I won't need wrapping.

MOTHER It's slippery by the river.

GIRL I can hold his arm.

- CHICA Un poco sí.⁶¹
- MADRE Gritas.
- CHICA Depende de cómo me toquen.
- MADRE Hemos pasado tanto. Las alfombras gruesas en el suelo desde que era pequeña. Hay grietas, tu ojo no está acostumbrado, pero nosotros podemos ver las juntas. Papel de burbujas cuando sale.⁶²
- AMIGO Puedo ver más que antes. Se rompió el brazo.
- CHICA Vamos a pasear por el río. No necesitaré envolverme.
- MADRE Está resbaladizo por el río.⁶³
- CHICA Puedo sujetarme a su brazo.⁶⁴

⁶¹ The proposed translation gives the double meaning implied in the ST to the TT. She doesn't want to be touched: yes she wants a little. And she's afraid of being broken: yes she is a little...



⁶² Bubble wrap has the meaning of bubble paper while also describing that she is wrapped in it. She is wrapped with bubble wrap would be too repetitive. In the target text I first opted (in anticipation) for an explanatory translation: *la envolvemos en papel de burbuja cuando sale*. But I did not like it. So, I chose: *papel de burbujas cuando sale*. One can imagine she is wrapped. Additionally, Girl says she does not need to be wrapped. This sentence clears any doubts about the meaning.

⁶³ Mother insists on protecting her.

⁶⁴ Girl suggests she could have other options, not just her mother's.

3.

CLOCK You're beautiful but I'm also useful.

GLASS GIRL A clock isn't useful anymore. Who looks at you? Time's on the phones.

CLOCK They look at me because I'm worth looking at. Time from me is richer because I'm old and time's run through me since before their parents were born. And you see it flow because my second hand goes round and my minute hand goes round and my hour hand goes slowly round and there's none of this digital jumping. You gaze at me and think how long a minute lasts. Pain for a whole minute would be torture. Joy for a whole minute would be exceptional. And even if I stopped I'd be kept as an object because my history is intriguing and my shape is graceful and my value is unquestioned.

RED DOG You do go on. Everyone likes me best because I'm cheerful. I know I'm just a cheap little dog and I know I'm plastic but I'm a memory of a happy holiday and no one's taken me off the mantelpiece in three years.

CLOCK Because no one remembers you're there. That's why you're dusty.

3.

REJOJ Tú eres bonita pero yo además soy útil.

CHICA Un reloj ya no es de ninguna utilidad. ¿Quién te mira? La hora está en los móviles.

REJOJ Me miran porque vale la pena mirarme. Mi tiempo es más valioso porque soy mayor y el tiempo ha pasado por mí desde antes de que naciesen sus padres. Y lo ves fluir porque mi segundero da vueltas y mi minuterero da vueltas y mi manecilla de horas da vueltas lentamente y no hay ninguno de estos saltos digitales. Me miras y piensas cuánto dura un minuto. El dolor durante un minuto entero sería una tortura. La alegría durante un minuto entero sería excepcional. E incluso si me parase me mantendrían como un objeto porque mi historia es intrigante y mi forma es elegante y mi valor es incuestionable.

PERRO ROJO Y sigue.⁶⁵ Yo gusto a todo el mundo porque soy alegre. Sé que soy un simple perrito barato y sé que soy de plástico pero soy un recuerdo de unas vacaciones felices y nadie me ha quitado de la repisa de la chimenea en tres años.

RELOJ Porque nadie se acuerda de que estás ahí. Eso es por lo que estás lleno de polvo.⁶⁶

⁶⁵ *You do go on* is translated into another expression: 'Tu continuas' or 'tu sigues' would be too literal. So, I decided to change the expression for more fluent colloquial language. The emphatic 'do' could have an equivalent in this case as 'Y': '*Y sigue*'.

⁶⁶ I wanted to keep the ST rhythm of the colloquial language in Spanish. For this reason, I chose 'lleno de polvo', instead of 'polvoriento', which would be more literal. This selection also sounds more childish, and this matches the setting of the scene.

GIRL We do like you, dog, and I'm sick of the clock.

CLOCK You take up too much room.

GIRL I don't even want to be on the mantelpiece.

DOG No, your mother's right to put you here because you're the most
beautiful. You're the special one. When they can see you they love to see
you and the mantelpiece is the place to be seen.

GIRL The vase is more beautiful than me.

- CHICA A nosotros nos gustas de verdad, perro, y estoy harta del reloj.
- RELOJ Ocupas demasiado espacio.
- GIRL Ni siquiera quiero estar en la repisa.
- PERRO No, tu madre tiene razón de ponerte aquí porque eres la más bonita. Tú eres la especial. Cuando pueden verte les encanta mirarte y la repisa de la chimenea es el lugar donde ser vista.
- CHICA El jarrón⁶⁷ es más bonito que yo.

⁶⁷ *Vase* had different translation options: ‘jarrón’, ‘búcaro’, ‘florero’. As Paz (1971) explains, learning to speak is learning to translate. As the child asks its mother how to say a word, it is really asking to translate that word into its new vocabulary. I used this method to solve the translation of *vase* into Spanish. Using an image, I questioned people of different ages about how they would name the picture of a vase.



Vase

The answers were:

85% Jarrón

13% Búcaro

2% Florero

I decided to keep ‘jarrón’. Jarrón was the most widespread term. Some of the responses translating *vase* as ‘florero’ were the most accurate, in my opinion. This was exactly the term and the implication the playwright wants to show. We are talking about ‘florero’ as in a “merely decorative object”. This term implies a lot; it is about personifying an object, which represents beauty. The dialogue between the animated objects, revealing the banalities about which people argue, is magnificent. Through their conversation centred on vanity these objects imitate our quotidian concerns.

‘El florero es más bonito que yo’ was another option for this line, which would imply more obvious associations or prejudices. Both ST and TT encourage critical thinking in the audience. In this way, the text boosts the audience’s interpretation.

VASE Not without flowers.

GIRL Even without flowers.

VASE You're very kind.

CLOCK Dong.

GIRL Stop showing off.

DOG It's the half, he can't help it.

GIRL Dog, you drive me mad.

VASE Let's be quiet and enjoy being beautiful.

4.

SCHOOLGIRLS

We're your Friends.

You want us to be your friends. We can tell.

Now you're trying to pretend you don't care.

You fancy him.

You can tell your friends.

JARRÓN No sin flores.

CHICA Incluso sin flores.

JARRÓN Eres muy amable.

REJOL Dong.⁶⁸

CHICA Deja de presumir.

PERRO Es la media, no puede evitarlo.

CHICA Perro, me vuelves loca.

JARRÓN Vamos a callarnos y a disfrutar de nuestra belleza.⁶⁹

4.

CHICAS DEL COLE

Somos tus amigas.

Quieres que seamos tus amigas. Lo sabemos.

Ahora haces como que no te importa.

Él te gusta.

Puedes contárselo a tus amigas.

⁶⁸ The translation of this onomatopoeia coincides with the English word.

⁶⁹ When translating '*beautiful*' into Spanish we need to add gender: *bonita*, *bonito*. After some hesitation I paraphrased the word to move beyond gender. This sentence is a satire of what society unconsciously sometimes wants from its children – to be quiet and beautiful.

We don't mind telling you who we fancy.

You don't have to tell because we can see.

We can see right inside you.

It's all there boiling about in front of us.

What a mess.

What a freak.

He won't touch you because you're cold and hard.

Your mummy wraps you up in bubble wrap.

Watch out you don't fall over.

Rip off her bubbles and trip her up.

Now she's pretending she's not frightened.

This is giving you a pain in your stomach.

Now she's crying.

A nosotras no nos importa contarte quién nos gusta.

No tienes que contárnoslo porque podemos verlo.

Podemos ver bien dentro de ti.

Está todo ahí cociéndose delante de nosotras.

Vaya desastre.

Vaya friki.

No te tocará⁷⁰ porque estás⁷¹ fría y dura.⁷²

Tu madre te envuelve en papel de burbuja.

Cuidado no te caigas.

Arrancadle sus burbujas y que tropiece.

Ahora hace como que no tiene miedo.

Esto te está dando dolor de estómago.

Ahora está llorando.

⁷⁰ The fragile and delicate glass girl has now turned into a cold and hard girl, and no one wants to touch her. A hard woman is not desirable anymore. The schoolgirls assume a conventional position.

⁷¹ 'Estar' or 'ser' pose another dilemma. 'Ser' implies how someone *is so*. Whereas 'estar' means that you can be so now, but your condition may change. The metaphor about the Glass Girl being cold and hard could well be translated both ways. I chose '*estás*' because Glass is susceptible to changes.

⁷² The Schoolgirls present a harsh scene of bullying. Serving as a Chorus, as in the Greek tragedies, the scene takes on a very dramatic relevance. Choruses are one of the techniques we can see in some of Churchill's other plays, such as *Kill*.

She's crying inside and she's crying outside.

Watch out who's behind you.

SCHOOLGIRLS go.

BROTHER'S FRIEND.

FRIEND Why are you crying? Oh. I know why you're crying. I know how you feel, I know what you think. It's amazing, I've never had this with anyone. Is it good?

5.

GLASS GIRL Why do you want to?

GIRLS' FRIEND I just want to.

GIRL Why do you want to? It won't fix anything.

G FRIEND No, but it'll be different.

GIRL It'll be more pain.

G FRIEND It'll be different pain.

GIRL You'll feel good for a minute and then it's going to go on being really sore.

G FRIEND Yes but you know.

GIRL I'll break off my little finger and you can use that.

Está llorando por dentro y está llorando por fuera.

Cuidado con quién está detrás de ti.

LAS CHICAS DEL COLE se van.

AMIGO DEL HERMANO

AMIGO ¿Por qué estás llorando? Oh, sé que estás llorando. Sé cómo te sientes, sé lo que piensas. Es increíble, nunca he tenido esto con nadie. ¿Es esto bueno?

5.

CHICA CRISTAL ¿Por qué quieres hacerlo?

AMIGA CHICA Porque sí.

CHICA ¿Por qué quieres? No va a arreglar nada.

AMIGA No, pero será diferente.

CHICA Será más dolor.

AMIGA Será un dolor diferente.

CHICA Te sentirás bien durante un minuto y luego va a dolerte mucho de verdad.

AMIGA Sí pero ya lo sabes.

CHICA Me arrancaré el meñique y puedes usarlo.

G FRIEND Because then it's both of us.

GIRL Because it's going to be really sharp.

AMIGAS⁷³ Porque así somos los dos iguales.

CHICA Porque va a ser muy agudo.⁷⁴

⁷³ This short conversation between the girls develops to reveal the complicity of friendship. Caryl Churchill accompanies the meaning of words with the form in which the characters are being named.

If we pay attention, at the beginning we have *Glass Girl* and *Girl's Friend*. Then *Glass Girl* turns into *Girl* – she is humanised. *G Friend* is becoming friendlier. The text continues with *G Girl* which has a double meaning: 'G' stands both for *Glass* and *Girl*. This happens precisely at the point where they say '*it's both of us*'.

Churchill is well known for the form she gives to her texts. Here she uses a magnificent technique that is worth attempting in translation. Now, how to achieve it is a difficult challenge.

In my proposal the characters are named without possessives. They then develop into a single word: *Amiga* and *Chica*. In the sentence where Friend says *Because then it's both of us*, I used *Amigas* in plural, as both are now together and connected.

It is not the same result as the source text, but it is at least an approximation of it.

⁷⁴ '*Sharp*' in this context implies various connotations: a sharp piece of glass, a painful sexual encounter, something clever. To find an equivalent in the same terms I resolved the translation as *agudo*. This aims to keep the meaning of: *perspicaz* and *afilado*.

6.

FRIEND I love it when the light shines through you.

GLASS GIRL I love the feeling of light shining through me.

FRIEND I know.

GIRL I love the light on your hand.

FRIEND I know.

GIRL It's all right.

FRIEND I've something to tell you. I wish you could just see it. About my
father.

GIRL Tell me then.

He whispers.

Seven? From when you were seven?

FRIEND No, I don't want to go to the police. I need to leave home. He wants
to stop me seeing you.

I know you do.

6.

AMIGO Me encanta cuando la luz brilla a través de ti.

CHICA CRISTAL Me encanta la sensación de la luz brillando a través de mí.

AMIGO Lo sé.

CHICA Me encanta la luz en tu mano.

AMIGO Lo sé.

CHICA Está bien.

AMIGO Tengo algo que contarte. Ojalá pudieses saberlo. Sobre mi padre.

GIRL Pues dímelo.

*El amigo susurra.*⁷⁵

¿Siete? ¿Desde que tenías siete?

AMIGO No, no quiero ir a la policía. Necesito irme de casa. Quiere que deje de verte.

Sé que sí.⁷⁶

⁷⁵ This is the first stage direction that Churchill writes in her text. It highlights how meaningful this moment is. It is indeed the peak moment in the play. It is clear in the text, but the audience may not realise it and that is also all right.

⁷⁶ *I know you do.* 'Do' as an auxiliary verb does not reveal the real meaning of the referred and omitted verb. Do what? I tried to create the same uncertainty by translating this phrase as '*Sé que sí.*'

7.

7.⁷⁷

⁷⁷ In this scene, we are going to find a very sharp dynamic monologue full of intensity.

Caryl Churchill writes an intense monologue accompanied by quick sentences.

SOURCE TEXT:

So what happens is he doesn't get in touch for a week so I think is it because he told me
about his father or is it because his father's stopping him and I hope it's that
so I go round to his house.

TARGET TEXT:

Así que lo que pasa es que no contacta conmigo en una semana así que pienso que es
porque me contó lo de su padre o es porque su padre le ha parado y espero
sea eso así que voy a su casa.

The same meaning is translated. However, the dynamism and intensity of the ST is lost. It is necessary to keep the form. I have taken the license to omit some of the words like 'so' and translate the text into a more intensive form. Form is relevant and not to be overlooked.

The character's indirect speech is very relevant, and it is emphasised with capital letters:

What's this

We are alright now

I'll never be alright now

Don't go

You didn't need to say it

Don't drop your foot

GLASS GIRL

So what happens is he doesn't get in touch for a week so I think is it because he told me about his father or is it because his father's stopping him and I hope it's that so I go round to his house. His father opens the door and he doesn't see me so I get inside while he's looking down the street and I go upstairs and he's on bed and he says his father's keeping him a prisoner, and I say just go and he says I can't. Then his father comes in and I'm thinking hit him hit him and he sees that in me and he does it, he leaps up and punches him so he staggers back, and we run downstairs and the father's after us and I'm thinking go, go first, just get out, run, and I turn and face the father and as the door opens the light hits me and he can see me now and that stops him, he says What's this, who's this beautiful thing then, come here a minute, and I dodge away and I run and I fall down and my foot breaks off and I pick it up and hop and hobble, and the father knows he'd better not any more and we get away round the corner. And I say We're all right now and he's holding me up and laughing and crying and he says I'll never be all right, I'm going away for a bit and when I'm all right I'll come back for you, and I say Don't go and he says You didn't need to say it, don't drop your foot, and he jumps on the back of a bus and he's gone. And I go home and wait. And I wait. And every homeless person I pass in the street is it him and it isn't. And then I hear at school didn't you know, it happened yesterday, he jumped under a train, what was he thinking? And I go home. And I sit on the mantelpiece and time goes by. And then I go up to my room and open the window and get onto the windowsill so I'm sitting with my legs dangling and then I lean out and push with my arms. And I smash to pieces among the people walking by. There's a splinter in your eye and a splinter in your heart. And they need to sweep the street well.

End

CHICA CRISTAL

Lo que pasa es que no contacta conmigo en una semana y pienso que es porque me contó lo de su padre o es porque su padre no le deja verme y espero que sea eso y voy a su casa. Su padre abre la puerta y no me ve entro mientras él está mirando la calle y voy arriba y está en la cama y dice su padre lo tiene prisionero, y le digo Pues vete y dice No puedo. Entonces entra su padre y yo pienso pégale pégale y él ve eso en mí y lo hace, se levanta de un salto y le da puñetazos hasta que cae hacia atrás, y bajamos corriendo y el padre nos sigue y yo pienso vete, vete primero, sal, corre, y me giro y me enfrento al padre y al abrirse la puerta me da la luz y ahora puede verme y eso le para, dice ¿Qué es esto?, ¿quién es esta preciosidad? ven aquí un momento, y le esquivo y corro y me caigo y se me arranca el pie y lo recojo y brinco y cojea, y el padre sabe que será mejor que ya no y nos escapamos al girar la esquina. Y digo Estamos bien ahora y me sujeta y rie y llora y dice Yo nunca estaré bien, me voy por un tiempo y cuando esté bien volveré a por ti, y digo No te vayas y el dice No necesitabas decirlo, no sueltes el pie, y se sube a la parte de atrás de un autobús y se ha ido. Y yo voy a casa y espero. Y espero. Y cada vagabundo que me cruzo en la calle es él y no es él.⁷⁸ Y entonces escucho en el colegio ¿no te has enterado? pasó ayer, se tiró bajo un tren, ¿en qué estaba pensando? Y me voy a casa. Y me siento en la repisa y el tiempo pasa. Y entonces subo a mi habitación y abro la ventana me subo al alféizar y me siento con las piernas colgando y me asomo y empujo con mis brazos. Y me estrello en pedazos entre la gente que camina. Hay una astilla en tu ojo y una astilla en tu corazón. Y tienen que barrer bien la calle.⁷⁹

Fin.

⁷⁸ This is a reminder that there is always a story behind 'homeless people' – we are them (see Jackson, *Young homeless people and the city*, 2012).

⁷⁹ These last two sentences are crying out to the audience. Something needs to be done people!

5.2. *KILL*

5.2. *MATAR*⁸⁰

⁸⁰ As explained in Chapter 2.4, I believe that the title of *Kill* came to Caryl Churchill's mind after her translation of *Thyestes* (1994, 2001). Reading her comments on her translation (published in *Plays: Three*, 1998), it can be noticed how she gives examples of translating Latin words precisely with the word *Kill*. As a translator, Churchill broadly analyses the word from a grammatical and semantic point of view. Without doubt the title of this play derives from her admiration, as a translator, for the Latin language.

Two options were considered for the translation of *Kill* as a title: 'Matar' or 'Asesinar'

My selection was 'Matar'. 'Asesinar' was too revealing about what is to happen in the play, whereas 'Matar' is a little bit more provocative and at the same time disturbing.

In Chapter 4.3.3 and 4.3.4, we have previously seen how the translation in the Italian and Portuguese languages has also been 'Matar'. However, the German translation, Chapter 4.3.1, is *Morden*, which could be closer to 'Asesinar'. Whereas *Toten* would be more like 'Matar' or *Murder*. We can observe that every translator has her/his reasons for their decisions, and they are all right.

In Churchill's *Plays: Three* (1998), in her 1995 comments on her translation of *Thyestes*, she reveals the idea of *Kill* already developing in her mind:

Seneca could have brought a god on at the end of his play, but he's made a world where gods either don't exist or have left. Or he could have had the chorus back at the end saying the kind of generally uplifting and resigned things they do in Greek plays. But he didn't (p. 301).

Indeed, Seneca did not do these things, but Caryl Churchill does. Caryl Churchill brings the Gods and the chorus of People to us in *Kill*.

GODS *played by one adult*

PEOPLE *played by one child*

Gods and People are each played as if just one person, i.e. don't assume different voices and characters.

I see Gods higher than People, maybe sitting on a table and People under it. There are plenty of other ways but it should be that simple.

DIOSAS⁸¹ *interpretado por una persona adulta*.⁸²

GENTE⁸³ *interpretada por niña*⁸⁴.

Diosas y Gente están interpretadas como si fuese una única persona, e.g. no supongas ni voces ni personajes diferentes.

Veo a los Dioses más elevados que a la Gente, quizás sentados sobre una mesa y la Gente debajo de ella. Hay muchas otras maneras pero deberían de ser sencillas.

⁸¹ This translation completely changes the expectations of the readers. Unconsciously, gender generates different perspectives. We specify readers here and not the audience, because the audience would have a character in front of them who would guide their perception 'genderwise'; or maybe not, as in *Cloud Nine* (1979) where Churchill completely entangles and distorts any presumption that the public/readers may have about gender.

Providing the almighty (*Gods*) with an *-a* in this translation would provoke the readers/audience at once: 'Diosas'. Automatically, certain expectations come to mind. *Diosa* does not sound the same as *Dios*; despite the fact that society is moving towards gender equality, the idea of feminine attributes distort the neutrality that Churchill wants to bring to her work. Sexuality comes strongly into mind. And perhaps an association with motherhood would be implied in the vision of *Diosas*, as well as *sexuality*. Churchill could have selected the word 'Goddesses', couldn't she?

I had the pleasure to talk to Caryl Churchill in person in 2022 and asked her about this dialectical conflict about translating *Goddesses* or *Gods*. She told me that *Gods* is based on Greek mythology and it is all there. Masterly, she escapes from gender, again. I believe that a play is a piece of art, which is there to be interpreted by each individual. We considered it as an interesting proposal to translate it in a feminine form.

⁸² 'Persona adulta' is inclusive language. An adult could be of any gender.

⁸³ 'Gente' is also inclusive language.

⁸⁴ *Child* is translated as *Niña*, just as *God* is translated as *Diosas*.

Finally, we decided to translate the play following the playwright's criteria, which is all implied in the source text.

GODS *played by one adult*

PEOPLE *played by one child*

Gods and People are each played as if just one person, i.e. don't assume different voices and characters.

I see Gods higher than People, maybe sitting on a table and People under it. There are plenty of other ways but it should be that simple.

DIOSES⁸⁵ *interpretado por una persona adulta.*

GENTE⁸⁶ *interpretada por una niña o un niño*⁸⁷

Dioses y Gente están interpretados como si fuese una única persona, e.g. no supongas ni voces ni personajes diferentes.

Veo a los Dioses más elevados que a la Gente, quizás sentados sobre una mesa y la Gente debajo de ella. Hay muchas otras maneras pero deberían de ser sencillas.

⁸⁵ The option ‘Dioses’ as a plural implies all genders.

⁸⁶ ‘Gente’ and ‘people’ are also neutral. Caryl Churchill goes beyond gender as people could mean anyone.

⁸⁷ ‘Child’ is neutral in English too. So far, we can see how Churchill has used inclusive language, moving beyond gender. The same is not easily achieved in Spanish. The target language is not as neutral as the source language.

There is no neutral word for Child. So, I resolved to translate it into ‘una niña’ or ‘un niño’. In fact, in the performance we do not have such a problem as a child can be neutral, with no concern about gender being shown.

GODS

We take this small box and shut the furies up in it, they're furious and can't get out, they say let us out and we'll be kind. We gods can do that sometimes, quieten the furies, we can't do everything, we don't exist, people make us up, they make up the furies and how they bite. They're after the boy, they won't let him sleep or wake or sleep and he suffers. He suffers and suffers because he kills his mother, which we're against and so is everyone but he has his reason so he's right and wrong. He kills his mother, hoping she'll die quickly, it can't be over quickly enough, he doesn't want her unrecognisable but still here, both slipping in the blood, his duty to do it, everyone thinks that and so do we, and he kills her lover happy to kill him but taking out the knife he remembers loving his mother and the nonsense words they'd say to each other though he still has the same hate in his heart coming home as when he's little and runs away when she's killing his father.

DIOSES

Cogemos esta caja pequeña y encerramos⁸⁸ a las furias en ella, están furiosas y no pueden salir, dicen déjanos salir y seremos amables. Nosotros los Dioses podemos hacer eso a veces, acallar a las furias, no podemos hacerlo todo, no existimos, la gente nos inventa, se inventa a las furias y cómo muerden. Van tras el chico, no le dejan dormir ni despertarse ni dormir y sufre. Sufre y sufre porque mata a su madre, contra lo que estamos igual que todos pero él tiene su razón así que tiene razón y no tiene razón. Mata a su madre, esperando que muera rápidamente, no puede ser lo suficientemente rápido, no la quiere irreconocible⁸⁹ pero todavía aquí, ambos resbalando en la sangre, su deber hacerlo, todos creen eso y nosotros también, y mata a su amante feliz de matarle pero al sacar el cuchillo recuerda amar a su madre y las palabras sin sentido que se decían el uno al otro aunque todavía tiene el mismo odio en su corazón al llegar a casa como cuando es pequeño y se escapa cuando ella mata a su padre.⁹⁰

⁸⁸ *Shut the furies up* implies both to enclose them – ‘encerrar’ – and quieten them – ‘acallar’. How could I imply both meanings in just one verb? I could have translated it as ‘*encerramos y acallamos a las furias*’. This last option has not been chosen, as the style of the author is very sharp and sparse in the use of words. In addition, in the next sentence the words reinforce again the meaning.

⁸⁹ ‘No quiere que se quede irreconocible’ was my first option for this phrase, but then I opted for a shorter translation, aiming to provide text to match Caryl Churchill’s sparseness and accuracy. As Kirkwood (2018) has explained, Churchill’s work is increasingly notable for its economy, and not because she has less to say but because she has mastered her craft in saying so much in a line that other writers would reveal in dialogue. To maintain the same craft in translation is a major challenge.

Sometimes translators want to explain, rather than let the words talk by themselves. This is a vicious circle from which we cannot always escape.

⁹⁰ The form of the text is chaotic regarding punctuation. The same chaos in the ST is kept in the form of the TT. Why all this chaos? This is a technique used by Churchill for highlighting the meaning of the words. We are witnessing very chaotic dramatic scenes. The basic and moral rules of the family and love have been broken. We see broken families. Metaphorically, the text is also unstructured.

His mother's a strong woman, slashing her husband in the bath we understand that, how quickly the water's red, her lover helping with the joy of his own revenge on his cousin, they get him out somehow, slipping. She wants him to come back from the war so she can kill him, she hopes he'll never come back, she rules the city with her lover who says it's his by right, ten years, a long war, hand to hand hacking each other's bodies, not many survive their wounds in the heat, they smell themselves rotting, they ask us for help, a war made by her husband's brother for her sister and power in the east and glory, we help them fight, some of us, we argue among ourselves, we're the reason it happens, we can enjoy a war, we don't exist. She's committed to being her husband's enemy taking his long time enemy as her lover, her husband's cousin who wants all that family dead, she's his enemy as soon as he kills their daughter cutting her throat on the altar to get wind for sailing to his brother's war, because we do sometimes like that we gods sometimes like it that someone wants something enough to do something terrible to get it and we like that they make us up and listen to us and make sacrifices. We say sacrifice your daughter or there's no wind and you'll let your brother down and betray the army because he kills a sacred deer we don't like that. They sacrifice their children quite easily when there's a war to be won.

Surprising the lover lives as long as he does, escaping years before when the husband cousin seizes the city from him and drives him out. Till then he's the one ruling, his father ruling with him king at last, because the boy kills the king, his father's twin brother. 'I'm your brother's

Su madre es una mujer fuerte, apuñalando a su marido en el baño entendemos eso, que rápido el agua es roja, su amante la⁹¹ ayuda con la alegría de su propia venganza de su primo, lo sacan de algún modo, resbalan. Ella quiere que vuelva de la guerra para matarlo, espera que nunca vuelva, ella gobierna la ciudad con su amante quien dice que es de él por derecho, diez años, una larga guerra, mano a mano se cortan unos a otros los cuerpos, no muchos sobreviven a las heridas con el calor, se huelen pudriéndose, nos piden ayuda, una guerra hecha por el hermano de su marido para su hermana y el poder en el este y gloria, les ayudamos a luchar, algunos de nosotros, discutimos entre nosotros, somos la razón por la que ocurre, podemos disfrutar de una guerra, no existimos. Está comprometida en ser la enemiga de su marido tomando a su enemigo de hace mucho tiempo como su amante, el primo de su marido quien quiere a toda esa familia muerta, ella es su enemigo en cuanto mata a su hija cortando su garganta en el altar para poder conseguir viento para navegar a la guerra de su hermano porque a nosotros a veces nos gusta que a nosotros los dioses nos guste que alguien quiera algo lo suficiente como para hacer algo terrible para conseguirlo y nos gusta que nos inventen y nos escuchen y hagan sacrificios. Decimos sacrifica a tu hija o no hay viento y decepcionarás a tu hermano y traicionarás al ejército porque mata a un ciervo sagrado y eso no nos gusta. Sacrifican a sus hijos fácilmente cuando hay una guerra que ganar.⁹²

Sorprendente el amante vive tanto como el, escapa años antes cuando el primo del marido se apodera de la ciudad y le expulsa. Hasta entonces es el que gobierna, su padre gobierna con el, rey por fin, porque el chico mata al rey, el hermano gemelo de su padre. “¡Soy el hijo de tu

⁹¹ Reading this text it sounds like the daily news, which is full of violence, exactly the same as the mythology. Churchill's comments in *Plays 3* (1998) about *Thyestes* also apply to *Kill* (2019) “I don't think it's just because I've been translating *Thyestes* that the news seems full of revenge stories” (p. 301).

⁹² Metaphorically, this sentence applies to society nowadays. Since ancient times, humanity has remained the same. It provides a little caveat to the audience.

son!’ and he stabs him, red mist, a joy, we know about that, and what’s driving the boy crazy with hate is he knows now about his uncle’s murders. His red eyed father tells him, full of rage, how the uncle steals the city they’re meant to share, how he serves a stew of chopped up bodies of his brother’s children. Not a new idea in that family eating children, it’s already in their nightmares. The boy realises the man he’s facing is his father, a wreck of a man who never gets over the vomiting horror, the man his uncle sends him to kill not knowing whose son the boy is that he adopts and cares for, an unhappy boy, exposed on a hillside, his mother killing herself, his mother who’s his sister raped by their father, that red eyed father in shock from his son’s murders, we say do that, the child will avenge you.

They’re cursed those twin brothers, fathers of the killing cousins, rivals for the city, living out the curse on their families, we can enjoy a curse, why else would one of them kill the other’s children, bleeding them on the altar, drawing their guts out, one of them struck down, the other in shock waiting. Insane with anger at betrayal, his wife helping his brother her lover steal the lamb with the golden fleece, whoever has the lamb has the right to the city and he has the lamb hidden away even from us, we don’t like that because he vows he’ll sacrifice his best lamb. They are friends when they are young those two, they say they’ll rule together, banished with their mother who hangs herself, banished for killing their elder brother the father’s favourite, plotting against him so they’ll get the city.

Their father’s the one cursed, him and on down, when he’s young, by a man thrown over a cliff as he stands on the edge shouting to us, accused of trying to rape the bride he helps the youth win by loosening the old king’s chariot wheel in one of those races where you win the kingdom and the daughter, promised gold and the first night with the bride and already mistrusting the cheat but driven by desire. A beautiful boy the cheat, Poseidon loves him and takes him into the sea, but always bitter about his death, always angry, though he cheats death, we bring him back to life except one bone of his shoulder we make out of ivory, we pick his bones and flesh out of the stew except the shoulder that’s eaten, a mistake, and we send the father to hell where he’s always tormented by hunger and always tantalised by fruit lifting out of reach, because he cooks his son, chops with a cleaver, cuts his throat,

hermano!” y le apuñala, niebla roja, una alegría, lo sabemos, y que es lo que está volviendo al chico loco de odio es que ahora conoce a los asesinatos de su tío. Su padre de ojos rojos le cuenta, lleno de rabia, cómo el tío roba la ciudad que se suponía debían compartir, cómo sirve un estofado de cuerpos descuartizados de los hijos de su hermano. No es una nueva idea en esa familia comer niños, está ya en sus pesadillas. El chico se da cuenta que el hombre que tiene delante es su padre, una ruina de hombre que nunca supera el horror de los vómitos, el hombre al que su tío envía a matar sin saber de quién es hijo el chico al que adopta y cuida, un chico infeliz, expuesto en una ladera, su madre se suicida, su madre que es su hermana violada por su padre, ese padre de ojos rojos en shock por los asesinatos de su hijo, le decimos que lo haga, el niño te vengará.

Están malditos esos hermanos gemelos, padres de los primos asesinos, rivales por la ciudad, viviendo la maldición sobre sus familias, podemos disfrutar de una maldición, por qué si no mataría uno de ellos a los hijos del otro, desangrándolos en el altar, sacándoles las entrañas, uno de ellos derribado, el otro en shock esperando. Loco de ira por la traición, su mujer ayuda a su hermano su amante a robar el vellocino de oro, quienquiera que tenga el cordero tiene el derecho a la ciudad y él esconde el cordero hasta incluso de nosotros, no nos gusta eso porque jura que sacrificará a su mejor cordero. Son amigos cuando son jóvenes esos dos, dicen que gobernarán juntos, desterrados con su madre que se ahorcó, desterrados por matar a su hermano mayor el favorito del padre, conspirando contra el para conseguir la ciudad.

Su padre es el que está maldito, él y desde antes, cuando es joven, por un hombre arrojado por un acantilado se mantiene en el borde gritándonos, acusado de intentar violar a la novia ayuda a ganar al joven aflojando una de las ruedas del carro del viejo rey en una de esas carreras donde se gana el reino y la hija, el oro prometido y la primera noche con la novia y ya desconfiando del tramposo pero movido por el deseo. Un hermoso muchacho el tramposo, Poseidón lo ama y se lo lleva al mar, pero siempre amargado por su muerte, siempre enfadado, aunque engaña a la muerte, le devolvemos la vida excepto un hueso de su hombro que hacemos de marfil, sacamos sus huesos y carne del estofado excepto el hombro que ha sido comido, un error, y enviamos al padre al infierno, donde siempre está atormentado por el hambre y siempre tentado por la fruta fuera de su alcance, porque cocina a su hijo, lo trocea con un cuchillo, corta su garganta,

because we gods are coming to dinner he thinks we'll like that, he's Zeus's son, he wants to please us the most extreme way he can think of, he's sure that's what we want.

And we say no we don't like that now and we send him to hell where he's always hungry and angry, longing and failing, and we get the body parts out of the pot, hard to fit them together, and make the boy again with an ivory shoulder, and he's so beautiful that when he's walking by the sea Poseidon breaks over him in a wave. But he's bitter and angry and wants power on land so he fixes the race and the family's cursed and his twin sons kill their brother the favourite who struggles away falling so he banishes them and their mother with them, the girl from the race, and she hangs herself don't go in the room. The twins fall out over the city and one of them serves up his brother's children, just meat when there's no faces, and he gets the city and adopts his brother's other child not knowing and the boy stabs him more times than he needs to die and rules with his father till his cousin drives him out and when the cousin kills his screaming daughter to get wind for the long war he joins up with the cousin's wife to kill him, guts in the bath, and then the son comes back to kill the mother and him too at last, his eye sliding down his face, and the child is crazy because of his mother so we put the biting furies back in the box, not our fault, we don't exist, and they're after him and he slashes again and again at his mother and her lover who kill the father who kills the girl for wind for the war and the lover kills the boy's grandfather too avenging his brothers who are eaten by their raving father twin of the killer, twin sons of the boy we bring back to life as his father our son goes to hell for chopping him up for us we don't like it, we're glad we don't exist, and he's always hungry and angry and reaching for something he'll never get as his son comes back to life and has twin sons and one kills and cooks the other's children and their little brother kills the killer and the killer's son comes back and kills his daughter to get wind and the little brother and the wife kill him and the son kills his mother and goes crazy because the furies are out and we put them in the box and they're out and he kills his mother and the lover who kill the man who kills the girl and is son of the man who's killed because he kills the children, son of the dead boy loved by the sea who's killed by our son in hell always hungry and angry who kills his son

porque nosotros los dioses venimos a cenar cree que nos gustará eso, es el hijo de Zeus, quiere complacernos de la manera más extrema que se le ocurre, esta seguro que eso es lo que queremos.

Y decimos no no nos gusta eso ahora y le enviamos al infierno donde siempre y enfadado, anhelando y fallando, y sacamos las partes del cuerpo de la olla, difíciles de encajar, y hacemos al chico de nuevo con un hombro de marfil, y es tan hermoso que cuando está caminando por el mar Poseidón rompe sobre él en una ola. Pero está amargado y enfadado y quiere poder en la tierra de modo que amaña la carrera y la familia está maldita y sus hijos gemelos matan a su hermano el favorito que lucha y pierde así que les destierra y a su madre con ellos, la chica de la carrera, y ella se ahorca no entres en la habitación. Los gemelos se pelean por la ciudad y uno de ellos ofrece a los hijos de su hermano, solo carne cuando no hay caras, y consigue la ciudad y adopta al otro hijo de su hermano sin saberlo y el chico le apuñala más veces de las que necesita para morir y gobierna con su padre hasta que su primo lo expulsa y cuando el primo mata a su hija que está gritando para conseguir viento para la larga guerra se une a la mujer de su primo para matarle, sus entrañas en el baño, y entonces el hijo vuelve para matar a la madre y a él también por fin, su ojo deslizándose por su rostro, y el niño está loco por su madre así que encerramos a las furias mordedoras de nuevo en la caja, no es culpa nuestra, no existimos, y le persiguen y apuñala a su madre una y otra vez y a su amante que mató al padre que mató a la chica por el viento para la guerra y el amante mata al abuelo del chico también vengando a sus hermanos que son comidos por su delirante padre gemelo del asesino, hermanos gemelos del chico al que devolvemos la vida mientras su padre nuestro hijo va al infierno por descuartizarle para nosotros no nos gusta, estamos contentos de no existir, y siempre está hambriento y enfadado e intentando alcanzar algo que nunca conseguirá mientras su hijo vuelve a la vida y tiene hijos gemelos y uno mata y cocina a los hijos del otro y su hermano pequeño mata al asesino y el hijo del asesino vuelve y mata a su hija para conseguir viento y el hermano pequeño y la mujer le matan y el hijo mata a su madre y se vuelve loco porque las furias están fuera y las encerramos en la caja y están fuera y mata a su madre y al amante que mata a la chica y es hijo del hombre que es matado porque mata a los niños, hijo del chico muerto amado por el mar que fue matado por nuestro hijo en el infierno siempre hambriento y enfadado que mató a su hijo

for the gods to eat and we say no don't do that it's enough we don't like it now don't do it we
say stop please stop.

para los dioses para comer y decimos no no lo hagas es suficiente no nos gusta ahora no lo hagas decimos para por favor para.

PEOPLE *can say while* GODS *is speaking any of the following, placed randomly and probably so they are not precisely relevant to what is being said at the time.*

I'm right

I'm in the

right I have a

right

It's the right thing

It's a joy

I have to

At last

I hate

him

Don't

Help me

Please

Yes x 3

No x 3

Kill x 3

GENTE puede decir mientras **DIOSES** habla cualquiera de esto, sin orden y probablemente para que no sean precisamente relevantes a lo que se dice en ese momento.

Yo tengo razón⁹³

Yo estoy en mi derecho

Yo tengo derecho

Es lo correcto

Es una alegría

Tengo que

Por fin

Yo le odio

No

Ayúdame

Por favor

Sí x 3

No x 3

Matar x 3

⁹³ The repetition of the first-person pronoun *I* 'yo' enhances the selfishness of the human rage, the need for help and the yes/no hesitation towards *Kill* 'Matar'.

Or PEOPLE can be silent.

Props

Maybe small box for Gods, food bowl, knife, small gold Lamb, fruit, toy ship, knife for People. If handled it should not be at the moments when those things are referred to. Or maybe no props.

O GENTE puede estar en silencio.

Atrezzo

Quizás caja pequeña para Dioses, bol con comida, cuchillo, cordero de oro pequeño, barco de juguete, cuchillo para Gente. Si se usa no debe coincidir con los momentos en los que se habla sobre esos objetos. O tal vez sin atrezzo.

Final reflection on the translation process.

Kill has been by far the most challenging of the four translations proposals. Despite being the shortest play, the text is complex, not only in semantic terms but also from a structural perspective. Somehow, it leaves the reader confused, even lost, and I needed to read the text several times.

The play portrays the narratives within the Greek myths as a vicious circle of violence. This vicious circle is repeated and becomes smaller and clearer towards the end of the play. This circle form is a new style by Churchill, which enhances the meaning of the whole play.

The audience does not need to know the story of *Thyestes* (1994) or the House of Atreus in order to understand the text. The stories being told are everlasting, dating from the ancient Greek and continuing to contemporary times. In my personal interview with Caryl Churchill in 2021, she recognised that this piece would be the most difficult to translate and she emphasised that all the revealing information was included in the play itself.

5.3. BLUEBEARD'S FRIENDS

The form and the structure of this play is unconventional, as with many other of Churchill's plays. In *Bluebeard*, again, Caryl Churchill creates a new way of writing.

The character list is non-existent. We do not know the characters' names or how many there are. This work is left for the reader/director/audience to complete, as through the reading and watching of the play they will be creating the story.

Dialogues follow one after the other. Sentences are cut and interrupted by others.

Apparently capital letters at the beginning of the dialogue are a guide to show when a different character is speaking.

Scenes are introduced by a wider paragraph in the dialogue.

As for content, the story is related to the fairy tale *Bluebeard*. The tale is known well by the British audience, but not so much by the Spanish audience, who may become lost when reading or gather different information from the play.

Why is the play named *Bluebeard*? The notoriety of the tale is such that the Merriam-Webster dictionary defines the word 'Bluebeard' as "a man who marries and kills one wife after another" (Merriam Webster, 2001). The verb "blue bearding" has even appeared as a way to describe the crime of either killing a series of women or seducing and abandoning a series of women.

5.3. *AMIG@S DE BARBA AZUL*⁹⁴

⁹⁴ In addition to the inherent difficulty – or better said, the responsibility – of translating titles, Caryl Churchill adds a new challenge with *Bluebeard*. The play is announced by the press, the theatre, online and in the book cover as *Bluebeard*. But when I opened the book to read this play the written title appears as *Bluebeard's Friends*.

At first, I was a little bit confused, thinking that it could be a typing error. But then I realised that it is not possible that the press, publishers, and theatre have all made the same mistake.

Then I thought the reason was due to the length of its title. The two words do not fit with the rhythm of the quartet of plays that were announced.



Brochure and Ticket of *Glass. Kill. Bluebeard. Imp.* at the Royal Court Theatre, 2019

It was when I began translating the play that I realised there was the possibility of this being a game by Caryl Churchill.

The term 'Bluebeard' generates different expectations in the audience. The tale is well known in British culture (whereas in Spain it just 'rings a bell'). The most well-read would be familiar with the story, even if they don't remember the details. Others would be familiar with the story of a key and the curiosity of a woman – curiosity killed the cat.

Some audience members would guess that a feminist version of the tale was going to be performed. And so many different assumptions would arise.

The point is that just with a simple title the audience's critical thinking has been awakened.

But what were my own expectations? The outcome was a complete surprise. Having translated *The Bloody Chamber* by Angela Carter, I could not believe the extraordinary coincidence I was facing. *The Bloody Chamber* is a rewritten feminist tale based on the story of Bluebeard. Having already written a thesis on this subject, I could say that my experience was an advantage. It was clear that Caryl Churchill was going to write something different. Producing a feminist version of the tale would be too obvious and 'easy' for such a talented playwright.

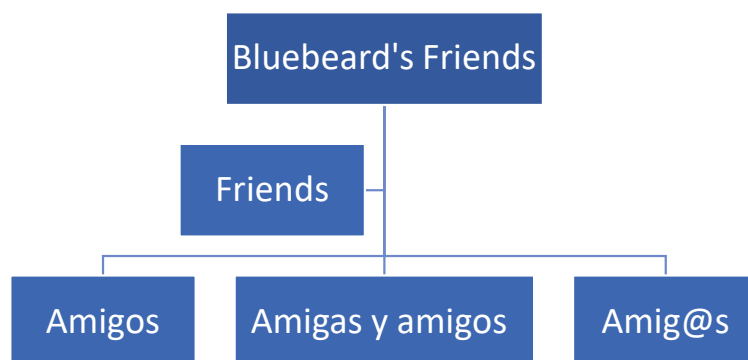
Bearing in mind this context, my main purpose was to translate the title. The decisions I have taken are as follow:

Regarding '*Bluebeard - Barba Azul*', I have used this title for this thesis: *Glass. Kill. Bluebeard. Imp.*

If I ever publish this translation, then *Barba Azul* would appear as the title on the front cover and if I produce the play the same would be true for the announcement, press release and tickets.

The title we are translating here is *Bluebeard's Friends*, which is the printed title of the play inside the book, so we will retain 'friends'.

Still, the title presents another question to be solved. We have to translate now 'Friends' – a neutral genderless plural form – into Spanish.



From one point of view, they are all correct. But, as I explained in Chapter 4.4, *Amig@s* is our final decision as it is a gender inclusive word.

⁹⁵ Blank page.

Usually in this space the author writes the names of the characters.

There is nothing written here in the play text. We do not know who the characters are.

But if we think about it, yes, we do know who the characters are: Bluebeard's Friends.

Friends are the characters. There is no need to repeat what is written in the title already.

Friends could be any number of characters.

Friends moves beyond gender: anyone could be friends, there is no need to specify a gender. As I commented before, our selection is *amig@s* as I want to keep the neutrality of the ST and leave it to the production team to decide how to deal with this subject. As a translator, there is a handful of possibilities for the representation of the characters, but I wish to keep the options as open in the translation as they are in the ST.

What did you say?

‘Horried to learn my friend Bluebeard is a serial killer.’

Ex friend.

Goes without saying. Dead friend.

I’m not saying anything. I’m in shock. Should we have noticed?

I went to see him in hospital.

I thought he was dead.

No, he’s still

I thought her brothers killed him

fifteen stab wounds

¿Qué has dicho?

“Horrorizad@⁹⁶ al saber que mi amigo Barba azul es un asesino en serie.”

Ex amigo.⁹⁷

Y que lo digas. Amigo muerto.

No digo nada. Estoy en shock. ¿Deberíamos de habernos dado cuenta?

Fui a verle al hospital.

Pensé que estaba muerto.

No, todavía está

pensaba que sus⁹⁸ hermanos le habían matado

quince puñaladas

⁹⁶ ‘Horried’: if I translate this as horrorizado it denotes a male character, whereas if I translate it as horrorizada it means female. If I use the translation horrorizad@ we leave the choice to the readers/actors/directors. We need to use @ to maintain the genderless neutrality implied in the text.

⁹⁷ ‘Ex amigo’ is emphasising that Bluebeard is no longer a friend; it is written in two words as in the ST to emphasise this fact.

⁹⁸ ‘Sus’ does not specify gender in Spanish, whereas in English the possessive pronoun here clearly clarifies that they are the brothers of a woman. In this sense the Spanish options maintain a neutral tone, and help us to retain the gender neutrality of *Friends* a little bit longer.

and his head I thought they cut off

his beard they

but his throat

yes his throat, I don't think he'll speak

but he'll live

I don't know if he'll live.

Better not really.

Yes.

The brothers, it won't be murder

they had to stop him

fifteen stab wounds

everyone's on their side

because he's a monster

he is yes of course he's a monster.

y su cabeza pensé que se la habían cortado

su barba ellos

pero su garganta

sí, su garganta, no creo que hable⁹⁹

pero vivirá

No sé si vivirá.

Mejor que no la verdad.¹⁰⁰

Sí.

Los hermanos, no será asesinato

tenían que pararle

quince puñaladas

todos están de su parte

porque es un monstruo

lo es sí claro es un monstruo.

⁹⁹ 'No creo que hable' implies a double meaning both in the ST and TT. He will not be able to speak 'physically', and he will not even think to speak about it, he will not want to speak about it.

¹⁰⁰ After the punctuation marks, as in the full stop here '.', we can imagine another Friend is speaking, but not necessarily. Sentences are interrupting themselves: which means there is a flowing and dynamic conversation.

And you went to see him?

I did yes.

And what, was he...?

Not conscious at all. Tubes. He looks much older. He looks dead.

So he didn't know you were there?

I don't think so. I just went.

I don't want to see him.

I wish I'd never met him.

I just went.

I got the dresses.

How?

I went into the story.

Are these the actual dresses they were wearing?

Just the dresses?

yes

¿Y fuiste a verle?

Sí fui.

Y ¿qué, estaba...?

Nada consciente. Tubos. Parece mucho más mayor. Parece muerto.

¿Así que no sabía que estabas allí?

No creo. Simplemente fui.

No quiero verle.

Ojalá nunca lo hubiese conocido.

Simplemente fui.

101

Cogí los vestidos.

¿Cómo?

Entré en la historia.

¿Y son de verdad los vestidos que llevaban?

¿Sólo los vestidos?

Sí

¹⁰¹ The space between lines signifies the beginning of a new scene or conversation.

not the bodies

no, god, you don't want the bodies do you?

the horror, the smell.

All this time, some of them might be skeletons

it doesn't bear thinking

I didn't think, I just got the dresses

and they don't smell

the story doesn't say smell, she didn't smell them, she saw them hanging in the room

so maybe for a moment she thought it was just clothes

only for a moment

because the story does say blood

yes, because she dropped the key, that's the whole point

the key that wouldn't come clean

and the blood's still on the dresses

can I look?

no los cuerpos

no, dios, ¿no quieres los cuerpos, ¿verdad?

el horror, el olor.

Todo este tiempo, algunos deben de ser esqueletos

no soporto pensar

no pensé, sólo cogí los vestidos

y no huelen

la historia no habla de olor, no las¹⁰² olió, las vio colgando en la habitación

así que quizás por un momento simplemente pensó que era ropa

sólo por un momento

porque la historia sí que habla de sangre

sí, porque se le cayó la llave, esa es la cuestión

la llave que no se podía limpiar

y la sangre todavía está en los vestidos

¿puedo mirar?

¹⁰² In the ST, '*them*' does not reveal gender. However, in the TT we can reveal the gender by using '*las*'. The story is about women who have been hanged, so we had to write '*las*'. Imagine for a moment that I translated *them* as '*los*'. Then, men would be hanging dead as victims or maybe both men and women. But the reference to the source story is quite clear.

Beautiful cloth. Beautiful stitching. Beautiful colours.

Don't get blood on your fingers, it might not come off.

With hindsight all those weddings

all those failed marriages

there were always such good reasons

yes they ran off with the music teacher or went to look after their sick mother, or the
schizophrenic

What did the families make of it?

Some of them were peasants of course, glad to be rid of the expense of a girl

and trafficking

what? I thought he was saving her

but they weren't all, there was a Lady, Lady

alcoholic father, mother committed suicide

he knew how to pick them

Preciosa tela. Preciosa costura. Preciosos colores.

No te manches los dedos de sangre, puede que no se vaya.

Echando la vista atrás a todas esas bodas

todos esos matrimonios fallidos

siempre hubo tan buenas razones

sí se fugaron con el profesor de música o se fueron a cuidar a su madre enferma, o
esquizofrénica¹⁰³

¿Qué hicieron las familias al respecto?

Algunas eran campesinas claro, contentas de quitarse de encima los gastos de la chica
y traficando

¿qué? pensaba que la estaba salvando

pero no todas lo eran, había una Señora, Señora,

padre alcohólico, la madre se suicidó

sabía cómo escogerlas

¹⁰³ When a sentence is made of two lines, the space between the lines is less than the usual one. Thus, the space between lines shows if a different character could be speaking. But sometimes, the possibility of the same character saying various sentences is also possible.

not this time

he'd have come up with a story

and we always believed him. I always believed him.

He was so charming

classic psychopath

don't let's try and

but he liked us, I think he really

it was women he hated

he taught me astronomy

women he had sex with because maybe

don't start don't start, I don't care about his childhood

I was meaning more politics, misogyny

can't we just say he was evil?

Maybe it came over him suddenly

and sorry afterwards, hating what he did

esta vez no

se inventó una historia

y siempre le creímos. Siempre le creí.

Era tan encantador

típico psicópata

no intentemos y

pero le gustábamos, creo que de verdad

era a las mujeres a quien odiaba

me enseñó astronomía

mujeres con las que tuvo sexo porque quizás

no empieces no empieces, no me importa su infancia

quería decir más política, misoginia

¿no podemos simplemente decir que era malvado?

Tal vez se le ocurrió de repente

Y al sentirlo luego, al odiar lo que hizo

or maybe he revelled

his secret

deceiving everyone, that power

knowing they were all in that room while we were next door having a party.

Because killing them's one thing but keeping them like that

a collection

like butterflies or tigerskins or paintings

it saved disposing, I mean cutting up, digging

and so many rooms in the castle where nobody ever...

He loved lovely things, porcelain

I can't believe it, it makes me crazy

and he played the piano so beautifully.

o quizás le deleitaba

su secreto

engañar a todos, ese poder

saber que estaban todas en esa habitación mientras en la puerta de al lado estábamos de fiesta.

Porque matarlas es una cosa pero guardarlas así

una colección

como mariposas o pieles de tigre o cuadros

se ahorró tirarlas, quiero decir trocearlas, cavar

y con tantas habitaciones en el castillo donde nadie nunca...

Le encantaban las cosas bonitas, porcelana

no me lo puedo creer, qué locura¹⁰⁴

y tocaba el piano tan bien.

¹⁰⁴ Translating this sentence made me wonder about who is saying this line, is it a man or a woman? The writer presents inclusive gender options whenever it is possible. Thus, there are no limits established upon characters. My first option was 'me vuelve loca', but then I adopted a genderless translation, to keep the writer's intention of moving beyond gender whenever it was possible.

Esmeralda, Bet, Suzanne, Maria, Katya, Joan, Roxane, Lisa

was Roxane the one with red hair?

I never met her

oh she's the one I knew best, we used to go for walks by the lake. She went on a concert tour and fell in love in Prague and never came back. He gave me an address and when she didn't reply I thought oh well, she's got a new life now. I did feel rejected because she was someone you could tell anything to, I don't have anyone else like that.

I was a bit in love with Katya.

I didn't I didn't

Esmeralda, Bet, Suzanne, Maria, Katya, Joan, Roxane, Lisa¹⁰⁵

¿Roxane era la pelirroja?

nunca la conocí

oh ella es la que conocía mejor, solíamos pasear por el lago. Hizo una gira de conciertos y se enamoró en Praga y nunca regresó. El me dio una dirección y nunca respondió pensé oh vaya, ahora tiene una nueva vida. Sentí que me rechazaba porque era alguien a quien podías contarle todo, no tengo a nadie más así.

Sentía un poco de amor por Katya.¹⁰⁶

Yo no yo no¹⁰⁷

¹⁰⁵ Names are not translated and remain as in the OT. These names refer to women and girls who have actually disappeared. We discover some of the stories and descriptions of the victims. Roxane was red haired. This made me decide to keep the original names. Another translating option could have been to introduce names of women and girls who are missing in the target culture. These might be names which the audience may know and provide a sense of greater shock.

¹⁰⁶ In the translation, I intend to move beyond gender. Here, the character speaking could be played by a woman, in fact by anyone.

¹⁰⁷ The following text is a 'poem' that is introduced in a new paragraph. All lines maintain a strong pattern of alliteration using the first-person pronoun 'I'. The alliteration in English sounds natural as the use of 'I' is simply needed in each sentence. Whereas, while in Spanish the personal pronouns are commonly omitted, it is necessary to keep them here. 'Yo' emphasises the selfishness that the poem awakes.

I know

I didn't do it

I know

I wouldn't

I know you wouldn't, everyone who knows you knows

but not everyone knows me, they'll think

try to calm down for a minute.

It's true of course people will believe them

I didn't I didn't

I know

we have to believe them because otherwise

but I didn't

you say that but they always deny so we have to

do you think I did?

It's really not such a big thing anyway, it's not as if

it is it is

Yo lo sé

Yo no lo hice

Yo lo sé

Yo nunca

Yo lo sé que tú nunca, todos los que te conocen lo saben

pero no todos me conocen, creerán

intenta calmarte por un momento.

Es verdad por supuesto la gente les creerá

Yo no yo no

Yo lo sé

tenemos que creerles porque de otro modo

pero yo no

Eso lo dices tú pero siempre lo niegan así que tenemos que

¿crees que lo hice?

De todos modos no es tan grave, no es como si fuese

lo es lo es

it's not killing your wives

no but it's part of the same

not the same at all, it was a moment of

it wasn't it wasn't because I didn't do it

a moment of desire, are we saying desire is bad

even a small thing is a big thing

it's not something that matters

it does matter it is a big thing and I didn't do it I didn't I didn't do it

it doesn't matter to me

I didn't do it.

He asked me to marry him.

No.

When?

That hot summer. Before Suzanne.

You'd be dead.

no es matar a tus mujeres

no pero es parte de lo mismo

no es lo mismo para nada, fue un momento de

no fue no fue porque no lo hice

un momento de deseo, ¿estamos diciendo que el deseo es malo?

hasta una cosa pequeña es una cosa grande

no es algo que importe

sí que importa es una cosa grande y yo no lo hice yo no yo no lo hice

no me importa

no lo hice.

Me pidió que me casara con él.

No.

¿Cuándo?

Ese verano caluroso. Antes de Suzanne.

Estarías muerta.

Yes.

God so you must be

yes, yes I am. Really.

Have you heard from Anne?

She's gone into hiding.

But he's dead.

No, hiding from the media.

'What did you feel when your sister told you that her husband was trying to kill her? What did you feel when you saw your brothers riding to rescue?'

She could be a celebrity like her sister.

Oh that's not fair, it's not celebrity for celebrity, it's political, she's brave, she doesn't enjoy it. She's in shock.

Anne's different, Anne's more shy.

Shy's not very public spirited.

Sí.

Dios debes de estar

sí, sí lo estoy. De verdad.

¿Sabes algo de Anne?

Se ha escondido.

Pero está muerto.

No, escondida de los medios.¹⁰⁸

“¿Qué sentiste cuando tu hermana te dijo que su marido estaba intentando matarla? ¿Qué sentiste cuando viste a tus hermanos cabalgando al rescate?”¹⁰⁹

Podría ser una celebrity¹¹⁰ como su hermana.

Oh eso no es justo, no es ser celebrity por ser celebrity, es una cuestión política, es valiente, no disfruta de ello. Está en shock.

Anne es diferente, Anne es más tímida.

Tímida no tiene mucho espíritu público.

¹⁰⁸ This is harsh criticism of the media sensationalism surrounding murders, and press hounding of the victims.

¹⁰⁹ This is another critique of the media. These would be the kinds of questions the media would ask people who have suffered tragedies. They bother people, not respecting their privacy.

¹¹⁰ Celebrity is a term that has been adopted in the Spanish language. We have decided to leave it as in the OT to reinforce the concept of *celebrity* versus ‘famosa’.

Come on, they're both in shock.

I'm in shock.

No, you're just drunk.

We're all drunk.

I keep dreaming I killed someone.

A woman?

I don't know, a person. Maybe a woman.

Is it a sex thing?

It's a horror thing. A guilt thing. A thing where I don't know what to do. It's a bit of myself

I've killed is it, I don't know what the fuck about dreams, it's a bloody nightmare.

He had a castle.

Venga, están en shock.

Yo estoy en shock.

No, sólo borracho.

Todos estamos borrachos.

No dejo de soñar que matado a alguien.

¿A una mujer?

No lo sé, a una persona. Quizás una mujer.

¿Es una cosa sexual?

Es una cosa horrible.¹¹¹ Una cosa¹¹² de culpa. Una cosa con la que no sé qué hacer. Es un poco de mí que he matado, ¿no? no sé qué mierda sobre los sueños, joder, es una maldita pesadilla.

Tenía un castillo.

¹¹¹ Clearly postulation on how killing is a terrible thing, regardless of gender. Society tends to assume that killing women is somehow expected, but it is as horrible as it would be to kill a man. Feminism aims for equality and justice for all people equally. This sentence is relevant to the Spanish audience nowadays where feminist theories are being genderised and manipulated. People are confused and the sense of equality is being disturbed, mainly politically.

¹¹² 'Una cuestión de culpa' would be perhaps a better translation, but we wanted to keep the repetition and rhythm of the ST.

You think they just married him for the castle?

He was handsome and witty and he had a castle.

It's hers now.

She's going to sell it.

Does murder put the price up or down?

Either way it's going to be foreign money.

And they won't live in it.

I wouldn't live in it.

Wouldn't you? I would. Up on the battlements before breakfast.

Guided tours. Movie locations. Weddings.

Why have you got a black eye again?

I haven't.

You have though.

¿Crees que se casaron con él solo por el castillo?

Era atractivo y divertido y tenía un castillo.¹¹³

Es de ella ahora.

Va a venderlo.

¿El asesinato sube o baja el precio?

De todos modos va a ser dinero extranjero.

Y no vivirán en el.

Yo no viviría en el.

¿No? Yo sí. Arriba a las almenas antes del desayuno.

Visitas guiadas. Rodaje de películas. Bodas.

¿Por qué tienes un ojo morado otra vez?

No lo tengo.

Pues lo tienes.¹¹⁴

¹¹³ These three sentences are judging Bluebeard's women and searching for reasons why they married. Do they marry because of money? Is that all?

¹¹⁴ This represents denial of abuse. Through short conversations, Churchill introduces themes of violence and how friends deal with it.

There'll be the miniature copies of the dresses

a little present

and then there'll be the actual clothes

copies

well yes because the originals

so do you use the same material or is it

not exactly the same because it's medieval

no of course

but high quality reproduction. It's wearable.

Washable?

Dry clean, but I want your advice

oh good

do you think it's better with or without bloodstains?

Not real

no of course but exactly reproducing which stain on which frock

so that's quite noir

yes that gets the market that goes for that side of the story.

Habr  copias en miniatura de los vestidos

un peque o regalo

y luego estar  la ropa real

copias

bien s  porque los originales

entonces usas el mismo material o es

no exactamente el mismo porque es medieval

no claro

pero una reproducci n de alta calidad. Es ponible.

 Lavable?

En seco, pero quiero tu consejo

ah vale

 crees que es mejor con o si manchas de sangre?

Irreal

no claro pero exactamente reproducir qu  mancha en qu  vestido

as  es bastante macabro

s  eso capta el mercado al que le va esa parte de la historia.

While if it's just dresses

you can sell that as the women unharmed, victims no longer, power dresses

oh that's better.

I think there's something in both.

Can you do both?

I could, yes, maybe both is good, give people the choice.

The same person might even buy one of each.

I'm using my favourite six dresses and one of them's red so the blood hardly shows.

That might be the best seller because it's subtle.

I still love you.

We're still both married to other people.

You still don't want us to start up again?

Maybe don't touch me. I still love you.

Mientras que si son solo vestidos

puedes vender eso como las mujeres ilesas, no más víctimas, vestidos poderosos¹¹⁵

oh eso es mejor.

Creo que hay algo en los dos.

¿Puedes hacer los dos?

Podría, sí, tal vez los dos está bien, dar la opción a la gente.

La misma persona podría hasta comprar uno de cada.¹¹⁶

Utilizo mis seis vestidos favoritos y uno de ellos es rojo así que la sangre apenas se nota.

Ese podría ser el best seller¹¹⁷ porque es sutil.

Todavía te quiero.

Todavía estamos casados con otras personas.

¿Todavía quieres que empecemos de nuevo?

Quizás no me toques. Todavía te quiero.

¹¹⁵ Here there is a clear statement complaining about the manipulation and marketing of feminism. Both the ST and TT audience are suffering from this 'sad' manipulation. What is more, this manipulation is regrettably a worldwide fact in the twenty-first century.

¹¹⁶ This is another warning on how society does not have clear moral views. Why would anyone want to choose to buy these dresses? Why there would be any hesitations when it comes to the torture, murder and abuse on women?

¹¹⁷ The term *best seller* is not translated as it is already a common target and accepted by the Real Academia Española (RAE).

One person is cutting up books.

What are you doing? You can't.

Why, what, are they people? have they got feelings?

Burning books, come on, stop that.

It's books by men who harmed women. Books where women get harmed and it's not condemned.

Great, you can find books by all the baddies. Books by bankers? Books by generals?

Ok, I'll get to it.

Books by dangerous drivers? Don't, I don't mean do that, I mean stop.

Get off.

Ow you cut my finger.

Get your hand out of the scissors then.

Look you did it's bleeding.

They're my books.

*Una persona está cortando libros.*¹¹⁸

¿Qué haces? No puedes.

¿Por qué, qué, son personas? ¿tienen sentimientos?

Quemar libros, vamos, para.

Son libros de hombres que dañaron a mujeres. Libros donde las mujeres son lastimadas y no son condenados.¹¹⁹

Genial, puedes encontrar libros de todos los malos. ¿Libros de banqueros? ¿Libros de generales?

Bien, lo haré.

¿Libros de conductores peligrosos? No, no me refiero a que hagas eso, me refiero a que pares.

Déjame.

Ay me has cortado el dedo.

Pues quita las manos de las tijeras.

Mira que has hecho sangra.

Son mis libros.

¹¹⁸ This is the first stage direction given by the playwright.

¹¹⁹ In fact, postmodernism rewrites such books. Angela Carter rewrote Perrault's *Bluebeard* (1697) into *The Bloody Chamber* in 1979, creating a feminist version of the tale: are women now the heroines and succeed? Does burning the books of the past help to change the present?

You won't have many left.

So I'll have decluttered.

You went to the funeral.

I went to the hospital, I went to the funeral. Hundreds of people went to the funeral.

Gawping.

Far more for the women's funeral, that was beautiful.

His was just burn the body and forgot about the ashes.

I wish the women had had separate funerals. I'd have gone to Roxane's.

None of us went to his funeral.

He was kind. He was clever. He was funny. We all loved him.

I always knew there was something wrong with him.

No you didn't. But we do now. And it wipes the rest out.

I knew him since we were ten.

And?

No te quedarán muchos.

Así pondré orden.

Fuiste al funeral.

Fui al hospital. Fui al funeral. Cientos de personas fueron al funeral.

Boquiabiertas.

Muchas más al funeral de las mujeres, fue precioso.

El de él fue solo quemar el cuerpo y olvidarse de las cenizas.

Ojalá las mujeres hubieran tenido funerales separados. Hubiese ido al de Roxane.

Ninguno de nosotros fue a su funeral.

Era amable. Era listo. Era divertido. Todos lo queríamos.

Siempre supe que había algo malo en él.

No lo sabías. Pero ahora sí. Y eso borra el resto.

Lo conocía desde que teníamos diez años.

¿Y?

Do you think only good people have friends?

Someone has put on one of the wives' dresses.

What about this for the Halloween party?

Don't spill drink on it.

Producing a blue fake beard.

And what about this?

Where'd you get that?

Joke shop with Frankenstein heads.

It's quite like his beard was.

I think I look just like him.

With the dresses.

It has to be with the dress.

I look at you and what's it saying?

You're going as the story.

¿Crees que solo la gente buena tiene amigos?¹²⁰

*Alguien se ha puesto el vestido de las mujeres.*¹²¹

¿Qué tal esto para la fiesta de Halloween?

No derrames bebida encima.

*Lleva una barba azul falsa.*¹²²

¿Y qué tal esto?

¿De dónde la has sacado?

Tienda de bromas con cabezas de Frankenstein.

Es como si fuera su barba.

Creo que me parezco a él.

Con el vestido.

Tiene que ir con el vestido.

Te miro y ¿qué te dice?

Vas como en la historia

¹²⁰ We are all questioned here – do only good people have friends? Critical thinking is expected.

¹²¹ This is the second stage direction.

¹²² This is the third and last stage direction.

It's what I feel like looking like ok?

End.

Es como quiero verme, ¿vale?

Fin

5.4. *IMP*

5.4. *GENIO*

The translation of the title *Imp* has involved a complicated decision-making process which has been evolving over time. At first, I was not quite sure about what the word *Imp* implied. Is it a little *devil*, a ‘diablillo’? It is indeed, but the rustle of language did not convince me. Then I considered ‘*duende*’, which seemed a more cheerful meaning and not so noir. ‘Duende’ is closely connected to Irish culture, and it seemed then to be a good translation, as Niahm, the young girl in the play is Irish and she questions her beliefs.

However, as soon as the decision was made, there was uncertainty, and different ideas came to mind. ‘Duende’ can be also related to the character of a person, a very special character, an artistic one. A person with duende has something beautiful inside her/his soul, but there is no such cheerfulness in the play.

In Spanish, if you think about an evil trickster with power which is inside a bottle, there is one word which comes automatically to mind: ‘genio’.

Having read the translation of this title in other languages, this could have given me a clue on the translation; but in fact, it did not, it confused me and made me start back from the beginning again.

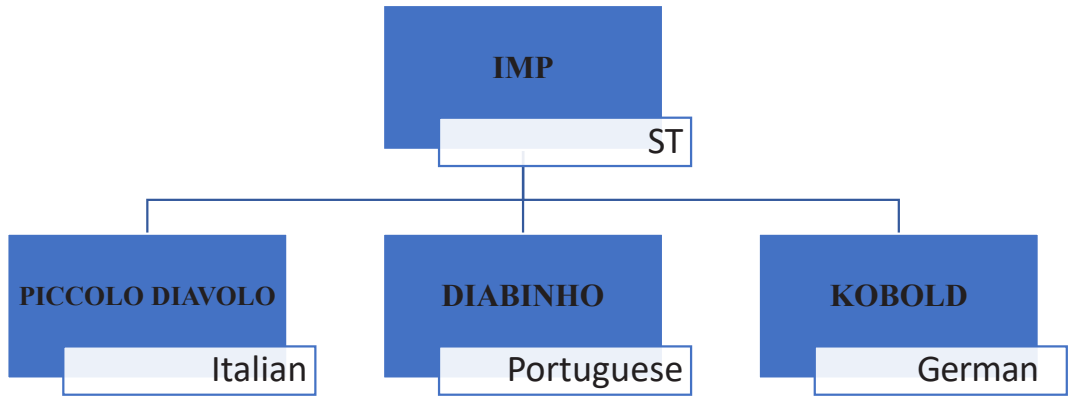


Fig.50 Published translation of the title *Imp* into Italian, Portuguese and German

The Italian translates *Imp* as *Piccolo Diavolo* which would be close to *Diablillo* in Spanish, but I was not certain about the connotations implied by this word.

The Portuguese translation is *Diabinho*, which means little devil.

But then moving to the German translation, we find *Kobold*, which has a meaning that is more like the Spanish *duende*.

Considered altogether, the feeling of the meaning I wanted to recreate was the sum of all these concepts. In addition, my purpose was also to find a short word, like *Imp*.

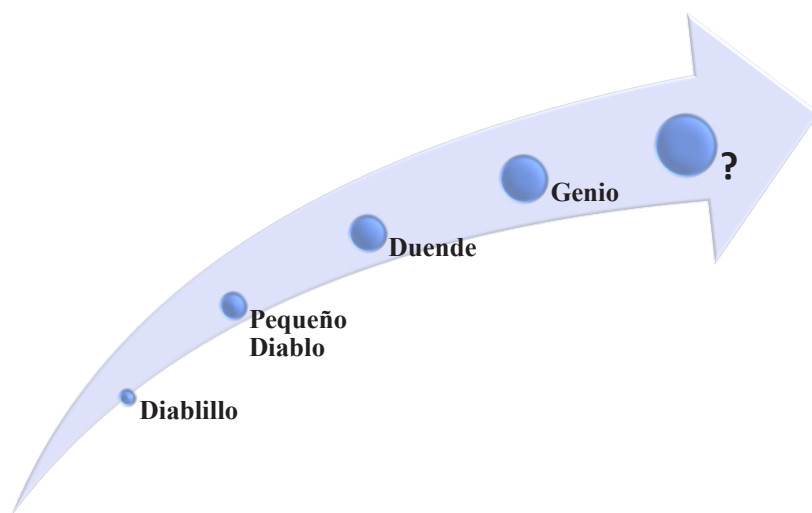


Fig. 51 Translation proposals of the title *Imp* into Spanish

I checked different dictionaries to gather the whole meaning of the word in English and Spanish.¹²³ “In fairy stories, an imp is a small, magical creature that often causes trouble in a playful way. People sometimes refer to a naughty child as an *imp*”.¹²⁴ This is the RAE definition of ‘duende’, meaning a fairy spirit that lives in houses and disturbs the people living there; this initially convinced me to select this word.

The German translator used *Kobold* instead of *Teufelchen*, meaning ‘diablillo’. *Imp* as a little devil, then, was our first option. *Imp*, *Kobold* and ‘Duendecillo’ all connote something magical. Also, in Portuguese, *Dibainho* seemed to be the most equivalent word to ‘diablillo’. When translating titles, we tend sometimes to explain the SL into the TL (Santaemilia Ruiz, 2000). We did not intend to translate the meaning but instead to choose a term implying the same effect of hesitation or confusion that the ST title could imply.

Neither ‘diablillo’ nor ‘duende’ seem so familiar to the Spanish culture. However, *duende* might be a good option because of Niamh (a character in this play): the name originates from Irish mythology, and *duendes* are intrinsic to Irish culture.

¹²³ <https://dictionary.cambridge.org/>, <https://www.collinsdictionary.com/>, <https://www.oxfordreference.com/>, <https://www.rae.es/>

¹²⁴ <https://diccionario.reverso.net/ingles-cobuild/imp>

After all these hesitations, still, there was something I did not find appropriate. The Imp in the play is in a bottle and it grants wishes. This gave reassurance for the option of ‘genio’, which relates to the English *genie*: “a magical spirit, originally in Arab traditional stories, who does or provides whatever the person who controls it asks”.¹²⁵

All of these thinking-aloud protocols have been an intrinsic part of this translation process and I have used rhetorical questions about the same theme again and again, on numerous occasions. Krussmaul (1991) describes thinking-aloud protocols in the following way:

Thinking-aloud protocols are usually monologues, with the disadvantage of creating a somewhat artificial situation. Normally, when one translates one does not talk about what one is doing. It has been observed that, the more professional translators become, the less they are inclined to verbalize their thoughts. I have therefore used the method of dialogue protocols where two people were asked to translate a text and discuss their activities while they are getting on with the job. This is a more natural situation since there is a real partner to work with and one does not talk only to oneself. There is the need to explain and justify one's translation, to make suggestions for improvement, to ask for advice and criticism, all of which are features of natural discourse.
(pp. 91–92)

I also asked Spanish speakers to provide their perspective of what was being meant in the text, but they did not have a major influence on my inner monologue. Then Caryl Churchill's words came to me: “up to the translator to solve”.¹²⁶ So, this is what I did. My decision was to translate *Imp* as ‘Genio’.

In Spanish tales, a ‘Genio’ is usually kept in a lamp. So in this play the ‘Genio’ being kept in a bottle is quite acceptable. There are Arab references in the story and also the character Rob is meant to work in Saudi Arabia. In addition to all these reasons, there is something else. ‘Genio’ has another meaning, apart from the magical ‘spirit’ which is ‘temper’. To have a temper is the tendency to become suddenly angry. And in this sense, we see how the

¹²⁵ <https://dictionary.cambridge.org/dictionary/english/genie>

¹²⁶ From a personal email from Caryl Churchill dated 16 February 2023.

Imp keeps Dot calm. When Imp is gone, Dot says she cannot control her temper (we will see this later in the translation).

Having discussed the issues around the title of the play, let us now proceed with the translation of *Genio*.

Characters

JIMMY, *late fifties/sixties*

DOT, *late fifties/sixties*

NIAMH, *twenties*

ROB, *thirties*

Jimmy and Dot's living room.

Dot is always in her chair.

Personajes

JIMMY, *final de los cincuenta/sesenta*

DOT, *final de los cincuenta/sesenta*

NIAMH, *en los veinte*

ROB, *en los treinta*

Sala de estar de Jimmy y Dot.

Dot está siempre en su silla.

1

JIMMY, DOT, NIAMH

JIMMY Conocía a un hombre que mató a su mujer porque pensaba que estaba teniendo una aventura y resulta que no la tenía. Más le hubiese valido tenerla.

DOT Porque entonces hubiese estado bien matarla.

JIMMY No

DOT sí estás diciendo que se lo hubiese merecido, como los franceses a los que no les importa un creem mientras sea pasionel.¹²⁷

JIMMY no solo digo que te daría de cabezazos. No estaba bien de la azotea, era un soldado.

DOT Sigues justificándolo.

JIMMY Ni me va ni me viene, apenas lo conocía, solía verle en el pub. Sólo digo que tiene gracia.

¹²⁷ 'Creem' is crime? Was this a misprint? This sentence was not clear enough. I double-checked in the e-book edition and in the PDF texts the Czech agent sent to me in English, and it was the same spelling. I decided to ask Caryl Churchill's agent. She passed me Caryl Churchill's reply: "Not a misprint. Dot is pronouncing crime as a French word so it sounds like creem, (if I spelt it "crime" it would be the same as the English) "crime passionnel" being a defence of murder in France (or used to be, I don't know if they've changed it.) Presumably that could still work in a Spanish version, that Dot uses the French words, unless of course "crime passionnel" isn't a term recognised in Spanish as it is in English. And the Spanish for crime is apparently delito, so it wouldn't echo that. Up to the translator to solve! That's what it is anyway." (From a personal email dated 16 February 2023).

- DOT What do you think about it, Niamh?
- NIAMH There'd be a lot of people dead wouldn't there if everyone who had an affair got killed.
- DOT Thank you, that's what I'm saying.
- JIMMY I don't know why I bother to entertain you. I should stay out. I ran three point five kilometers this morning, which I know isn't very far but I'm working my way up. At first I could only run fifty steps walk fifty steps run fifty steps like a bloody boy scout, so I'm getting there.
- NIAMH Is that what boy scouts do?
- DOT They tie knots and get abused and learn the national anthem. It's before your time.
- JIMMY It's the protein supplement and the perseverance.
- NIAMH Do you have a goal?
- JIMMY I might do a half marathon.
- DOT Quarter. Eighth.
- JIMMY I'm not saying I'll do a marathon, I might do a half, give me a year I could do a half.
- DOT Do you run Niamh?
- NIAMH I don't run but I'm trying to lose weight though.

- DOT ¿Y tú que opinas Niamh?
- NIAMH Habría mucha gente muerta, ¿no? si se matase a cada uno que hubiese tenido una aventura.
- DOT Gracias, eso es lo que digo.
- JIMMY No sé por qué me molesto en entretenerte. Debería estar fuera. He corrido tres kilómetros y medio esta mañana, sé que nos es mucho pero estoy avanzando. Primero sólo podía correr cincuenta pasos caminar correr cincuenta pasos como una maldito boy scout, así que ahí voy.
- NIAMH ¿Eso es lo que hacen los boy scouts?
- DOT Hacen nudos y se abusa de ellos y aprenden el himno nacional. Es antes de tu época.
- JIMMY Es el suplemento de proteína y la constancia.
- NIAMH ¿Tienes una meta?
- JIMMY Puede que haga media maratón.
- DOT Un cuarto. Un Octavo.
- JIMMY No digo que la haré, puede ser media, dame un año podría hacer media.
- DOT ¿Tu corres Niamh?
- NIAMH No corro pero trato de perder peso.

DOT You don't need to do that.

JIMMY Do you have a goal?

NIAMH I thought if I lost a stone by the summer.

DOT You're lovely how you are. Don't do it.

JIMMY Leave her alone, goals are good, you want everyone not to be fit so they're
no better than you. Just like you want everyone to be miserable.

DOT You're fattist is what he is, not he's the fattest Niamh, I mean like racist.

JIMMY I respect my body.

DOT You don't respect mine is what I'm saying.

JIMMY I've no interest at all in your body.

DOT That's just as well because the bodies he looks at on his screen I wouldn't
want to be one of them the things they do to them. Because we're not a
couple. Niamh, I want to say that at the outset. We're just cousins like your
dad except we live together and there's kissing cousins but no kissing here.
We're like brother and sister

- DOT No necesitas perder peso.¹²⁸
- JIMMY ¿Tienes una meta?
- NIAMH Creo que si pierdo seis kilos para el verano.
- DOT Estas estupenda como estás. No lo hagas.
- JIMMY Déjala en paz, los objetivos son buenos, tú quieres que nadie esté en forma para que no sean mejor que tú. Igual que quieres que todos sean desgraciados.
- DOT Eres gordista, eso es lo que eres, no es que sea el más gordo Niamh, quiero decir como racista.
- JIMMY Yo respeto mi cuerpo.
- DOT No respetas el mío eso es lo que estoy diciendo.
- JIMMY No tengo el menor interés en tu cuerpo.
- DOT Eso está bien porque los cuerpos que mira en su pantalla no querría ser uno de ellos las cosas que les hace. Porque no somos una pareja, Niamh, quiero que quede claro. Solo somos primos como tu padre excepto que vivimos juntos y hay primos que se besan pero nada de besos aquí. Somos como hermanos¹²⁹

¹²⁸ Here I moved from the literal option, 'No necesitas hacerlo', to a more colloquial one. "The word in theatre is, fundamentally, to be said, enunciated on a stage" (Piña, 2003, p. 2), therefore the phrase needs to sound colloquial in Spanish: 'No necesitas perder peso' (in English: *you don't need to lose weight*).

¹²⁹ Caryl Churchill is introducing sibling rivalry, a recurrent theme in *Thyestes* (1994), *Icecream* (1989), and *Serious Money* (1987) and which is also explored in *Kill* (2019).

except we don't have sibling rivalry because we each had our parents to love us.

JIMMY In so far as.

DOT Speak for your own, thank you very much.

JIMMY I am doing. I don't go golden looking back.

DOT Were you a happy family, Niamh? Until they died.

NIAMH I think so, yes.

DOT Well now you've got us.

JIMMY What's she want with a boring old auntie and uncle? She's got a great job, haven't you Niamh? She's got a place. She'll be working hard and playing hard, won't you Niamh? Young people. I should have run when I had the lungs and the legs. The protein supplement's useful if you want to skip meals.

DOT She doesn't want to skip meals.

JIMMY So tell us, Niamh, do you have a boyfriend?

DOT She'll tell us that sort of thing for herself when she knows us better.

NIAMH There's someone I was seing at home but now I'm in England we're thinking it's probably over.

excepto que no hay rivalidad porque cada uno tuvimos a nuestros padres para darnos amor.¹³⁰

JIMMY Hasta el momento.

DOT Habla por ti, muchas gracias.

JIMMY Es lo que hacía. No me emociona mirar atrás.

DOT ¿Erais una familia feliz Niamh? Hasta que murieron.

NIAMH Eso creo, sí.

DOT Bien ahora nos tienes a nosotros.

JIMMY ¿Qué va a querer con una tía aburrida y un tío? Tiene un gran trabajo, ¿verdad Niamh? Tiene su casa. Estará trabajando duro y divirtiéndose duro, ¿no? La gente joven. Debería haber corrido cuando tenía los pulmones y las piernas. El suplemento de proteína te ayuda si quieres saltarte comidas.

DOT No quiere saltarse comidas.

JIMMY Cuéntanos Niamh, ¿tienes novio?

DOT Nos contará ese tipo de cosas ella misma cuando nos conozca mejor.

NIAMH Estaba saliendo con alguien en casa pero ahora que estoy en Inglaterra pensamos que probablemente se haya acabado.

¹³⁰ After Carvalho's words "The translation does not have to sound as a translation" (1999, p.54), meaning that it does not require a word-for-word translation; the words were adapted to achieve the required orality of the text.

JIMMY Pretty girl like you, you'll soon find someone.

DOT You shouldn't say that.

JIMMY What, pretty girl? She is a pretty girl. Don't you think she's a pretty girl?
 You can say it.

NIAMH Thank you.

- JIMMY Una chica tan bonita como tú, pronto encontrarás a alguien.
- DOT No deberías decir eso.
- JIMMY ¿Qué chica bonita? Es una chica bonita. ¿No crees que es una chica bonita?
Se puede decir.
- NIAMH Gracias.¹³¹

¹³¹ This final dialogue opens up the debate about the implications and connotations in describing or classifying women as ‘pretty’. This is the gender trope of *Chicas Guapas y Hombres Profesionales* [Beautiful girls and Professional Boys] (Hyllengren, 2015). Niamh normalises these words by simply saying *thank you*.

2

ROB, DOT, JIMMY

ROB For six months I lived among the Mongols.

DOT Mongolia? All that way?

ROB You think the ponies are small but they'll give you a kick. And faster than a motorbike because you feel the muscles.

DOT Did you speak the language?

ROB I couldn't have discussions. And that was a lot colder than here. I can sleep anywhere anytime, I just shut my eyes.

DOT You could market that if you knew what it was. Mongolian selfhelp.

JIMMY Have you found a place yet, Rob?

ROB I'm still on the waiting list. They keep saying.

DOT Where did you sleep last night?

ROB The cemetery's good.

DOT Isn't the grass wet?

2

ROB, DOT, JIMMY

ROB Durante seis meses viví entre mongoles.

DOT ¿Mongolia? ¿Tan lejos?

ROB Crees que los ponis son pequeños pero te dan una patada. Y más rápidos que una moto porque sientes los músculos.

DOT ¿Hablabas el idioma?

ROB No como para tener charlas. Y hacía más frío que aquí. Puedo dormir en cualquier lugar a cualquier hora. Sólo tengo que cerrar los ojos.

DOT Podrías comercializar eso si supieras lo que es. Autoayuda de Mongolia.

JIMMY ¿Has encontrado un sitio ya, Rob?

ROB Todavía estoy en la lista de espera. Me dicen.

DOT ¿Dónde dormiste ayer?

ROB El cementerio está bien.

DOT ¿La hierba está mojada?

ROB There's a flat gravestone by one of the big family tombs keeps the wind off.

JIMMY I'm running up that way.

ROB Yes, I seen you.

JIMMY I don't like to stop when I'm running.

DOT Might not get started again.

JIMMY I've got my timer.

DOT Look, I'm going to say it. I feel bad. We could have you here, you could sleep on the sofa till you get somewhere, and I don't want to. I'm very happy to give you a cup of tea but I don't want to be moved in on. If you resent that, you resent that

JIMMY Of course he doesn't. He's a man of the world.

ROB I'm very happy with a cup of tea.

DOT Well I wouldn't be so I thought I'd say. You might want to kill us.

JIMMY Why would he want to do that? He's not stupid.

DOT But if he could get away with it and have the flat. Don't tell me you've never thought it.

- ROB Hay una lápida plana junto a los panteones familiares que me protege del viento.¹³²
- JIMMY Voy a correr por ahí.
- ROB Te he visto.
- DOT Puede que no lo vuelva a hacer.
- JIMMY Tengo mi cronómetro.
- DOT Mira, voy a decirtlo. Me siento mal. Podrías haberte quedado aquí, dormir en el sofá hasta que encuentres algo, y no quiero. Estoy contenta de darte una taza de té¹³³ pero no quiero que te mudes aquí. Si te molesta, te molesta.
- JIMMY Pues claro que no. Es un hombre de mundo.
- ROB Con una taza de té está bien.
- DOT Bien, yo no lo estaría por eso lo he dicho. Podrías querer matarnos.
- JIMMY ¿Por qué iba a querer hacer eso? No está tonto.
- DOT Pero si pudiese hacerlo y quedarse con el piso. No me digas que nunca lo has pensado.

¹³² This is a very sharp sentence pointing out social differences that are even apparent in a cemetery, evoking themes from *Light Shining in Buckinghamshire* (1976). This image reveals the social contrast depicted in the vagrant, the poor and the laity (Aston & Diamond, 2009, p. 59).

¹³³ If I wanted to adapt this play to reflect Spanish culture, this line would say ‘*to have coffee*’: ‘tomar un café’. Tea is not so Spanish. Then, of course I should have translated all the names into Spanish versions from the beginning (see Lefevere, 1992).

ROB I've never thought it.

DOT Well that's clear then.

ROB One time I was in Tunisia and they were shooting a Star Wars movie. They
needed desert. I was an extra in that, they needed a crowd.

DOT So you're a film star too?

ROB Blink and you miss me.

- ROB Nunca lo he pensado.
- DOT Bueno pues ya está claro.
- ROB Una vez estuve en Túnez y estaban rodando un película de la Guerra de las Galaxias. Necesitaban arena.¹³⁴ Me cogieron de extra, necesitaban¹³⁵ relleno¹³⁶.
- DOT ¿Así que también eres estrella de cine?
- ROB En un abrir y cerrar de ojos me echas de menos.

¹³⁴ *Desert* is a wordplay on *dessert* (despite differences in pronunciation). It is an ironic allusion on how the homeless could be manipulated. We could not find an equivalent. Our translation is 'arena' (*sand*) which matches better with 'relleno' (filling) (see note 14).

¹³⁵ It is relevant to notice the repetition of '*needed* [...] *needed*'. Homeless people are needed.

¹³⁶ Caryl Churchill writes *a crowd* where she could have written *people*. The word is emphasizing the way that the homeless are treated. I have chosen 'necesitaban relleno'. The meaning would be something like 'to fill it with'. On the other hand, 'relleno' also means *filling* which could match with the play on words of '*desert/dessert*'- something to fill the cake with ('relleno para el pastel'). The double meaning of dessert-desert is not implicit in the Spanish translation.

DOT I'd love to do that. Part of a big creation.

JIMMY So which bit are you in?

Doorbell.

DOT Who's that going to be?

JIMMY It might be Niamh.

ROB I'll be off if it's not a good time.

JIMMY She's family. We don't keep anything from Niamh.

He goes to answer the door.

DOT I've not even been to Ireland and our cousin's dead now so it's too late. He
took his own life but sh.

NIAMH comes in.

Niamh lovely, come in and meet Rob. This is our niece, Niamh. Not really a
niece, something removed, we say niece.

ROB Nice to meet you.

DOT Me encantaría hacer eso.¹³⁷ Parte de una gran creación.

JIMMY ¿Y en que parte estás?

Timbre de la puerta.

DOT ¿Quién será?

JIMMY Será Niamh.

ROB Me voy si no es buen momento.

JIMMY Es familia nuestra. No le ocultamos nada.¹³⁸

Va a abrir la puerta.

DOT Ni siquiera fui a Irlanda y nuestro primo está muerto ahora así que es demasiado tarde. Se quitó la vida pero sh¹³⁹.

Entra Niamh..

Niamh bonita, entra y conoce a Rob. Esta es nuestra sobrina, Niamh. No es sobrina nuestra de verdad, algo la sustituyó¹⁴⁰, le decimos sobrina.

ROB Encantado de conocerte.

¹³⁷ Here the joke has a double meaning. I'd love to do that: miss you and be a movie star.

¹³⁸ There is another subliminal message here, as the whole play is about keeping things from each other.

¹³⁹ *sh* is an onomatopoeia word for silence and is kept both in the ST and TT.

¹⁴⁰ Dot's words may seem nonsense, representing the prejudice of old ladies's words, as we see in Churchill's (2017) *Escaped Alone* (see Chapter 2), but they are not at all. Her words are very clever. 'Something removed' may be an allusion to *Imp*.

NIAMH Hello, Rob.

DOT Rob's a neighbour in a manner of speaking.

JIMMY Good day at the office? Any sign of promotion?

DOT She's only started, use your head.

JIMMY Smart girl like Niamh.

DOT Rob was telling us about Mongolia. You're both travellers. Niamh's here
from Ireland.

ROB Are you staying?

NIAMH I don't know.

ROB Better not knowing. Sorry, what was your name again?

NIAMH Niahm. It's hard to spell, sorry.

DOT It goes m h would you believe?

ROB I don't mind, I can't spell anything.

NIAMH Are you dyslexic?

ROB Yes, I can't read or write at all.

DOT No need to be ashamed of that.

NIAMH He's not, are you.

NIAMH Hola Rob.

DOT Rob es un vecino por decirlo así.

JIMMY ¿Buen día en la oficina? ¿Alguna promoción a la vista?

DOT Acaba de empezar, usa tu cabeza.

JIMMY Una chica tan lista como Niamh.

DOT Rob nos estaba hablando de Mongolia. Los dos sois viajeros. Niamh es de Irlanda.

ROB ¿Te va a quedar?

NIAMH No lo sé.

ROB Mejor no saberlo. Disculpa, ¿cuál era tu nombre?

NIAMH Niamh. Es difícil de deletrear, disculpa.

DOT Con m y h puedes creerlo?

ROB No importa, no puedo deletrear nada.

NIAMH ¿Eres disléxico?

ROB Sí, no puedo ni leer ni escribir.

DOT No hay que avergonzarse por eso.

NIAMH No lo está, ¿verdad?

3

JIMMY, DOT

DOT *is having an asthma attack.*

JIMMY Am I going to call the ambulance?

If you don't say yes or no, I'm going to call the ambulance.

DOT Fuck...off...

JIMMY How am I to know if you don't speak?

Is getting any easier?

I think it's getting easier, isn't it?

3

JIMMY, DOT

DOT tiene un ataque de asma.

JIMMY ¿Llamo a la ambulancia?

Si no dices sí o no, voy a llamar a la ambulancia.

DOT Vete... a la mierda...

JIMMY ¿Cómo puedo saberlo si no hablas?

¿Estás mejor?

Creo que estás mejor, ¿verdad?¹⁴¹

¹⁴¹ This is supposed to be dialogue but is a monologue. It shows how much Jimmy depends on Dot. Until now she is supposed to be in control of all the situations. She has answers for everything. But now Jimmy can get no answers from her. He does not know how to help her because she is not answering him. He must now be in control of the situation. He answers his own questions. Dot depends on him now. The reality is that both depend on each other.

It's the air is what it is. I feel it when I run, I'd go twice the distance. Twice the speed.

You don't want a cup of tea, do you, you never want tea at this point.

I think it's passing.

DOT Hell.

JIMMY It's happening more often. Do you think it's happening more often? I think it is. We should write down when it happens. That's useful, measuring, like I do with the running.

DOT It's all right.

JIMMY You're better now?

DOT All right.

JIMMY You sit there then. Not that you were going anywhere.

Maybe we should use your thingummy, see if it could stop you having these attacks. Think it could manage that?

Sorry, it's not fair when you can't speak.

I saw Rob.

DOT How much did you give him?

JIMMY He said he saw Niamh.

Es el aire, eso es lo que es. Lo noto cuando corro, haría el doble. Doble velocidad.

No quieres una taza de té, verdad, nunca quieres té cuando estás así.

Creo que se te está pasando.

DOT Demonios.¹⁴²

JIMMY Te está pasando más a menudo. ¿Crees que te pasa más a menudo? Creo que sí. Deberíamos anotarlo cuando suceda. Sería bueno, medir, como hago cuando corro.

DOT Todo bien.

JIMMY ¿Estás mejor ahora?

DOT Bien.

JIMMY Pues quédate ahí sentada. No es que fueses a ir a ninguna parte.

Quizás deberíamos usar tu cosa esa de goma, a ver si te evita tener estos ataques. ¿Crees que podría controlarlos?

Lo siento, no es justo cuando no puedes hablar.

He visto a Rob.

DOT ¿Cuánto le has dado?

JIMMY Me ha dicho que vio a Niamh.

¹⁴² We do not say *hell* (inferno) in Spanish. We would rather say *demoniac* (demons).

DOT I hope she's

JIMMY Don't talk too much yet.

I saw an old guy this morning when it was raining, used to have his own business and he gave it all over to his daughters, I suppose it was a tax thing, and they are treating him so badly. He's really out of it, he's not like the same person at all.

DOT I hope she's

JIMMY His youngest daughter was the nice one but they've fallen out and she's gone to live in France.

DOT I hope she doesn't.

DOT Espero que ella

JIMMY No hables demasiado todavía.

He visto a un viejo amigo esta mañana cuando llovía, solía tener su propio negocio y se lo dio todo a sus hijas, supongo que sería por cuestión de impuestos, y le están tratando tan mal. Está realmente fuera de sí, no es la misma persona.

DOT Espero que ella

JIMMY Su hija más joven era la buena pero se pelearon y se ha ido a vivir a Francia.

DOT Espero que ella no.

4

DOT, ROB, JIMMY

DOT Stop right there.

ROB What?

DOT You were going to say how all these people are getting housed before you
because they're whatever you were going to say, immigrant, disabled, black,
something, you were going to say that.

ROB I was not.

JIMMY People can say what they like.

DOT Not in my house.

JIMMY They can in my house, which is the same house.

DOT If you're racist I want to know because you'll not have a penny more off me.

JIMMY So now he'll tell you the truth will he?

ROB I'm not. I'm not. I'm insulted.

JIMMY She's made it so we'll never believe you now.

DOT I like you.

4

DOT, ROB, JIMMY

DOT Para ahí mismo.

ROB ¿Qué?

DOT Ibas a decir como a toda esa gente la van a alojar antes que a ti porque son lo que sea que fueses a decir, inmigrantes, discapacitados, negros, algo, ibas a decir eso.

ROB No iba a decirlo.

JIMMY La gente puede decir lo que quiera.

DOT No en mi casa.

JIMMY Pueden en mi casa, que es la misma.

DOT Si eres racista quiero saberlo ahora, porque no recibirás ni un centavo más de mí.

JIMMY Así que ahora te dirá la verdad ¿no?

ROB No lo soy. No lo soy. Me estas insultando.

JIMMY Lo hizo para que ahora nunca te creamos.

DOT Me gustas.

JIMMY I think we just move on. How's your son?

ROB Good, thank you.

JIMMY Still doing well at school, is he?

ROB Not bad.

JIMMY He was going to be having an end of term assessment.

DOT Come on, all right, I apologise. Just let it not be true.

JIMMY So how's he doing?

ROB He's a clever boy, I think I've told you. He's already up to a hundred and twenty, which is the highest you can get. He could be in the year above because the average there is only a hundred and three but it's better to leave him with his mates.

DOT He's going to be a star when he gets to secondary and does his exams.

ROB He'll be taking them early.

DOT Yes, they do that so they can get more, they take ten, eleven, fifteen, you wouldn't think there were that many things to know about.

- JIMMY Bien veo que pasamos página.¹⁴³ ¿Cómo está tu hijo?
- ROB Bien, gracias.
- JIMMY Todo bien en el cole, ¿verdad?
- ROB No está mal.
- JIMMY Iba a tener la evaluación del final del trimestre, ¿verdad?
- DOT Venga, está bien, me disculpo. Pero espero que no dejes que sea verdad.
- JIMMY Entonces, ¿cómo le va?
- ROB Es un chico listo, creo que os lo he contado. Ya tiene un coeficiente intelectual¹⁴⁴ de ciento veinte, que es lo más alto que hay. Podría ir un año adelantado porque la media que hay es sólo de ciento tres pero es mejor dejarle con sus compañeros.
- DOT Va a ser una estrella cuando llegue a secundaria y haga sus exámenes.
- ROB Los va a hacer antes.
- DOT Sí, lo hacen para que puedan tener más, tienen diez, once, quince, nadie pensaría que hay tantas cosas que aprender.

¹⁴³ The TT is translated using a different phrase, as it would be said in Spanish, and not as a word-for-word translation. Jimmy is an optimistic character, yet he is naïve or pretends to be. He tries to give positive feedback. Talking about sons or daughters is always a good ice breaker.

¹⁴⁴ IQ rates are not so familiar to a Spanish audience, though they are more so for younger generations. In this case, I decided to add *coeficiente intelectual* to this phrase (a translation of IQ). Without this reference, I doubt a general audience could understand what they are talking about.

JIMMY There's a whole lot to learn about they don't put in. They could have astronomy. Cancer. War strategies. Mental illness. There's a whole lot in the world they don't teach them.

ROB He knows a lot of things. He knows more than anyone in this room.

JIMMY Does he know you're homeless?

DOT You don't ask that.

ROB There's no point upsetting him with a temporary situation.

JIMMY Does your wife know?

DOT Ex, come on.

ROB We never got married but yes my ex, no she doesn't know either. Wouldn't want her to tell him. More of what a bad guy I am.

DOT So your son's doing well. You must be proud of him.

ROB He's going to be something.

DOT That's what we want.

JIMMY I ran ten kilometres today.

- JIMMY Hay muchas cosas que aprender que no se dan. Podrían tener astronomía. Cáncer. Estrategia para la guerra. Enfermedad mental. Hay muchas cosas en el mundo que no les enseñan.
- ROB El sabe muchas cosas. Sabe más que cualquiera de los que estamos en esta habitación.
- JIMMY ¿Sabe que no tienes casa¹⁴⁵?
- DOT Eso no se pregunta.
- ROB No tiene sentido preocuparle con una situación temporal.
- JIMMY ¿Lo sabe tu mujer?
- DOT Ex, venga.
- ROB Nunca nos llegamos a casar pero sí ex, no no lo sabe. No me gustaría que se lo contase. Además de lo mala persona que soy.
- DOT Así que a tu hijo le va bien. Debes de estar orgulloso de él.
- ROB Va ser algo.¹⁴⁶
- DOT Eso es lo que queremos.
- JIMMY Hoy he corrido diez kilómetros.

¹⁴⁵ The literal translation of *home* is 'hogar'. However, I decided to use 'casa', as the TT uses 'casa' to mean *home*, and 'hogar' would sound too poetic.

¹⁴⁶ Attention, this is a message from Caryl Churchill. She writes '*something*' and not '*someone*'.

DOT He spends my benefits on protein drink.

JIMMY That's a lie.

DOT If you add up what you spend on protein drink and add up my benefits
what's the answer? And your weights.

JIMMY One of us has to be healthy.

ROB You need your health.

JIMMY You don't want to slip down. Once you've lost it.

DOT Still no sign of a place?

ROB Tell you who I saw yesterday, I ran into your niece again. Maeve is it?

DOT Ran into her, did you?

ROB She bought me a coffee, which was nice of her. We sat down and had a
coffee.

DOT Tell her about your son, did you?

ROB I did, yes. I told her I've nowhere to live, I told her I've had an addiction
issue which is now over, she's not hard to talk to.

DOT That girl's going somewhere I hope you realise.

- DOT Se gasta mi subsidio en bebida de proteínas¹⁴⁷.
- JIMMY Eso es mentira.
- DOT Si sumas lo que te gastas en bebida de proteína y sumas mis beneficios ¿cuál es la respuesta? Y tus pesas.
- JIMMY Uno de nosotros tiene que estar sano.
- ROB Necesitas tu salud.
- JIMMY No quiero resbalar. Una vez y al garete.
- DOT ¿Todavía no hay señales de un lugar?
- ROB Te digo a quien vi ayer, me encontré a tu sobrina de nuevo. Maeve, ¿no?
- DOT Te la encontraste, ¿no?
- ROB Me invitó a un café, fue muy amable. Nos sentamos y tomamos un café.
- DOT Cuéntale lo de tu hijo, ¿lo hiciste?
- ROB Sí, lo hice. Le conté que no tengo ningún lugar donde vivir, le conté que tuve un problema de adicción que ahora se ha terminado, no es difícil hablar con ella.
- DOT Esa chica va a llegar a algo espero que te des cuenta.

¹⁴⁷ Translating vocabulary is sometimes dependent on age, and which generation would use which vocabulary. *Protein drink* is in fashion nowadays. Translating this as 'bebidas proteica' represents more of a younger generation's vocabulary. Dot is in her late fifties and her way of acting seems older for her age. Therefore, we use the term 'bebida de proteínas' instead.

JIMMY She's a smart girl.

ROB Yes she knows a lot of things. Astronomy. Mental illness.

DOT Am I still attractive I sometimes wonder.

Am I attractive?

JIMMY You know you're not.

DOT I don't mean to you, I mean to a hypothetical person.

JIMMY You don't have to answer that.

DOT I don't even want to be attractive. I want to be judged by my soul.

ROB I like you Dot.

JIMMY What soul? You don't believe in souls.

DOT You've no idea what I believe.

JIMMY Do you believe in anything, Rob?

ROB Not that I can think of just now.

JIMMY Es una chica lista

ROB Sí sabe muchas cosas. Astronomía. Enfermedad mental.

DOT Soy todavía atractiva alguna vez me lo pregunto.

 ¿Soy atractiva?

JIMMY Sabes que no lo eres.

DOT No quiero decir para ti, quiero decir para una hipotética persona.

JIMMY No tienes que responder a eso.

DOT Ni siquiera quiero ser atractiva. Quiero ser juzgada por mi alma.

ROB Me gustas Dot.

JIMMY ¿Qué alma? Tú no crees en las almas.

DOT Tú no tienes ni idea de lo que creo.

JIMMY ¿Tú crees en algo, Rob?

ROB No se me ocurre nada en este momento.

5

NIAMH, DOT, JIMMY

NIAMH I'm frightened I might become a Moslem. Suddenly.

DOT How would that happen?

NIAMH There's the thing you say. The thing you say you believe. And once you've said it, you are it.

JIMMY I don't think it's that simple.

NIAMH Like they can divorce someone by just saying. But you have to say that three times so you can always change your mind.

DOT Unless you said like one two three.

NIAMH And there you'd be.

JIMMY I don't think it's that simple.

DOT It's not a bad idea when you think what people go through.

NIAMH But you might just be in a temper. And then you'd have to get married again, would you?

.

5

NIAMH, DOT, JIMMY

NIAMH Tengo miedo de volverme musulmana. De repente.

DOT ¿Cómo podrá pasar?

NIAMH Es la cosa que dices. La cosa que dices que crees. Y una vez la dices, lo eres.

JIMMY No creo que sea tan sencillo.

NIAMH Como si pudieran divorciarse de alguien solo por decirlo. Pero tienes que decirlo tres veces para que puedas cambiar de opinión.

DOT Menos si lo has dicho como uno dos tres.

NIAMH Y ya estarías.

JIMMY No creo que sea tan sencillo.

DOT No es mala idea si piensas todo lo que pasa la gente.

NIAMH Pero puede que solo estes de mal humor. Y entonces tendrías que volver a casarte otra vez, ¿verdad?

DOT I had a terrible time with my divorce. I'm not going to tell you about it.
Better left unopened

NIAMH I'm sorry.

DOT It's by no means the worst thing that's happened in my life so let's no worry
about it. You don't have to be worried about divorce anyway before you're
even married.

NIAMH It's not divorce I'm frightened of. I'm frightened I might say the thing. The
belief thing.

DOT Do you know what it is?

NIAMH Yes.

DOT What is it?

NIAHM I'm not going to say it.

DOT If you said it just telling me that's not saying it like you believe it.

NIAMH I don't want to say it.

- DOT Tuve una experiencia horrible con mi divorcio. No voy a contártelo. Mejor dejar sin abrir.¹⁴⁸
- NIAMH Lo siento.
- DOT No es de ninguna manera la peor cosa que ha pasado en mi vida así que no nos preocupemos por eso. De todas formas no tienes que preocuparte por el divorcio antes de ni siquiera estar casada.
- NIAMH No es el divorcio lo que me asusta. Estoy asustada de decir la cosa. La cosa de creer.¹⁴⁹
- DOT ¿Sabes qué es?
- NIAMH Sí.
- DOT ¿Qué es?
- NIAMH No voy a decirlo.
- DOT Si lo dices para contármelo eso no es decirlo como si lo creyeras.
- NIAMH No quiero decirlo.

¹⁴⁸ *Unopened* translates as ‘sin abrir’. The TT may sound nonsense, but it is kept as it is in the ST. There is a reason for this sentence, which relates to the end of the story. It may seem that characters are speaking nonsense. One could wonder whether the translation may be wrong, but it is not. It is as it is in the ST. It may seem nonsense, but it is perfectly connected with the development of the play.

¹⁴⁹ Religious dogma is questioned. As Diamond states, in Churchill’s plays “neither state law nor religion provides guidance in human affairs” (2019, p. 133). Niamh’s search for guidance is a constant theme in this play.

DOT I'm not making you.

NIAMH Because what's being Catholic done for me? Nothing but make me frightened. It's very hard not to believe in hell once you've heard about it. All through my teens I was frightened I might commit the sin against the holy ghost, which is the worst thing you can do and you can't be forgiven.

DOT What is it?

NIAMH I don't know exactly, I never knew, that's what made it so frightening, I might do it by mistake and go to hell.

DOT But you've stopped believing all that now?

NIAMH Yes, so I could be anything, and I'm frightened I'll just say the words for being a Moslem and then I'd be it and if I wanted to change my mind I'd be apostate and they kill you for that.

DOT Do they have hell?

NIAMH I don't even know. I was hoping they didn't.

JIMMY If you knew more about it you might like it and want to stay.

NIAMH Liking it's no good if you don't believe it.

DOT You'd probably start to believe it if you liked it.

- DOT No voy a hacer que lo hagas.
- NIAMH Porque ¿qué ha hecho ser católica para mí? Nada más que asustarme. Es muy difícil no creer en el infierno una vez sabes de él. Durante toda mi adolescencia tuve miedo de cometer el pecado contra el espíritu santo, que es la peor cosa que se puede hacer y no puede ser perdonada.
- DOT ¿Qué es?
- NIAMH No lo sé exactamente, nunca lo he sabido, eso es lo que lo hace aterrador. Podría hacerlo por error e ir al infierno.
- DOT ¿Pero tu has dejado de creer en todo eso ahora?
- NIAMH Sí, así que podría ser cualquier cosa ahora, y tengo miedo de decir las palabras para ser musulmana y entonces lo sería y si quisiera cambiar de pensar sería apóstata y te matan por eso.
- DOT ¿Tienen infierno?
- NIAMH Ni siquiera lo sé. Esperaba que no.
- JIMMY Si supieses un poco más sobre ello quizás te gustaría y querrías quedarte.
- NIAMH Que guste no es bueno si no se cree en ello.
- DOT Probablemente empezarías a creer si te gustase.

- NIAMH I know but I don't want to believe it. I don't want to believe anything.
- JIMMY If you just said the words without believing them, that wouldn't make you a Moslem, not just saying the words. They're sensible people.
- NIAMH I don't know. I'm frightened I might say it. I can feel the words in my mouth.
- DOT Are you frightened of other things?
- NIAMH Not so much at the moment.
- DOT I'm frightened I might kill someone.
- NIAMH Why? How?
- DOT I'm frightened of my temper.
- NIAMH I've never seen you lose your temper. You get annoyed.
- DOT I lost my job because of my temper. I lost my marriage probably though it was his fault, it was him with other women. Never mind.
- NIAMH What happened with your job?
- DOT I was a nurse. I am a nurse, you wouldn't guess now, I'm more of a patient. I could rush about then, I had my health, it was them didn't have their health. And this particular patient, I made his health worse. You're waiting to see if I'll tell or if you have to ask or if it's rude to ask. I beat him and kicked him. You're wanting to ask why. He'd soiled himself again. He grabbed me. It

- NIAMH Lo sé pero no quiero creerlo. No quiero creer en nada.
- JIMMY Si sólo dijese las palabras sin creertelas, eso no te haría musulmana, no sólo por decir las palabras. Son gente sensible.
- NIAMH No lo sé. Tengo miedo de poder decirlas. Puedo notar las palabras en mi boca.
- DOT ¿Tienes miedo de otras cosas?
- NIAMH No mucho de momento.
- DOT Tengo miedo de poder matar a alguien.
- NIAMH ¿Qué? ¿Cómo?
- DOT Tengo miedo de mi temperamento.
- NIAMH Nunca te he visto perder los nervios. Te enfadas.
- DOT Perdí mi trabajo por mi temperamento. Perdí mi matrimonio probablemente aunque fue culpa suya, fue él con otras mujeres. No importa.
- NIAMH ¿Qué pasó con tu trabajo?
- DOT Era enfermera. Soy enfermera, nadie lo diría ahora, soy más bien una paciente. Era rápida por aquel entonces, estaba sana, ellos eran los que no tenían salud. Y ese paciente en concreto, empeoré su salud. Estás esperando a ver si te lo cuento o si tienes que preguntat o si es de mala educación preguntar. Le golpeé y le di patadas. Quieres saber por qué. Se lo había

was old people, it was crazy old people, I should have known I couldn't do that. Yes, I went to prison for a little bit, just a little bit. So hang on to your job, Niamh, because if you slip down there's a long way you can go. Job ok?

NIAMH Yes, it's fine. I sometimes get bored.

DOT Anyone nice you've met?

NIAMH They're all nice.

DOT That's good. That's very good.

NIAMH Yes.

JIMMY I hear you had coffee with Rob.

NIAMH Oh I did yes. I ran into him.

DOT You can't believe a word he says. He's full of stories.

NIAMH Aren't some of them true?

DOT Which ones?

NIAMH I've seen him now and then.

DOT Oh yes?

hecho otra vez encima. Me agarró. Era gente vieja, era gente vieja loca, debería haber sabido que no podía hacer eso. Sí, fui a la cárcel por un tiempo, sólo por un tiempo. Así que aférrate a tu trabajo, Niamh, porque si resbalas puedes recorrer un largo camino. ¿El trabajo bien?

NIAMH Sí, está bien. A veces me aburro.

DOT ¿Has conocido a alguien agradable?

NIAMH Todos son agradables.

DOT Eso es bueno. Eso es muy bueno.

NIAMH Sí.

JIMMY He oído que tomaste café con Rob.

NIAMH Ah, sí. Me lo encontré.

DOT No te puedes creer ni una palabra de lo que te diga. Está lleno de historias,

NIAMH ¿No son algunas verdad?

DOT ¿Cuáles?

NIAMH Le he visto de vez en cuando.

DOT ¿Ah sí?¹⁵⁰

¹⁵⁰ A simple expression like ‘oh’ is translated as ‘ah’ in the TT. Different languages and cultures have different speech sounds (see Rastle & Coltheart, 2000).

NIAHM I'm seeing him.

DOT I never know what these things mean. I'm seeing him. I'm going out with him. Are you having sex?

NIAMH We have done. Just the once.

JIMMY You do realise you're earning good money. You do realise he's homeless and he's an addictive personality, he's an addict.

NIAMH Ex.

JIMMY Maybe.

NIAMH It is hard being friends with someone if you've got everything and they've got nothing. It's embarrassing.

DOT You want to be careful.

JIMMY You could try Finland, which is more equal, but it's dark all day and they kill themselves.

NIAMH He won't let me buy him a drink. We end up going for long walks.

DOT Does he sleep at your place?

NIAMH He has done.

JIMMY Also he's married with a child.

- NIAHM Le estoy viendo.
- DOT Nunca sé qué significan estas cosas. Le estoy viendo. Estoy saliendo con él.
¿Tenéis sexo?
- NIAMH Lo hemos hecho. Sólo una vez.
- JIMMY Te das cuenta de que ganas buen dinero. Te das cuenta de que es un sintecho
y de que tiene una personalidad adictiva, es un adicto.
- NIAMH Ex.
- JIMMY Puede ser.
- NIAMH Es difícil ser amiga de alguien si lo tienes todo y ellos no tienen nada. Es
vergonzoso.
- DOT Mejor ten cuidado.
- JIMMY Podías probar Finlandia, we es más parecido, pero está oscuro todo el día y
se suicidan.
- NIAMH No me deja que le invite a tomar nada. Acabamos dando largos paseos.
- DOT ¿Duerme en tu casa?
- NIAMH Pues claro.
- JIMMY Y también está casado con un hijo¹⁵¹.

¹⁵¹ The word 'child' brings us back to gender awareness as it is a neutral word. However, the previous dialogue explicitly uses *he*, as a masculine word.

NIAMH He's not married.

JIMMY And they never had a child?

NIAMH I'm a grownup.

DOT You are you are, and me and Jimmy don't have children so we have to be careful not to do that to you. Feel free.

NIAMH Don't think I don't see.

DOT He's not even that good looking.

NIAMH I know. It's funny.

DOT I remember sex. Dimly. How it makes you do things. You look at it now and you think What? Whatever was that?

NIAMH Another thing I'm frightened of is jumping under tube trains.

JIMMY Stand well back.

NIAMH I stand right back by the wall.

- NIAMH No está casado.
- JIMMY ¿Y nunca han tenido un hijo?
- NIAMH Soy adulta.
- DOT Lo eres lo eres, y yo y Jimmy no tenemos hijos por eso hemos que tener
cuidado de no hacerte eso. Siéntete libre.
- NIAMH No creas que no veo.
- DOT Ni siquiera es tan guapo.
- NIAMH Lo sé. Es curioso.
- DOT Me acuerdo del sexo. Vagamente. Cómo te hace hacer cosas. Lo ves ahora y
piensas ¿Qué? ¿Qué era eso?
- NIAMH Otra cosa de la que estoy asustada es de tirarme al metro.
- JIMMY Mantente bien atrás.
- NIAMH Me pego a la pared.

6

JIMMY, ROB

JIMMY There was that woman killed her children to get back at her husband, it was
in the local paper did you see it?

ROB She's not like that.

JIMMY I'm not saying she's like that but people do use children to get at their
partner. I got the impression.

ROB She does say things.

JIMMY This woman isn't English, I'm not saying, I welcome them, but what I'm
saying she had nobody here and he had the house and money and made out
she was crazy, and he was going to end up with everything and she flipped.
Because anyone can flip very sudden.

ROB She's the one with everything not me.

JIMMY You're not the one going to flip you're not saying I hope.

ROB We're both very calm. We were always too calm with each other.

JIMMY Have you told her about Niamh?

ROB Told her what?

JIMMY Whatever there is to tell.

6

JIMMY, ROB

JIMMY Estaba esa mujer que mató a sus hijos para vengarse de su marido, salió en el periódico ¿lo viste?

ROB Ella no es así.

JIMMY No estoy diciendo que sea así pero la gente usa a sus hijos para acercarse a sus pareja. Me da esa impresión.

ROB Sí que dice cosas.

JIMMY Esta mujer no es inglesa, no estoy diciendo, les doy la bienvenida, pero lo que estoy diciendo es que no tenía a nadie aquí y el tenía la casa y el dinero se inventó que estaba loca, y el iba a acabar quedándose todo y a ella se le fue la pinza. A cualquiera se le puede ir la pinza de repente.

ROB Es ella la que tiene todo no yo.

JIMMY Tu no eres al que se le va a ir la pinza no estás diciendo eso espero.

ROB Los dos somos muy tranquilos. Siempre fuimos demasiado tranquilos el uno con el otro.

ROB ¿Contarle qué?

JIMMY Lo que sea que haya que contar.

ROB Why would I do that?

JIMMY You might say I got someone new now yahboo.

ROB I wouldn't and I haven't and I wouldn't anyway.

JIMMY We're getting to be delighted for you. Dot was very suspicious at first. But she does like romance.

ROB It's not a romance.

JIMMY We don't have a lot in our lives. It is a romance. Or even if it's a fuck. We can't help finding that interesting.

ROB All right.

JIMMY So you are seeing quite a bit of each other?

ROB Look. Ok. It makes me very uncomfortable to have people talking about my life, specially if they think they know more about it than I do. Like doctors.

JIMMY Doctors can be uncomfortable. But they do fix you up sometimes.

ROB You're not fixing me.

JIMMY You're not broken.

- ROB ¿Por qué haría eso?
- JIMMY Podrías decir tengo a alguien nuevo, chinch¹⁵².
- ROB No lo haría y no lo tengo y no lo haría de todos modos.
- JIMMY Estamos empezando a alegrarnos por ti. Dot sospechaba mucho al principio.
Pero le gustan los romances¹⁵³.
- ROB No es un romance.
- JIMMY No tenemos mucho en nuestras vidas. Es un romance. O incluso si es sólo
follar. No podemos evitar que nos parezca interesante.
- ROB Está bien.
- JIMMY ¿Así que os estáis viendo bastante?
- ROB Mira. Vale. Mira. Me molesta mucho que la gente hable de mi vida,
especialmente si creen que saben más de ella que yo mismo. Como los
médicos.
- JIMMY Los médicos pueden ser muy molestos. Pero a veces te arreglan.
- ROB Tu no me estás arreglando.
- JIMMY No estás roto.

¹⁵² *Yahboo* is an expression used to annoy the other person. We thought about using little laughs, *ji ji*, or the old fashioned yet naïve *chinch*. The selection is *chinch*, which is a bit old-fashioned, but we think it suits Jimmy.

¹⁵³ *Romance* is translated as ‘romances’ in the TT, as it is used in the plural when generalising, as in this case.

ROB That's what I'm saying.

JIMMY I'll tell you things instead. There's nothing to tell. No romance. Some porn. Boring porn. A woman I notice sometimes in the park with two dogs, I've never spoken to her. I did have a wife and she died. No kids. She didn't want them, I'd have liked them, probably it was just as well. Dot's got no kids either. That's us. Nothing goes on. No secrets. No work. I go running.

ROB My son reads anything you put in front of him. He'll read the ingredients label if there's nothing else. He's reading Crime and Punishment, that's not a book your ten year old reads, it's a Russian book, he's reading it in English, he'll be learning Russian next thing I expect. I was in St Petersburg one time. I'd remember more about it if less vodka.

JIMMY I say no secrets but we do have one.

ROB I don't need to know a secret.

JIMMY I'm not trading. I'm not saying I'll tell you our secret and you tell me about you and Niamh.

ROB There isn't a thing called me and Niamh.

JIMMY It's Dot's secret anyway.

ROB So you can't tell me.

JIMMY She might tell you. She won't tell you. It makes her look crazy.

- ROB Eso es lo que te estoy diciendo.
- JIMMY Te contaré algo en su lugar. No hay nada que contar. Sin romance. Algo de porno. Porno aburrido. Una mujer en la que me fijo a veces en el parque con dos perros, nunca he hablado con ella. Tuve una esposa y murió. Sin niños. Ella no los quería, a mí me hubiesen gustado, probablemente fuese lo mejor. Dot tampoco tiene niños. Esos somos nosotros. Nada pasa. Sin secretos. Sin trabajo. Voy a correr.
- ROB My hijo se lee cualquier cosa que le pongas delante. Leería la etiqueta de los ingredientes si no hubiese nada más. Está leyendo Crimen y Castigo, no es un libro que lea uno de diez años, es un libro ruso, lo está leyendo en inglés, la próxima cosa que aprenderá será ruso espero. Estuve en San Petersburgo una vez. Recordaría más de él con menos vodka.
- JIMMY Digo que no hay secretos pero tenemos uno.
- ROB No necesito saber ningún secreto.
- JIMMY No estoy negociando. No digo que vaya a contarte nuestro secreto y tu me cuentas sobre ti y Niamh.
- ROB No hay nada llamado yo y Niamh.
- JIMMY Es el secreto de Dot de todos modos.
- ROB Entonces no puedes contármelo.
- JIMMY Podría contártelo ella. No te lo contará. La hace parecer loca.

ROB Don't tell me.

JIMMY It's nothing, it's the most stupid thing. It makes me uncomfortable
sometimes. It's good to talk about things, I think it's good. I'm telling you
now.¹⁵⁴

ROB Don't.

JIMMY I want to, what's the harm? You see this bottle. What is it?

ROB It's a bottle. I'd say an old wine bottle without its label.

JIMMY That's what it is. And what's in it?

ROB I'm not into this.

Come on, all right, what's in it?

JIMMY It's what Dot says is in it. She says there's an imp.

ROB An imp?

¹⁵⁴ During the Covid pandemic the Royal Court Theatre wanted to keep us all connected. So they proposed a digital celebration of Royal Court plays called Court at Home. Participants were asked to send a performance video between 5 – 25 seconds long. The idea was to connect our daily lockdown routine with the lines of a play we have watched at the Royal Court Theatre. See: <https://royalcourttheatre.com/what-else/opencourt/court-at-home/>

I selected the following lines: "It's good to talk about things, I think it's good. I'm telling you now". Court at Home Silvia: I had my lines, as it could not be any other way. My video can be viewed here: <https://www.youtube.com/watch?v=e0ha3eVFHM8>

- ROB No me lo cuentes.
- JIMMY No es nada, es la cosa más tonta. Me molesta a veces. Es bueno hablar sobre las cosas, creo que es bueno. Te lo cuento ahora.
- ROB No.
- JIMMY Pero yo quiero, ¿qué hay de malo? Ves esta botella. ¿Qué es?
- ROB Es una botella. Diría que una botella vieja de vino sin su etiqueta.
- JIMMY Eso es lo que es. ¿Y qué hay dentro?
- ROB Esto no me gusta.
- Vale, está bien, ¿qué hay dentro?
- JIMMY Es lo que Dot dice que hay ahí. Dice que hay un genio¹⁵⁵.
- ROB ¿Un genio?

¹⁵⁵ For the first time, the word *Imp* appears. Its translation is crucial in making the whole text work. It is at this point where I made up my mind and decided to translate *Imp* as 'Genio' – a magical spirit, originally in traditional Arabic stories, who does or provides whatever the person who controls it asks.

JIMMY An imp.

ROB Like a magic thing?

JIMMY I see it as a little dark fairy kind of thing, do you see it like that? Very small
and thin and edgy, maybe red all over, or black, or maybe dark blue and
shiny.

ROB Do you believe in them?

JIMMY Of course I don't.

ROB Does she?

JIMMY Do you know I don't know if she does or if she says she does. Wants to
believe she does.

ROB Does it do anything?

JIMMY It's just there on the shelf.

ROB Does it do wishes?

JIMMY Dot says it does do wishes but she's never done one for me.

- JIMMY Un genio.
- ROB ¿Cómo una cosa mágica?
- JIMMY Lo veo como una especie de cosa mágica oscura, ¿Lo ves así? Muy pequeño y delgado y nervioso, tal vez negro por todas partes, o negro, o tal vez azul marino y brillante.
- ROB ¿Crees en ellos?
- JIMMY Claro que no.
- ROB ¿Y ella?
- JIMMY Sabes no sé si ella cree o si dice que cree. Quiere creer¹⁵⁶ que sí.
- ROB ¿Hace algo?
- JIMMY Está justo ahí en el estante.
- ROB ¿Concede deseos?
- JIMMY Dot dice que concede deseos pero ella nunca me ha concedido ninguno.

¹⁵⁶ The ST repetition of *does* as a tongue twister has been achieved with *creer* in the TT.

ROB Where'd she get it?

JIMMY She didn't get it, it's not a real thing. Got it out of her crazy head.

ROB Does it do wishes like wish yourself rich?

JIMMY Then you could marry Niamh.

ROB Fuck off. Yes maybe. One of the things.

JIMMY We could try.

ROB How?

JIMMY I don't know. Shake the bottle? I wish Rob lots of money.

 No sign so far.

ROB Maybe you take the cork out.

JIMMY Take the cork out?

ROB Would you dare?

JIMMY It's not real I don't think. I don't think I believe in it at all.

ROB Take the cork out.

JIMMY Do you know, I'm frightened to do that.

ROB Frightened of Dot? Frightened of the imp?

JIMMY Let's do it then.

ROB ¿De dónde lo habrá sacado?

JIMMY No lo ha sacado, no es una cosa real. Le salió de su cabeza loca.

ROB ¿Concede deseos como desear hacerte rico?

JIMMY Entonces podrías casarte con Niamh.

ROB Vete a la mierda. Sí tal vez. Una de las cosas.

JIMMY Podríamos intentarlo.

ROB ¿Cómo?

JIMMY No lo sé. ¿Agitando la botella? Le deseo a Rob mucho dinero.

 Ninguna señal hasta ahora.

ROB Tal vez sacas el corcho.

JIMMY ¿Sacar el corcho?

ROB ¿Te atreverías?

JIMMY No es real no creo. No creo que yo crea en eso para nada.

ROB Saca el corcho.

JIMMY Sabes, tengo miedo de hacer eso.

ROB ¿Miedo de Dot? ¿Miedo del genio?

JIMMY Venga vamos a hacerlo.

7

JIMMY, DOT

JIMMY I can't keep running in these shoes.

DOT Just walk then.

JIMMY You know what I'm saying.

DOT Cut out the protein drinks and the coffee and save up.

JIMMY I don't get coffee anymore.

DOT Run barefoot then, people do that, it's good for your feet.

JIMMY I have to run for my depression.

DOT Here we go.

JIMMY It does help, you know that.

DOT It doesn't make you so undepressed you can get a job.

JIMMY I'm every bit as medically unfit as you are. If we measure by medication I'm
on even more than you. Running makes me not kill myself.

DOT You don't need the best kind of trainers to stay alive.

JIMMY I knew a lad suffered from depression, his dad died and someone told him
he'd been murdered by the uncle that married the mum, and he knew

7

JIMMY, DOT

JIMMY No puedo seguir corriendo en estos zapatos.

DOT Pues camina.

JIMMY Sabes a lo que me refiero.

DOT Deja las bebidas de proteína y el café y ahorra.

JIMMY Ya no tomo café.

DOT Entonces corre descalzo, la gente lo hace, es bueno para los pies.

JIMMY Tengo que correr para la depresión.

DOT Ya empezamos.

JIMMY Ayuda, lo sabes.

DOT No hace que no estés deprimido para conseguir un trabajo.

JIMMY Estoy tan incapacitado medicamente como tú. Si comparamos la medicación
tomo incluso más que tú. Correr hace que no quiera matarme.

DOT No necesitas las mejores zapatillas para estar vivo.

JIMMY Conocí a un muchacho que padeció depresión, su padre murió y alguien le
dijo que fue asesinado por su tío que se casó con su madre, y supo que

he ought to do something about it but he just couldn't get it together. I know the feeling.

DOT You're saying he should have gone for a run.

JIMMY I'm getting a pain in the ball of my left foot.

DOT You're not a serious athlete. You just job about like everyone jobs about. I expect they've all got sore feet and put on a brave face.

JIMMY I'm wondering.

DOT Now what?

JIMMY She's a nice girl and a smart girl and we're her nearest relations. We've done a lot for her.

DOT What, cups of tea?

JIMMY We support her. Emotionally, like family. We introduced her to Rob.

DOT That's helped her has it?

JIMMY She's happy. She's happy. Isn't she happy?

DOT She is.

JIMMY Well then.

DOT I know. I'm happy for her, I am happy for her. How did we get onto Niamh.

JIMMY She earns good money.

tenía que hacer algo sobre esto¹⁵⁷ pero no pudo hacerlo. Conozco la sensación.

DOT Estás diciendo que el debería haber salido a correr.

JIMMY Me duele la parte de abajo del pie izquierdo.

DOT No eres un atleta serio. Sólo corres como todos. Espero que todos tengan los pies doloridos y pongan cara de valientes.

JIMMY Me pregunto.

DOT ¿Ahora qué?

JIMMY Es una chica agradable y una chica lista y somos sus parientes más cercanos. Hemos hecho mucho por ella.

DOT ¿Qué, tazas de té?

JIMMY La apoyamos. Emocionalmente, como familia. Le presentamos a Rob.

DOT Eso la ha ayudado ¿verdad?

JIMMY Está contenta. Está contenta. ¿verdad que está contenta?

DOT Está.

JIMMY Bien pues.

DOT Lo sé. Me alegro por ella, me alegro por ella. ¿Qué decíamos de Niamh?

JIMMY Gana un buen dinero.

¹⁵⁷ This is the story that is narrated in *Kill* (2019) but showing that a different end is possible.

DOT You don't think Niamh would get you a pair of trainers?

JIMMY Maybe she'd lend me a couple of hundred.

DOT You're not to ask her that.

JIMMY Why not?

DOT Because she might do it. I'd be ashamed.

JIMMY Maybe we could say it's my birthday and she'd say to you what does he
want and you could say a pair of new trainers because the old ones hurt his
feet. She likes the running.

DOT We're not going to get things out of Niamh. We're not.

JIMMY Rob does, doesn't he.

DOT What can we do, she's in love. And that coat only cost ten pounds.

JIMMY All right, we'll forget it.

DOT I want her to feel we look after her. Like if she had parents. I don't want her
feeling we're weak.

JIMMY Of course not.

DOT We'll save up.

- DOT ¿No estarás pensando en que Niamh te compre unas zapatillas nuevas?
- JIMMY Igual me presta algo de pasta.¹⁵⁸
- DOT Ni se te ocurra pedírselo.
- JIMMY ¿Por qué no?
- DOT Porque podría hacerlo. Me avergonzaría.
- JIMMY Y si dijésemos que es mi cumpleaños y ella te preguntase qué me gustaría y tu podrías decir unas zapatillas nuevas porque con las viejas le duelen los pies. A ella le gusta que corra.
- DOT No vamos a sacarle cosas a Niamh. No vamos a hacerlo.
- ROB Rob lo hace, no.
- DOT Qué podemos hacer, está enamorada. Y ese abrigo sólo cuesta 10 libras¹⁵⁹.
- JIMMY Está bien, vamos a olvidarlo.
- DOT Quiero que sienta que la cuidamos. Como si tuviese padres. No quiero que note que somos débiles.
- JIMMY Claro que no.
- DOT Ahorraremos.

¹⁵⁸ A literal translation of this sentence in the ST would not be understandable in the TT, so it has been adapted.

¹⁵⁹ *Pounds* or 'libras' is a British currency. If the play is adapted to a Spanish culture, in terms of Spanish characters, scenario etc., then the currency would be changed into Euros. But it is translated here as a British play, which is why I keep British terminology such as *pounds* and *cup of tea*.

JIMMY I suppose your whatsit couldn't fix it?

DOT My what whatsit?

JIMMY Your thing in the bottle. Your imp.

DOT I don't think so.

JIMMY Because it's not true. It's an empty bottle.

DOT Because it doesn't work if you wish something for yourself. Do you think
we'd be living like this?

JIMMY I'm not yourself.

DOT Might as well be. I'd benefit.

JIMMY We could try.

DOT No, I think it might turn it round and we'd get money because something bad
happened. Like I'd die and you'd hide my body and keep claiming my
benefits.

JIMMY How would I do that? You'd stink the place out.

DOT You'd hide me away somewhere. You'd drop me in the cemetery at night.

JIMMY So I don't get a wish.

Have you ever used it at all?

- JIMMY Supongo que tu como se llame no podría arreglarlo ¿no?
- DOT ¿Mi qué como se llame?
- JIMMY Tu cosa en la botella. Tu genio.
- DOT Pues no creo.
- JIMMY Porque no es verdad. Es una botella vacía.
- DOT Porque no funciona si deseas algo para ti mismo. ¿Crees que estaríamos
viviendo así?
- JIMMY Yo no soy tú.
- DOT Podría ser así. Me beneficiaría.
- JIMMY Podríamos probar.
- DOT No, creo que podría darle la vuelta y tendríamos dinero porque algo malo ha
pasado. Como si yo muriese y tu escondieses mi cuerpo y siguieras
reclamando mi subsidio.
- JIMMY ¿Cómo haría eso? Apestarías la casa.
- DOT Me esconderías en algún lugar. Me tirarías al cementerio por la noche.
- JIMMY Así que no me concedes un deseo.
- ¿Lo has usado alguna vez?

DOT I don't want to discuss it with you because I know you'll just be laughing at me inside.

JIMMY No I won't.

DOT You will.

JIMMY I'll be laughing at you outside for real.

DOT Do you think they'll live happy ever after?

JIMMY After what?

DOT After this funny start.

JIMMY Of course they won't.

I'm getting really down. I'd better go for a run.

DOT You still can. You see.

JIMMY I get so how I'm feeling is worse than the foot's going to feel. I go on the side of it. So eight kilometres.

- DOT No quiero hablar de ello contigo porque sé que te reirías de mi por dentro
- JIMMY No lo haría.
- DOT Lo harías.
- JIMMY Me estaría riendo de ti por fuera de verdad.
- DOT ¿Crees que vivirán felices por siempre jamás?
- JIMMY ¿Después de qué?
- DOT Después de este extraño comienzo.
- JIMMY Pues claro que no.
- Estoy empezando a estar de bajón. Mejor me voy a correr.
- DOT Todavía puedes. Ves.¹⁶⁰
- JIMMY Veo que como me siento es peor que como se va a sentir mi pie. Voy de este lado. Así que ocho kilómetros.

¹⁶⁰ 'You see' is translated as 'ves'. This means 'you see', but it also means 'go running'. This is a double sense that is not in the ST.

8.

DOT, JIMMY

DOT The sands of Africa. The sands of Africa.

JIMMY Are you planning a holiday? Which country exactly?

DOT Don't you have longing?

JIMMY Not often. It's a matter of management. I always –

Doorbell.

DOT I hope it's Niamh. That's something.

NIAMH *comes in.*

It is Niamh. Hello my darling.

You look a bit washed out.

8.

DOT, JIMMY

DOT Las arenas de África. Las arenas de África.

JIMMY ¿Estás planeando unas vacaciones? ¿A qué país exactamente?

DOT ¿No tienes deseos¹⁶¹?

JIMMY No a menudo. Es cuestión de control. Siempre –

*Timbre.*¹⁶²

DOT Espero que sea Niamh. Algo es algo.

Entra NIAMH.

Es Niamh. Hola cariño.

Se te ve un poco pálida.

¹⁶¹ *Longing* = 'nostalgia', 'anhelo', but it could be also translated as 'deseo' with the meaning of nostalgia. In this way the word would play with meaning, as in the wishes they long for = wishing to ask the Imp. Following this criteria, we translated it as 'deseos'. The plural form gives a general idea of longing.

¹⁶² *Doorbell* in Spanish is 'timbre de la puerta'. The TT needs too many words to translate *doorbell*. Churchill is characterised for being scarce with words. For this reason, I decided to just translate this word as 'timbre', as the context determines that 'timbre' (*bell*) would refer to the door.

JIMMY We've had some good news.

DOT Only as in not bad news.

NIAMH What's that?

JIMMY Dot had a bit of an old cancer scare.

NIAMH Oh no.

JIMMY But it's good, it's good.

DOT Yes I found this little lump and you can't help thinking, but it's fine it's
nothing it's benevolent.

JIMMY Benign.

DOT Benign. Like Benin, Africa again, they want their art back and I don't even
get to a museum. I could do that, I could get myself to the museum on a
couple of buses if someone could come with me.

NIAMH We could do it together one Saturday.

DOT Could we? would you? It makes me think of Rob because of his travels. But
won't you be seeing him on Saturdays? Would he come to the museum?
Jimmy won't, will you.

NIAMH No, Saturdays are ok now.

DOT That's lovely then.

JIMMY Hang on hang on. You're telling us something here.

DOT She is.

JIMMY Hemos tenido buenas noticias.

DOT En cuanto a que no han sido malas.

NIAMH ¿Qué pasa?

JIMMY Dot estaba asustada por un cáncer de antes.

NIAMH Oh no.

JIMMY Pero está bien, está bien.

DOT Sí encontré un pequeño bulto y no puedes parar de pensar, but está fine no es nada es benévolo.

JIMMY Benigno.

DOT Benigno. Como Benin, África otra vez, quieren que se les devuelva su arte y yo ni siquiera llego a un museo. Podría hacerlo, podría llegar al museo en un par de autobuses si alguien viniese conmigo.

NIAMH Podríamos ir juntas el sábado.

DOT ¿Sí? ¿vendrías? Me hace pensar en Rob por sus viajes. ¿Pero no habrás quedado con él el sábado? ¿Vendrá al museo? Jimmy no querrá, ¿verdad?

NIAMH No, en sábado está bien ahora.

DOT Pues qué bien.

JIMMY Un momento un momento. Aquí nos estás diciendo algo.

DOT Lo está.

NIAMH Yes.

DOT Things not going right with Rob?

 You've not broken up?

JIMMY It wasn't something that was going to last was it, just a bit of fun.

DOT I would have been glad the first few weeks but I'm sorry now.

JIMMY Plenty more fish in the sea eh Niamh? Smart pretty girl like you.

DOT It's not all right, is it.

NIAMH No.

DOT Oh dear.

JIMMY He's not the one broke it off did he, stupid bastard?

NIAMH It just didn't.

DOT Never mind. Oh dear. There.

NIAMH He's gone home.

JIMMY To his wife?

DOT They're not married.

NIAMH Sí.

DOT ¿Las cosas no van bien con Rob?

 ¿No habréis roto?

JIMMY No era algo que fuese a durar no, sólo un poco de diversión.

DOT Me hubiese alegrado las primeras semanas pero ahora lo siento.

JIMMY Hay más peces en el mar eh Niamh. Una chica lista y bonita como tú.

DOT No está bien, verdad.

NIAMH No.

DOT Oh cariño.

JIMMY ¿No será él es el que ha roto, ¿verdad?, estúpido bastardo.

NIAMH Ni siquiera eso.

DOT No importa. Oh cariño. Ya está.

NIAMH Se ha ido a casa.

JIMMY ¿Con su mujer?

DOT No están casados.

NIAMH He'd gone very quiet all week and I was frightened I was going to ask what he was thinking about and we were walking and walking and we hadn't said anything and hadn't said anything and we weren't holding hands and I was just going to ask what he was thinking and he said you know what I'm thinking and I said yes, then we walked a lot more and he said I'm going home tonight and I said does she know and he said no it'll be a surprise won't it. I thought she might not be glad to see him but I didn't say. Then he didn't get on the bus, we had a hug and I got on and he was already walking back.

DOT It's the son.

JIMMY It won't last.

NIAMH It's better for him really.

JIMMY When was this?

NIAMH Last night.

DOT I'm glad you've come to us anyway.

NIAMH I love him. That's the trouble.

DOT Oh dear.

JIMMY It does pass you know. I've always found.

DOT He'd better not come round here.

NIAMH Don't blame him.

- NIAMH Estuvo muy callado toda la semana y tuve miedo de preguntarle en qué estaba pensando y estuvimos caminando y caminando y sin decir nada y sin decir nada y no íbamos de la mano y yo iba a preguntarle en que estaba pensando y va y me dice sabes en qué estoy pensando y le digo sí, entonces andamos más y me dice me voy a casa esta noche y le digo lo sabe ella y me dice no será una sorpresa ¿no? Pensé que no se alegrará de verle, pero no se lo dije. Luego no se subió al autobús, nos dimos un abrazo y subí y se alejó caminando.
- DOT Es por el hijo.
- JIMMY No durará.
- NIAMH Es mejor para él en realidad.
- JIMMY ¿Cuándo pasó esto?
- NIAMH Ayer por la noche.
- DOT I'm glad you've come to us anyway.
- NIAMH Le quiero. Ese es el problema.
- DOT Oh cariño.
- JIMMY Pasará sabes. Siempre es así.
- DOT Más le vale no venir por aquí.
- NIAMH No le culpes.

JIMMY Of course we blame him. Jilting a lovely girl like you. Jilting one of our family.

NIAMH Jilting's funny.

JIMMY What's funny?

NIAMH It's not a word you hear these days.

JIMMY What then?

NIAMH Dumping. But it wasn't.

JIMMY Sounds like shit, it's even worse.

DOT Poor Niamh. I'm sorry.

NIAMH I'm all right. It was complicated. I think I'll go now.

DOT We'll make you some tea. Jimmy, make her some tea, what are you thinking?

NIAMH No, I'm going. I thought I'd like to come round but I think I'll go.

DOT We're failing you.

NIAMH I just need to go. It's not your fault. It's not his fault. I'm glad it was ok about the cancer.

- JIMMY Pues claro que le culpamos al cabrón. Dejar plantada a una chica tan maravillosa como tú. Dejar plantada a una de nuestra familia.
- NIAMH Dejar plantada es gracioso.
- JIMMY ¿Qué es gracioso?
- NIAMH No es una palabra que se use hoy en día.
- JIMMY ¿Entonces qué?
- NIAMH Dejar tirada. Pero no fue así.
- JIMMY Vaya mierda, suena aún peor.
- DOT Pobre Niamh. Lo siento.
- NIAMH Estoy bien. Era complicado. Creo que ahora me voy.
- DOT Te prepararemos un té. Jimmy, prepárale un té, ¿en qué estás pensando?
- NIAMH No, me voy. Pensé que me gustaría venir por aquí pero ahora creo que me iré.
- DOT Te hemos fallado.
- NIAMH Solo necesito irme. No es culpa vuestra. No es culpa suya. Me alegro de que lo del cáncer haya ido bien.

DOT I'm sure it's not your fault.

JIMMY You know where we are.

DOT Always here. Unfortunately.

NIAMH Yes. Thank you.

NIAMH *goes.*

DOT Oh dear.

JIMMY That's a lot of use. Shall I go and talk to him? Shall I go and knock some sense into him?

DOT 'You've wronged our little girl'?

JIMMY He has done. Bullshit junkie.

DOT If he comes round here make sure the knives are in the drawer. I'm not joking.

JIMMY I might go for a run in a minute.

DOT Estoy segura de que no es culpa tuya.

JIMMY Ya sabes dónde estamos.

DOT Siempre aquí. Por desgracia.

NIAMH Sí. Gracias.

NIAMH *se va.*

DOT Oh madre.

JIMMY Eso es de gran ayuda. ¿Debería ir a hablar con él? Debería ir y hacerle entrar en razón.

DOT “¿Has hecho daño a nuestra pequeña?”

JIMMY Lo ha hecho. Yonqui de mierda.

DOT Si viene por aquí asegúrate de que los cuchillos están en el cajón. No estoy de broma.

JIMMY Puede que vaya a correr en un momento.

DOT You know what. It might be time for the bottle.

JIMMY This is something real going on. It's not your game.

DOT I could use the imp instead of a knife.

JIMMY What, kill him? Grow up.

DOT Hurt him. Make it so nothing good ever happened to him. Make him have a miserable life back with his wife. Make him never work again. Make her throw him out and he'd always be homeless and go back on drugs and never have anyone love him and kill himself.

JIMMY If the wife threw him out he might go back to Niamh.

DOT Better off out of her life. We want total doom.

JIMMY Can it do it?

DOT I'm going to try it. I could do something to the son, he'd mind that.

JIMMY You wouldn't hurt a child. Even pretending.

DOT Not hurt, just make him fail his exams.

JIMMY Dot, come on, do you believe it? This is a little bit crazy, Dot, I think.

DOT I don't think to think do I believe it. It's something you do, not something you think.

- DOT Sabes qué. Puede que sea hora de la botella.
- JIMMY Aquí está pasando algo de verdad. No es tu juego.
- DOT Podría usar al genio en lugar del cuchillo.
- JIMMY ¿Qué, matarle? Madura.
- DOT Lastimarle. Hacer que nunca jamás le pase nada bueno. Hacer que su vida de vuelta con su mujer sea desgraciada. Hacer que nunca más trabaje. Hacer que ella le eche y que sea para siempre un sintecho y vuelva a las drogas y que nunca nadie le quiera y que se suicide.
- JIMMY Si su mujer le echa puede volver con Niamh.
- DOT Mejor fuera de su vida. Queremos la maldición total.
- JIMMY ¿Puede hacerlo?
- DOT Voy a intentarlo. Podría hacer algo al hijo, eso le importaría.
- JIMMY No le haría daño a un niño. Ni de broma.
- DOT No herir, sólo hacerle suspender los exámenes.
- JIMMY Dot, vamos, ¿crees en eso? Esto es un poco una locura, Dot, yo creo.
- DOT No pienso pensar si lo creo. Es algo que haces, no algo que piensas.

JIMMY How does it work then?

DOT I whisper to it. I shake the bottle. And all that power comes out and destroys
him.

JIMMY Comes out in the shape of an imp?

DOT The imp stays in the bottle. The power comes out.

JIMMY So there's nothing to see.

DOT We don't have to see it. It happens.

JIMMY ¿Entonces cómo funciona?

DOT Le susurro. Agito la botella. Y todo ese poder sale y le destruye.

JIMMY ¿Sale en forma de genio?

DOT El genio se queda en la botella. El poder sale.

JIMMY Así que no hay nada que ver.

DOT No tenemos que verlo. Sucede.

9.

DOT, JIMMY, ROB

DOT I wouldn't go to Saudi.

JIMMY Who's going to ask you?

DOT It's a question of politics.

JIMMY You can drive a car there now.

DOT I don't drive.

ROB It's where I'm going to make some money.

JIMMY Things are looking up for you then.

ROB They are, thank you. It's been a run of good luck. If I hadn't bumped into this old friend in the street, and he'd just heard about the job through a friend of his, and it didn't seem to matter there's a hole in my cv, and there we are. I'm leaving on Tuesday.

JIMMY And has Niamh got anything to say about it?

ROB We're not in touch. She stopped replying.

DOT You can sound sad but you did go back home.

ROB One night, one night of arguments, and Niamh was ok about it.

DOT I don't think so.

9.

DOT, JIMMY, ROB

DOT Yo no iría a Arabia Saudita.

JIMMY ¿Quién te lo va a pedir?

DOT Es cuestión de principios.

JIMMY Ahora puedes conducir allí.

DOT No conduzco.

ROB Es donde me voy a ir a ganar dinero.

JIMMY Así es que te están yendo bien las cosas.

ROB Así es, gracias. Ha sido una racha de buena suerte. Si no me hubiese encontrado con este viejo amigo por la calle, y el no hubiese sabido sobre el trabajo a través de un amigo suyo, y no hubiese importado que tuviese un hueco en mi currículum, y aquí estamos. Me voy el martes.

JIMMY ¿Y tiene Niamh algo que decir sobre esto?

ROB No estamos en contacto. Dejó de contestarme.

DOT Puedes sonar triste pero fuiste tú quien volvió a casa.

ROB Una noche, una noche discutimos, y Niamh estaba de acuerdo con eso.

DOT No lo creo.

ROB I think I know what I think about Niamh is more true than what you think,
because we had some good weeks after that. As you know.

JIMMY Maybe if she knew you'd got a job.

ROB It's not about that.

DOT We can't ask can we.

ROB You can mind your fucking business, sorry Dot.

JIMMY You'll come back with some more traveller's tales then.

DOT It's not a good place to go for a drug addict.

ROB What's that about?

DOT They chop some bit off you.

ROB Who's this drug addict?

JIMMY Ex.

ROB Where did you get that? Because I've nowhere to live? I did have a drink
problem one time when I was twenty, all right?

JIMMY I've a drink problem.

ROB I didn't know that.

JIMMY There's no drink in the house, that's my problem.

- ROB Creo que sé que lo que creo sobre Niamh es más verdadero de lo que tú te crees¹⁶³, porque pasamos unas buenas semanas después de eso. Como sabes.
- JIMMY Tal vez si supiese que tienes un buen trabajo.
- ROB No es sobre eso.
- DOT No podemos preguntar verdad.
- ROB Puedes meterte en tus malditos asuntos, lo siento Dot.
- JIMMY Volverás con tus cuentos de viajeros entonces.
- DOT No es un buen lugar para un drogadicto.
- ROB ¿De qué va todo esto?
- DOT Te cortarán un trozo.
- ROB ¿Quién es ese drogadicto?
- JIMMY Ex.
- ROB ¿De dónde os habéis sabado eso? ¿Por qué no tengo ningún sitio donde vivir? Tuve un problema con la bebida cuando tenía veinte años ¿vale?
- JIMMY Yo tengo un problema con la bebida.
- ROB No lo sabía.
- JIMMY No hay bebida in la casa, ese es el problema.

¹⁶³ This sentence is as much as a tongue twister in the ST as in the TT.

DOT Well I always understood different.

ROB You misunderstood again, Dot. You've no idea.

DOT I'd like to get right away from all this. Not like Saudi, not like anywhere. I'd
like to be a hunter gatherer a long time ago.

ROB Would you gather or hunt.

DOT I'd do both. Venison and blackberries.

JIMMY You'd never hunt, you couldn't kill a deer.

DOT I'd tear it apart with my bare hands if I had to. If I was hungry. Wouldn't
you? Don't be such a squeam.

JIMMY Squeam's not a word.

DOT Do I care? Do I care?

ROB What's upsetting you, Dot?

DOT Do you miss Niamh? She's all right you know. She got over you.

ROB I like you, Dot, but just fuck off please.

DOT Is there even a job in Saudi? Can I ever believe a word you say?

ROB I'll miss my son is the thing.

JIMMY Send us a postcard.

DOT Bueno yo siempre entendí otra cosa.

ROB Te equivocas de nuevo, Dot. No tienes ni idea.

DOT Me gustaría salir de todo esto. No de Saudi Arabia, ni de ningún sitio. Me gustaría ser una cazadora recolectora desde hace tiempo.

ROB Recolectarías o cazarías.

DOT Haría las dos cosas. Venado y moras.

JIMMY Tú nunca has cazado, no podrías matar ni a un ciervo.

DOT Lo descuartizaría con mis propias manos si tuviese que hacerlo, Si tuviese hambre. ¿No lo harías tú? No seas tan blandengue.

JIMMY Blandengue no es una palabra.

DOT ¿Y a mí qué? ¿Y a mí qué?

ROB ¿Qué es lo que te molesta Dot?

DOT ¿Echas de menos a Niamh? Está bien sabes. Lo ha superado.

ROB Me gustas, Dot, pero vete a la mierda por favor.

DOT ¿Hay tan siquiera un trabajo en Saudi Arabia? ¿Puedo creer alguna palabra de lo que dices?

ROB Echaré de menos a mi hijo eso es.

JIMMY Envíanos una postal.

10.

DOT, NIAMH

DOT What's he like?

NIAMH I never know how to say that about someone unless I hardly know them.

DOT What's he look like?

NIAMH Tall. Not thin, I don't mean fat, big, he takes up room. Dark hair. There's a little birthmark on his left cheek, he wants it taken off but I've told him not to.

DOT And he's something above you in the office?

NIAMH Just a little above and more sideways. We both like Mozart, we both like double espresso, he's just an easy person to be with.

DOT So things are good?

NIAMH Yes, they really are.

DOT And work's going well?

NIAMH I'm going to be transferred to the Paris office, imagine. Just for three months.

DOT You'll live in Paris?

NIAMH I'll come back all the time.

DOT You'll come to see your boyfriend.

NIAMH And you too.

10.

DOT, NIAMH

DOT ¿Cómo es?

NIAMH Nunca sé qué decir sobre alguien hasta que le conozco.

DOT ¿Cómo es?

NIAMH Alto. No es delgado, pero no digo que sea gordo, grande, ocupa su espacio. Pelo oscuro. Hay una pequeña marca de nacimiento en su mejilla, quiere quitársela pero le he dicho que no.

DOT ¿Y está algo por encima de ti en la oficina?

NIAMH Un poco y más por todos los lados. A los dos nos gusta Mozart, a los dos nos gusta el doble expreso, es una persona con la que resulta fácil hablar.

DOT ¿Así que las cosas están bien?

NIAMH Sí, así es.

DOT ¿Y el trabajo va bien?

NIAMH Me van a transferir a la oficina de París, imagínatelo. Sólo tres meses.

DOT ¿Vivirás en París?

NIAMH Vendré muchas veces.

DOT Vendrás a ver a tu novio.

NIAMH Y a vosotros también.

DOT He can come for weekends in Paris.

NIAMH We've thought of that.

DOT Oh that's lovely. I'm so happy for you, Niamh. And you've completely got over?

NIAMH Yes oh yes. Thank you. And how are you keeping?

DOT Apart from the trouble with my back I'm –

 JIMMY *comes in from running.*

 Look who's here.

JIMMY Hello, lovely girl.

DOT She's got news.

JIMMY Good I hope.

DOT She's got a new boyfriend.

JIMMY That is good news. I told you, didn't I. Pretty girl like Niamh.

DOT And she's going to work in Paris for three months.

JIMMY Do you parlez-vous at all?

NIAMH No, just from school, but I've got an app. Chien, chat, cochon.

DOT Dog, cat, what?

DOT Puede ir los fines de semana a París.

NIAMH Eso hemos pensado.

DOT Oh eso es maravilloso. Estoy tan contenta por ti. ¿Y lo has superado del todo?

NIAMH Sí claro sí. Gracias. ¿Y cómo estás?

DOT Aparte de mi dolor de espalda estoy –

 JIMMY viene de correr.

 Mira quien está aquí,

JIMMY Hola, chica preciosa.

DOT Tiene buenas noticias.

JIMMY Buenas espero.

DOT Tiene un novio nuevo.

JIMMY Eso son buenas noticias. Te lo dije, no. Una chica bonita como Niamh.

DOT Y va a trabajar en París tres meses,

JIMMY ¿Parlez-vous¹⁶⁴ algo?

NIAMH No, solo del colegio, pero tengo una app Chien, chat, cochon.

DOT Perro, gato, ¿qué?

¹⁶⁴ I keep the original French words as used in the ST, as they are as understandable in Spanish as in English.

NIAMH Pig, but there won't be many in Paris.

JIMMY You'll soon pick it up, smart girl like you.

NIAMH How's the running?

JIMMY Just a little jog round, nothing, five miles every day. We were worried for you. I'm glad it's worked out.

DOT I lost sleep over you Niamh.

NIAMH No need for that.

JIMMY You do get bad outcomes with love, like those kids they were only fifteen, their dads were in two big rival families round here ran the drugs and pubs, and they ended up dead.

NIAMH I was nowhere near ending up dead.

DOT I worried for you with the tube trains.

NIAMH No of course not. That was just silly when London was new.

JIMMY Do you play chess Niamh?

NIAMH Not really, I can never remember the jump.

- NIAMH Cerdo, pero no habrá muchos en París.
- JIMMY Pronto lo pillarás¹⁶⁵, una chica lista como tú.
- NIAMH ¿Como va el footing¹⁶⁶?
- JIMMY Solo un poco de footing, nada, cinco millas¹⁶⁷ cada día. Estábamos preocupados por ti. Me alegro de que haya salido bien.
- DOT He perdido horas de sueño por ti Niamh.
- NIAMH No es necesario.
- JIMMY Con el amor se obtienen malos resultados, como esos niños con sólo quince años, sus padres estaban en dos grandes familias que eran rivales por aquí llevando las drogas y los pubs, y todos acabaron muertos.
- NIAMH Yo no he estado cerca de acabar muerta.
- DOT Estaba preocupada por ti con el metro.
- NIAMH No claro que no. Eso fue solo una tontería cuando Londres era nuevo.
- JIMMY ¿Juegas al ajedrez Niamh?
- NIAMH No mucho, no puedo recordar los movimientos.

¹⁶⁵ The translation retains the ironic double meanings from the ST.

¹⁶⁶ 'Footing' is accepted in Spanish by RAE. It is interesting that *running* can be translated into *footing*, with both being English words.

¹⁶⁷ To keep consistency in the translation, *miles* is retained and not translated as 'kilómetros'. It is an English play translated into Spanish, but not adapted to include Spanish cultural elements.

DOT We dug out the old set for something to do but I'm fed up of playing with Jimmy because he cheats.

JIMMY You can't cheat at chess. It's not like cards where you sneak a look.

DOT He does, he nudges his pawns to a different square. Or he touches a piece and he hears me draw in my breath and he changes his mind, you're not allowed to do that. He has to win.

JIMMY I do win and I win fair and square because I'm better. You should play Niamh if you want to win.

NIAMH I'm frightened I might give it all up and go back to Ireland.

DOT You don't want to do that.

NIAMH I don't want to do that but I'm sitting in my office and I think I could just stand up and walk out. I could stand up and say fuck you all and walk out. I could kiss the work experience girl very hard when she brings tea and I could walk out. I'm frightened I'll go back to Ireland and become a nun.

JIMMY I thought you weren't even a Catholic any more.

DOT What about the boyfriend?

NIAMH I don't think of him when I'm feeling like that.

DOT But you won't do it. It's silliness like the tube.

- DOT Sacamos el viejo tablero para hacer algo pero estoy harta de jugar con Jimmy porque siempre hace trampas.
- JIMMY No se puede hacer trampas en el ajedrez. No es como en las cartas que echas un vistazo.
- DOT Las hace, empuja sus peones a una casilla diferente. O toca una pieza y me escucha respirar y cambia de opinión, no se puede hacer eso. Tiene que ganar.
- JIMMY Gano y gano justamente porque soy el mejor. Juega con Niamh si quieres ganar.
- NIAMH Tengo miedo de que pueda dejarlo todo y volver a Irlanda.
- DOT No quieres hacer eso.
- NIAMH No quiero pero cuando estoy sentada en la oficina y pienso que podría levantarme y marcharme. Podría levantarme y decir que os jodan a todos y marcharme. Podría besar muy fuerte a la chica con experiencia laboral cuando me trae el té y podría marcharme. Tengo miedo de volver a Irlanda y convertirme en una monja.
- JIMMY Creía que ya ni siquiera eras ya católica.
- DOT ¿Qué pasa con tu novio?
- NIAMH No pienso en él cuando me siento así.
- DOT Pero no lo harás. Es una tontería como lo del metro.

DOT Like what?

NIAMH I'm frightened I might turn into something.

DOT Like what?

JIMMY You'll turn into something very high up in your company and married to
your nice boyfriend.

NIAMH Like a werewolf. I'm frightened I might already be something and don't
know it and I'll suddenly realise and then I'd be it forever.

JIMMY You don't really believe that could happen.

DOT She doesn't have to believe it to be frightened of it.

JIMMY I've had my run so I don't know what else I can do to stop you ruining the
day.

NIAMH I'm sorry I'm sorry, am I ruining the day?

JIMMY That was a joke.

DOT He's not good at jokes, it's easy to miss them.

- DOT ¿Cómo qué?
- NIAMH Tengo miedo de convertirme en algo.
- DOT ¿Cómo qué?
- JIMMY Te vas a convertir en algo muy importante en tu empresa y te casarás con tu agradable novio.
- NIAMH Como un hombre lobo¹⁶⁸ . Tengo miedo de ser ya algo y no saberlo y darme cuenta de repente y entonces ya lo seré para siempre.
- JIMMY No creerás de verdad que eso pueda pasar.
- DOT No tiene que creerlo para estar asustada de ello.
- JIMMY Yo ya he corrido así que no sé qué más puedo hacer para hacer que dejes de estropearme el día.
- NIAMH Lo siento, lo siento, ¿estoy arruinando el día?
- JIMMY Eso era un chiste.
- DOT No es bueno con los chistes, es fácil perdértelos.

¹⁶⁸ Whereas in the ST, *wolf* is a neutral word, in the TT we provide a masculine gender; in this case no gender neutrality is kept and we maintain a gender association in this context.

11.

JIMMY, DOT

JIMMY I was talking to this fellow in the park sat on a bench, blind man, he was telling me he once got in a fight and knifed someone and then he started going out with the widow, and it turned out they were his parents.

DOT He couldn't see who they were.

JIMMY No, he lost his sight after.

DOT Then how – he was adopted.

JIMMY Doesn't take a genius.

DOT He probably looked like his mother and people do fancy people who look like them I read that, and like his father when he was young so he fancied him, you can see how it'd happen.

JIMMY Ruined his life though.

DOT I don't see why, except the knifing, too many knives we all know that.

JIMMY Nice of Rob to send us a postcard.

DOT I like Rob. Despite everything.

JIMMY Funny how you wishing him bad luck didn't work out.

11.

JIMMY, DOT

JIMMY Estaba hablando con un tipo en el parque sentado en el banco, un hombre ciego, me contó que una vez en una pelea acuchilló a alguien y entonces empezó a salir con la viuda, y resulta que eran sus padres.¹⁶⁹

DOT No podía ver quiénes eran.

JIMMY No, perdió la vista después.

DOT Entonces cómo – era adoptado.

JIMMY No hace falta ser muy lista.

DOT Probablemente se parecía a su madre y a la gente le gusta la gente que se le parece lo he leído, y como su padre cuando era joven así que le gustó, ya ves como habría pasado.

JIMMY Arruinó su vida sin embargo.

DOT No veo por qué, excepto por el apuñalamiento, demasiados cuchillos todos lo sabemos.

JIMMY Qué bien que Rob nos ha enviado una postal.

DOT Me gusta Rob. A pesar de todo.

JIMMY Es gracioso como tu deseo de darle mala suerte no funcionó.

¹⁶⁹ This sentence is a reference to *Kill* (2019), *Thyestes* (1994) and Greek mythology. It brings mythology to a human level.

DOT The ex wouldn't have him back and he's not with Niamh.

JIMMY No, but he's got a job, he's not homeless, he's got himself straightened out.
Things are good for him now. So your so called imp didn't do its stuff.

DOT I didn't exactly believe it would. It's hard to make it do what you want.

JIMMY You don't exactly believe there's an imp.

DOT Well it's probably all for the best.

JIMMY Do you want a game?

DOT Maybe later. You're not good at chess.

JIMMY Neither of us is good.

DOT It doesn't matter.

JIMMY But I am better than you.

DOT You need to stop that if you want to play.

JIMMY Relative to the imp. And how we're glad nothing bad happened to Rob. And
how it doesn't exist. I've been meaning to tell you. I did once open the
bottle. Just for a laugh.

DOT What? No. Jimmy, you didn't.

JIMMY And nothing happened of course because it was an empty bottle. I shook it
upside down.

- DOT Su ex no lo quiso de nuevo y no está con Niamh.
- JIMMY No, pero tiene un trabajo, no es un sintecho, el mismo se ha enderezado. Las cosas le van bien ahora. Así que tu llamado genio no hizo sus cosas.
- DOT No me creí exactamente que iba a hacerlo. Es difícil hacerle hacer lo que quieres.
- JIMMY Tu no te crees exactamente que haya un genio.
- DOT Bien probablemente sea lo mejor.
- JIMMY ¿Hace una partida?
- DOT Igual luego. No eres bueno en el ajedrez.
- JIMMY Ninguno de los dos es bueno.
- DOT No importa.
- JIMMY Pero soy mejor que tú.
- DOT Tienes que parar con eso si quieres jugar.
- JIMMY En cuanto al imp. Y cómo nos alegramos de que nada malo le haya pasado a Rob. Y cómo no exista. He intentado decirte. Una vez abrí la botella. Sólo de broma.
- DOT ¿Qué? No. Jimmy, no lo hiciste.
- JIMMY Y no pasó nada por supuesto porque era una botella vacía. La agité boca abajo.

DOT You let it out.

JIMMY There wasn't anything in.

DOT When was this? Before we set it on Rob?

JIMMY Maybe so except it also didn't work because it didn't exist.

DOT How could you do that to me? Where's it gone? Where is it? It might be
anywhere in the room. It might have left. What have you done?

JIMMY You don't exactly believe in it.

DOT It's not about exact. You stupid fuck. Don't come near me. If I had my
strength. Just get out, go and run somewhere, run away. Go. Out. I'm
frightened I'll hurt you, I'll do you some real damage if I get the chance, I
know what that is, I don't want to do that again, I do want to hurt you very
badly so go away.

JIMMY The bottle was always empty. It was like a game.

DOT Don't. Don't. Go.

JIMMY I'm sorry. Hit me if you like. Hurt me, go on. I am sorry. Hurt me.

- DOT Le dejaste escapar.
- JIMMY No había nada dentro.
- DOT ¿Cuándo fue esto? ¿Antes de pedirle lo de Rob?
- JIMMY Tal vez excepto que tampoco funcionó porque no existía.
- DOT ¿Cómo has podido hacerme eso a mí? ¿Dónde se ha ido? ¿Dónde está?
Podría estar en cualquier parte de la habitación. Podría haberse marchado.
¿Qué has hecho?
- JIMMY Tu no crees en el exactamente.
- DOT No se trata sobre exacto. Estúpido de mierda. No te acerques a mí. Si tuviese
mi fuerza. Sólo sal, vete y corre a alguna parte, huye. Ves. Fuera. Tengo
miedo de hacerte daño, te haría daño de verdad si pudiese, sé lo que es, no
quiero hacer eso otra vez, quiero hacerte mucho daño así que márchate.¹⁷⁰
- JIMMY La botella siempre estaba vacía. Era como un juego.
- DOT No. No. Vete.
- JIMMY Lo siento. Pégame si quieres. Hazme daño, vamos. Lo siento. Hazme daño.

¹⁷⁰ This sentence was decisive in the translation of *Imp* as Genio. Here Dot talks about being frightened of losing her temper again: 'genio'. So, she loses both the imp and her temper, and both words are translated as 'genio'.

DOT I can't do that. I don't even want to. I don't even have my temper any more.
You're nothing and I can't be bothered to lift my hand.

JIMMY Maybe if we left the bottle open it would creep back in.

DOT Why would it do that? It's out somewhere doing harm. It's having a great
time somewhere else.

JIMMY Maybe it likes you.

DOT It doesn't fucking like me. It doesn't like anyone.

JIMMY Better off without the nasty thing.

DOT I could still want to kill you.

JIMMY There's no imp. There's no such thing in the world.

DOT It was company. Oh Jimmy, what have you done?

JIMMY I did have a moment I was frightened when I took the cork out.

DOT What were you doing? Did you wish? What did you wish?

JIMMY Rob and I wished he'd get rich but we didn't believe it. It was like reading
your stars in the paper.

DOT You did it with Rob?

JIMMY He was still with Niamh then, I did it for her. That didn't work either, you
see.

- DOT No puedo hacer eso. No puedo incluso queriendo. Ni siquiera tengo ya mi genio.
- JIMMY Tal vez si dejásemos la botella abierta volvería a entrar.
- DOT ¿Por qué haría eso? Está fuera en algún lugar haciendo daño. Está pasándoselo bien en otro lugar.
- JIMMY Tal vez le gustes.
- DOT No le gusto joder. No le gusta nadie.
- JIMMY Mejor sin la cosa esa desagradable.
- DOT Todavía podría querer matarte.
- JIMMY No hay ningún genio. No hay tal cosa en el mundo.
- DOT Me hacía compañía. Oh Jimmy, ¿qué has hecho?
- JIMMY Hubo un momento en el que estaba asustado cuando quité el corcho.
- DOT ¿Qué estabas haciendo? ¿Pediste un deseo? ¿Qué deseaste?
- JIMMY Rob y yo deseamos que se hiciese rico pero no nos lo creímos. Fue como leer los horóscopos en el periódico.
- DOT ¿Lo hiciste con Rob?
- JIMMY Estaba todavía con Niamh entonces, lo hice por ella. Eso tampoco funcionó, ¿lo ves?

DOT Rob knows I had an imp?

JIMMY He – Yes. Sorry.

DOT Did you see it?

JIMMY There was nothing to see.

DOT I'll have to get used to living without it. I've no idea how to do that.

DOT Rob ¿sabe que tenía un genio?

JIMMY El – Sí. Lo siento.

DOT ¿Lo visteis?

JIMMY No había nada que ver.

DOT Tendré que acostumbrarme a vivir sin él. No tengo ni idea de cómo hacer eso.

12

DOT, ROB, JIMMY, NIAMH

JIMMY has new shoes. NIAMH is clearly pregnant.

DOT After all this time, what are you saying? You never went to Saudi at all?

What happened with the job?

ROB It fell through.

JIMMY There was never a job.

ROB There was a talk of a job. I couldn't leave my son.

DOT But you sent us a postcard.

ROB I've a friend there sent it for me. I thought you'd like it. I thought you'd like
a picture of the sand, Dot.

DOT You despise me, Rob, don't you. You patronise me. It wasn't even your
handwriting.

NIAMH He likes you very much.

DOT Oh we like each other. That doesn't make it all right. All the times we've
seen you since, you never let on.

JIMMY But Niamh was really in Paris.

12

DOT, ROB, JIMMY, NIAMH

JIMMY tiene zapatos nuevos. NIAMH está claramente embarazada.

DOT Después de todo este tiempo. ¿Qué es lo que estás diciendo, que nunca fuiste a Saudi Arabia? ¿Qué pasó con el trabajo?

ROB No salió.

JIMMY Nunca hubo tal empleo.

ROB Hubo una charla sobre el empleo. No podía dejar a mi hijo.

DOT Pero si nos enviaste una postal.

ROB Tengo un amigo allí que la mandó. Pensé que os gustaría. Pensé que os gustaría una foto de la arena, Dot.

DOT Me desprecias Rob, ¿no?¹⁷¹ Te crees que soy tonta. Ni siquiera era tu letra.

NIAMH Le gustas mucho.

DOT Oh nos gustamos mucho. Eso no hace que esté bien. Todas las veces que te hemos visto desde entonces, nunca lo has admitido.

JIMMY Pero Niamh estuvo realmente en París.

¹⁷¹ In the ST, 'don't you' does not have a question mark, but it is clear that it has an interrogative meaning because of the sentence structure. In the TT I added question marks, otherwise the meaning of *no* without the interrogative signs would not be clear.

NIAMH Of course I was, you know I was. And we're just back from Dublin. We went to my dad's grave.

JIMMY Poor Jack, did they bury him in consecrated ground?

NIAMH I don't think they do that anymore, the Church, like bury you at the crossroads.

DOT With a stake in your heart, that's a vampire.

ROB You never mentioned your dad killed himself.

NIAMH I'll tell you about it.

DOT You don't know everything about Niamh.

ROB I know all I need to.

DOT There were two sisters and a brother, one girl married a man was quite well off so I had a good start till it all went wrong, and Jimmy's dad had a drink problem so it was bad for his family, and Jack never knew who his dad was and married a girl in Ireland but she died when Niamh was only small, and then her dad.

ROB I know some of that, thank you Dot.

NIAMH I wasn't keeping it secret about my dad.

ROB I know you weren't.

DOT He knew it anyway because I told him. Not how.

NIAMH It's not something I think about.

- NIAMH Por supuesto que sí, sabes que estuve. Y acabamos de volver de Dublín.
Visitamos la tumba de mi padre.
- JIMMY Pobre Jack ¿le enterraron en tierra consagrada?
- NIAMH No creo que sigan haciéndolo, la Iglesia, enterrarte en la carretera.
- DOT Con una estaca en tu corazón, eso es un vampiro.
- ROB Nunca mencionaste que tu padre se suicidó.
- NIAMH Ya te lo contaré.
- DOT No lo sabes todo sobre Niamh.
- ROB Sé todo lo que necesito.
- DOT Había dos hermanas y un hermano, una chica se casó con un hombre bastante rico así que tuve un buen comienzo hasta que salió mal, y el padre de Jimmy tenía problemas con la bebida eso fue malo para su familia, y Jack nunca supo quién fue su padre y se casó con una chica en Irlanda pero ella murió cuando Niamh era pequeña, y luego su padre.
- ROB Sé algo de eso, gracias Dot.
- NIAMH No lo estaba manteniendo en secreto lo de mi padre.
- ROB Sé que no lo estabas haciendo.
- DOT Lo sabía de todos modos porque se lo dije. No cómo.
- NIAMH No es algo en lo que piense.

JIMMY Fifteen kilometres today. Up to the cemetery and round by the ponds. Better in these shoes.

NIAMH I could see your old ones were a funny shape.

DOT He's a funny shape all over.

JIMMY And how's the boy?

NIAMH He's started big school now, the teachers love him.

ROB They're never perfect are they, the school you pick. I don't think much of the maths teacher. But he's good at maths. He wanted to put some money on the horses, he was working out all the odds and the different kinds of bet, but I soon put a stop to it.

DOT We like a little go on the National, don't we Jimmy? We won ten pounds last year.

NIAMH It's different for Rob.

ROB They thought it was drugs. Would have been cheaper.

DOT You let us think that, you never said.

ROB I said it wasn't.

DOT And why would we believe you?

JIMMY We should have wished your horses all win.

- JIMMY Quince kilómetros hoy. Hasta el cementerio y alrededor de los estanques.
Mejor con estas zapatillas.
- NIAMH Vi que las viejas tenían una forma rara.
- DOT Todo él es una forma rara.
- JIMMY ¿Y qué tal está el chico?
- NIAMH Ha empezado la escuela de mayores, los profesores le adoran.
- ROB Nunca son perfectos verdad, los colegios que eliges. No me va mucho el
profesor de matemáticas. Pero el es buenos con las matemáticas. Quería
apostar dinero a los caballos, estaba calculando todas las posibilidades y los
distintos tipos de apuesta, pero pronto le puse fin.
- DOT Nos gusta apostar un poco en la nacional, ¿no Jimmy? El año pasado
ganamos diez libras.
- NIAMH Es diferente para Rob.
- ROB Creían que era por las drogas. Hubiese sido más barato.
- DOT Nos dejaste creer eso, nunca lo dijiste.
- ROB Dije que no era.
- DOT ¿Y por qué íbamos a creerte?
- JIMMY Deberíamos haber deseado que ganasen tus caballos.

ROB At least there's some fun about horses. Machines are the bugger. He would have won hundred and twenty pounds on an accumulator.

DOT Always keep a separate bank account, Niamh.

NIAMH I'd never thought about gambling before I met Rob. I'm frightened now I'd put everything on. And have just a moment in the air, and then I'd have lost and there I'd be.

ROB There I was. It's like people who can't stop pulling their hair out. Hair by hair.

NIAMH Is that a thing? Don't make me think I might pull my hair out.

JIMMY You want to keep your hair, pretty girl like you, Niamh.

ROB Yes your wishing did me no good, did it, Jimmy.

JIMMY Or any harm either. Not for want of trying.

ROB Did you try to harm me?

JIMMY Ask Dot.

DOT I've nothing to say.

NIAMH I don't know what you're talking about

JIMMY Dot used to believe.

DOT Don't say anything.

NIAMH I don't need to know.

- ROB Al menos los caballos son divertidos. Las máquinas son unas cabronas.
Hubiese ganado ciento veinte libras con un acumulador.
- DOT Ten siempre una cuenta bancaria separada, Niamh.
- NIAMH Nunca había pensado en el juego hasta que conocí a Rob. Tengo miedo
ahora de ponerlo todo. Y estar flotando por un momento, y luego lo perdería
todo y ahí estamos.
- ROB Ahí estaba yo. Es como la gente que no puede para de arrancarse los pelos.
Pelo a pelo
- NIAMH ¿Significa eso algo? No me hagas pensar que puedo arrancarme el pelo.
- JIMMY Tu quieres mantener tu pelo, una chica tan bonita como tú, Niamh.
- ROB Sí tu deseo me hizo bien, verdad, Jimmy.
- JIMMY No daño tampoco. No por falta de intentarlo.
- ROB ¿Intentaste hacerme daño?
- JIMMY Pregúntale a Dot.
- DOT No tengo nada que decir.
- NIAMH No sé de qué estáis hablando.
- JIMMY Dot solía creer.
- DOT No digas nada.
- NIAMH No necesito saberlo.

JIMMY Moving on, I was meaning to tell you, I ran into that fellow whose niece ran away because things were bad at home and went to live with some eco folk in a wood and said she was a boy. Turns out she's in love, and happy ever after by the look of it.

DOT The thing is, Niamh, I used to have this imp in a bottle. At least Rob didn't tell you and have a laugh. But these two let it get out so it's gone now.

ROB We've said sorry.

NIAMH What did it do? Was it magic? Did it do wishes?

DOT They let it escape, so when I made a wish it didn't work.

JIMMY We've said sorry. And there wasn't really an imp. As you know.

NIAMH Is that the bottle?

DOT I leave it open.

NIAMH So it might go back in? do you think? I can't really believe it.

JIMMY It might be lurking in a corner hearing every word.

DOT It might have had the sense to go a long way away from here.

NIAMH Do you think it could hear me if I made a wish?

DOT Don't, don't do that. I always think it might make something bad happen. It wasn't a nice imp.

- JIMMY Cambiando de tema, quería contarte, que me encontré con ese tipo cuya sobrina se había escapado porque las cosas iban mal en casa y se fue a vivir con algún eco amigo en el bosque y dijo que ella era un chico. Resulta que está enamorada y feliz después de todo por lo que parece.
- DOT La cuestión es, Niamh, que tenía un genio en una botella. Al menos Rob no te lo contó para reírse. Pero estos dos lo dejaron escapar y ahora se ha ido.
- ROB Hemos pedido perdón.
- NIAMH ¿Qué es lo que hizo? ¿Era mágico? ¿Concedía deseos?
- DOT Lo dejaron escapar. Así que cuando pedí un deseo no funcionó.
- JIMMY Hemos pedido perdón. Y no había ningún genio en realidad. Como sabes.
- NIAMH ¿Es esa la botella?
- DOT La dejó abierta.
- NIAMH ¿Para que pueda volver a entrar? ¿Crees? No puedo creerlo de verdad.
- JIMMY Puede que esté acechando en una esquina oyendo cada palabra.
- DOT Puede que haya tenido la sensatez de marcharse lejos de aquí.
- NIAMH ¿Crees que me oiría si pidiese un deseo?
- DOT No, no hagas eso. Siempre pienso que puede hacer que algo malo ocurra. No era un genio bueno.

NIAMH Then I'd better not. I was thinking I'd wish something for the baby. Just for fun.

JIMMY You can wish whatever you like. Nothing's going to happen.

NIAMH I don't want to, just in case. You don't believe in it, do you Rob?

ROB It's up to you.

NIAMH I'm frightened now. I'm frightened I'm going to make a wish.

JIMMY Put the bottle down.

DOT It's just a bottle.

JIMMY I'll make a cup of tea.

DOT My chest is a bit tight.

NIAMH Oh Dot, I'm sorry, is it me?

DOT Don't be sorry. You make me happy, Niamh.

NIAMH I'm frightened I might have the baby and not love it.

ROB Let's wait and see.

DOT I've put the cork back in.

JIMMY That doesn't settle anything.

DOT I'll just leave it on the shelf quietly.

End.

NIAMH Entonces mejor no. Estaba pensando en pedir algo para el bebé. Sólo por diversión.

JIMMY Puedes pedir lo que sea que quieras. Nada va a pasar.

NIAMH No quiero, sólo por si acaso. Tu no crees en él, ¿no Rob?

ROB Tú decides.

NIAMH Tengo miedo ahora. Tengo miedo de pedir un deseo.

JIMMY Baja la botella.

DOT Es sólo una botella.

JIMMY Voy a preparar una taza de té.

DOT Me oprime un poco el pecho.

NIAMH Oh Dot, perdona ¿es por mí?

DOT No pidas perdón. Tú me haces feliz, Niamh.

NIAMH Tengo miedo de tener al bebé y de no amarle.

ROB Vamos a esperar a ver.

DOT He vuelto a poner el tapón.

JIMMY Eso no arregla nada.

DOT Lo dejaré en la estante con cuidado.

Fin.

SECTION III:
CONCLUSIONES Y
PROPUESTAS

6.1. CONCLUSIONES

Se abre el telón y la audiencia permanece expectante en su butaca. Tras una señal de dirección la representación está a punto de comenzar. El 18 de septiembre de 2019 se estrenan *Glass. Kill. Bluebeard. Imp.* en el Royal Court Theatre de Londres. Comité e incondicionales del Royal Court Theatre llenan el aforo. Junto a la dirección de la obra su autoría también espera al inicio de la representación. Esta persona que ha escrito las obras es relevante no sólo en el Reino Unido, sino que es una figura internacionalmente reconocida y ensalzada, tal y como apunta Aston sus obras son “interpretadas, estudiadas y aclamadas internacionalmente por profesionales, estudiosas y estudiosos del teatro, la crítica y audiencia por igual. Con una imaginación feroz, sus obras dramatizan las ansiedades y los terrores de la vida contemporánea” (Aston & Diamond, 2009, p.12)¹⁷².

Esta autoría alcanza un reconocimiento internacional y sus obras viajan desde el Reino Unido a los Estados Unidos, Brasil, Corea del Sur, República Checa, Alemania e Italia entre otros países. Y siempre, acompañando a esta carrera internacional hay una figura indispensable que permanece olvidada, silenciosa, siempre al lado de sus obras. Esta figura es la responsable de la traducción, sin ella no se podría alcanzar la internacionalidad. Mientras la dirección y la autoría se apoyan en su trabajo y son internacionalmente reconocidas, en la mayoría de los casos la persona que se ha dedicado a traducir estas obras es tímidamente mencionada e incluso olvidada en algunas ocasiones. Las traducciones que se hacen de las obras teatrales para

¹⁷² Todas las traducciones, si no se menciona lo contrario, son de Silvia Zarzoso.

ser representadas son relegadas a un último plano y, al no ser publicadas, se convierten en trabajos efímeros.

Precisamente la relevancia de la traducción teatral y mi admiración por una de las personas más relevantes en la dramaturgia del siglo XX y XXI –Caryl Churchill– me han movido a realizar esta tesis. Traducir a una de las escritoras más relevantes del teatro contemporáneo internacional es una prueba de que la traducción es necesaria para transmitir la cultura y el reconocimiento a una figura literaria de tal envergadura como lo es la de la dramaturga Caryl Churchill. Sus obras se han traducido para la interpretación a nivel mundial. Su producción teatral se estudia en todas las universidades del mundo. En los colegios británicos sus obras ya forman parte de la programación curricular. En el campo de los estudios de la traducción teatral incorporar un caso práctico de traducción de las obras de Caryl Churchill contribuye al acercamiento y reconocimiento de la traducción como puente intercultural. Al igual que el estudio de las traducciones de los clásicos del teatro sigue presente en las aulas -Shakespeare, Lorca, Horacio, Ciceró y Seneca entre otros- la enorme contribución de la autora Caryl Churchill al mundo del teatro hace que se la considere hoy en día una clásica digna de estudio en muchos países y también en España. Sin embargo, en una carrera tan prolífica la publicación de la traducción de sus obras es especialmente necesaria para poder darle la relevancia que tiene en el mundo teatral. En abril de 2023, encontramos la primera traducción publicada en español de dos de las obras de Caryl Churchill *Vinegar Tom* (1976) y *Cloud Nine* (1979). Estas obras son traducidas y publicadas como *Vinegar Tom* y *Séptimo Cielo* por Pacheco y Marín. En la introducción a estas obras Blass Brunel, profesora de la RESAD¹⁷³ en Madrid, apunta la necesidad de publicar traducciones de una autora de tan suma importancia:

La dramaturgia en constante transformación de Caryl Churchill haya tenido una presencia tan escasa en los escenarios y en las aulas en lengua española. Un círculo vicioso que publicaciones como esta empiecen a romper, ya que posiblemente la falta

¹⁷³ Real Escuela Superior de Arte Dramático.

de traducciones contribuye a la invisibilización y a que no ocupe el justo lugar que merece en el canon internacional (Pacheco & Marín, 2023, p. 17).

Movida y atraída por el dominio de la palabra de Caryl Churchill, y ante el revuelo que el anuncio de *Glass. Kill. Bluebeard's Friends. Imp* causó en 2019, este trabajo se centra en unas de sus últimas obras todavía no representadas ni traducidas en español. Cabe añadir que, tras una carrera de más de 65 años, en sus más recientes obras junto con *What If It Only* (2021) confluye el valor de la palabra más elevado nivel.

Caryl Churchill con su dominio del lenguaje es experta en economizar sus palabras al escribir y es precisamente esa economía del uso de la palabra la que transmite y provoca el pensamiento crítico en su audiencia. Según ella, no es necesario ni definir, ni encasillar. Y es precisamente esta reflexión la que nos lleva a observar su tratamiento de género. Habiendo tenido el placer de conocerla y reunirme con ella en 2021 quise preguntarle sobre cómo le gusta que se refieran a ella como dramaturg@¹⁷⁴ (playwright), escritor@ ('writer'), mujer dramaturga ('woman playwright') o mujer escritora ('woman writer'). Estas son algunas de las definiciones que se le han otorgado tanto académicamente como en la prensa (Stephenson & Langridge, 1997). Su respuesta fue clara y concisa "*playwright -a playwright is a playwright-*": dramaturg@, -una dramaturg@ es un@ dramaturg@. En su opinión no es necesario definir ni acotar la palabra dramaturga, no es necesario añadirle adjetivos. Precisamente '*playwright*' es un término neutro en inglés y al traducirlo al castellano, en un intento de alcanzar esta misma neutralidad, o usamos la '@' o lo dejamos en -dramaturga. A pesar de que el género está incluido en la palabra, en ocasiones todavía se refuerza aún más pudiéndola definir como mujer escritora. Viendo en el siglo XXI el género ya no debería de ser una definición restrictiva, ni representar una limitación que pueda conllevar prejuicios. ¿Por qué entonces, todavía hoy, cuando las mujeres escriben se resalta su género? En idioma español contribuye por partida doble con expresiones como "mujeres escritoras del siglo XX", escritora ya implica

¹⁷⁴ @ es utilizado para no usar ningún género.

mujeres, sin embargo, se enfatiza. No existe tal cosa que defina a los hombres escritores, ¿verdad? Shakespeare fue un hombre dramaturgo nacido en el siglo XVI ¿Por qué una definición así de Shakespeare sonaría graciosa, mientras que la de una mujer dramaturga no sólo se enfatiza, sino que se utiliza muy a menudo? Este punto de vista lo resume muy bien la dramaturga Sara Kane, que fue contemporánea de Churchill. En una entrevista en la que la describieron como la dramaturga más relevante del Reino Unido le preguntaron si sentía su responsabilidad como dramaturga y como mujer. Kane respondió:

Mi única responsabilidad como escritora es contar la verdad, sin importar lo desagradable que sea. No tengo ninguna responsabilidad como mujer escritora, porque no creo que exista tal cosa. Cuando la gente me habla como escritora, eso es lo que soy, y así es como quiero que se juzgue mi trabajo – por su calidad, no en base a mi edad, género, clase, sexualidad o raza. No quiero ser la representante de ningún grupo biológico o social del que resulta que soy miembro. Soy lo que soy. No lo que otras personas quieren que sea. (citado en Stephenson & Langridge, 1994, pp.134-135)

Coincido plenamente con las palabras de Kane y con la visión de Caryl Churchill en que no es necesario definir ni clasificar a las personas constantemente, en especial en lo que se refiere al género. Tal y como apunta Prado-Pérez es muy importante saber que Churchill siempre ha mantenido esta posición ante la categorización de las personas, lo cual no hace sino limitar la visión de la sociedad:

Es interesante destacar que su posición personal es la de resistirse a sentirse categorizada, puesto que esto se traduce a una restricción de su visión, no tanto para sí misma sino para el tipo de público, que puede verse amedrentado por estas etiquetas (Prado-Pérez, 1998, p. 39)

En las obras de Caryl Churchill el tratamiento que da al género es especialmente relevante. Durante su trayectoria teatral y en paralelismo con su contemporaneidad social ha hecho un tratamiento explícito del género jugando con todo tipo de perspectivas. Manteniendo siempre su ideología feminista socialista y sin separar una de otra hemos visto como representa los abusos del poder del capitalismo especialmente en las mujeres. El tema del género es

un tópico constante que ha evolucionado desde mostrar los ridículos prejuicios asociados al género y la devolución del género a través de la historia en (*Top Girls*, 1982) a dismantelarlos en asociaciones que provocan la carcajada a la vez que despiertan la consciencia del porqué de ciertas asociaciones (*Cloud Nine*, 1978) llegando en sus más recientes obras 2019 y 2021 a una perspectiva de inclusión de modo en que ya no es necesario dar relevancia al género en las palabras, es algo intrínseco sin más, no hace falta especificarlo, pues no es determinante. Su escritura se mueve más allá del género -*beyond gender*. No es necesario determinar el género.

Al escribir más allá del género quiero decir que en lugar de provocar un pensamiento crítico mediante dis/asociaciones de género y jugar con diferentes prejuicios, ahora su escritura se mueve hacia palabras neutras e inclusivas, donde se obvia la insistente necesidad de la sociedad en determinar el género. No hay necesidad de definir ni categorizar a las personas: las implicaciones de las personas van más allá del género. Esta forma de escribir más allá del género se hace patente en más recientes obras *Glass. Kiss. Bluebeard. Imp.* (2019) y *What If If Only* (2021). Cabe destacar su estilo económico de escritura, con pocas palabras dice mucho y transmite más, a la vez que provoca a la audiencia. ¿Y quién es la audiencia? Todas las personas, independientemente de nuestro origen, género o edad, no se hace ninguna distinción. Por tanto, parece apropiado que sus obras estén disponibles para un público más amplio, para todas las personas, a través del proceso de la traducción.

El propósito de esta tesis ha sido realizar una propuesta de traducción de las cuatro obras de Caryl Churchill escritas en 2019 -*Glass. Kill. Bluebeard. Imp.* Con el objetivo de presentar una traducción fiel a las palabras de Caryl Churchill, se ha pretendido crear una traducción más allá del género. Mi postura como traductora coincide con la de la autora en cuanto a la relevancia del tratamiento del género en la palabra. Consciente de ello he pretendido hacer una traducción que vaya más allá del género. Desde una postura feminista donde la relevancia del género es obvia, llegamos a una escritura donde obviar el género es necesaria.

La clasificación constante del género quizás sea interesante analizarla desde la perspectiva contraria, la no clasificación, una persona es una persona, no hace falta añadir más. Precisamente a través de este modo de escribir se activa el pensamiento crítico en la sociedad invitándola a no necesitar “clasificar” a las personas.

Las etapas que he necesitado para alcanzar estos objetivos se documentan en tres secciones. Cabe mencionar que las dos primeras secciones han sido redactadas en inglés y la sección III ha sido redactada en español siguiendo la normativa para obtener la mención internacional. La sección I presenta una aproximación teórica a la vida y obra de Caryl Churchill, así como recopilar información sobre la traducción de sus obras en España. Continuamos en la sección II con un estudio práctico de sus obras *Glass. Kill. Bluebeard. Imp* (2019) desde su estreno hasta su repercusión en el Reino Unido y en otros países, donde rápidamente se adquirieron sus derechos de traducción y representación, y justifica por qué es pertinente traducir estas obras en español. A continuación, se explica mi postura como traductora y la metodología empleada para esta traducción, seguida de la traducción en español de estas obras. En la sección III, en la que nos encontramos, se extraen las conclusiones y se identifican áreas para posibles investigaciones esbozadas en el punto 6.2.

Siendo más específica, en el capítulo 1 presento una aproximación a la vida de Caryl Churchill, que ha ido directamente unida a su carrera. Sin embargo, poco se sabe de su intimidad, la cual desea salvaguardar. Según ella, sus obras hablan por sí mismas, no es necesario añadir más información. Esta imparable dramaturga actualmente a sus 84 años no sólo mantiene intacta la fuerza y el ímpetu de sus comienzos, sino que tras su amplia carrera se supera cada día. Es fresca e innovadora tanto en contenido como en forma, siempre implicada en temas sociales. Sus temas son un reflejo de la contemporaneidad en la que vive, reivindicando posturas sociales y haciendo al público partícipe y cómplice de sus obras. Nadie permanece impasible a su trabajo, el pensamiento crítico despierta en todas y cada una de las personas que asiste o lee sus obras. Nacida

el tres de septiembre de 1938 en Londres a los 10 años se mudó a Canadá con su familia. Desde su infancia desarrolló un vínculo con el teatro participando en las obras del colegio y asistiendo a representaciones con sus padres. Su madre fue actriz y modelo y desde que era pequeña le enseñó lo importante que era para una mujer trabajar y poder ser económicamente independiente. Su padre era dibujante y esto influyó mucho en ella. Siempre se imaginaba los personajes que su padre dibujaba e inventaba sus vidas. En aquel tiempo escuchaba mucho la radio y jugaba con muñecos. Volvió al Reino Unido para entrar en la Universidad de Oxford de la que actualmente es persona honorífica, donde se licenció en literatura inglesa. Fue en la Universidad donde escribe sus primeras obras desde 1951 a 1962 *Downstairs* (1958), *Having a Wonderful Time* (1959), *You've No Need to Be Frightened* (1961) and *Easy Death* (1962). El contenido de dichas obras no está publicado, pero si sabemos que todas fueron premiadas y representadas en su universidad. Fue precisamente allí en la representación de *Easy Death* en 1962, cuando el dramaturgo John Mcgrath la vió y la puso en contacto con Peggy Ramsay, una de las agentes teatrales más relevantes por aquel entonces. Tras sus estudios universitarios Caryl Churchill se casó con el abogado David Harter, con quien tuvo tres hijos. Durante el tiempo en que sus hijos eran pequeños se centró en ellos y el tiempo que le quedaba lo dedicó a escribir obras para la radio, las cuales fueron retransmitidas en la BBC. Escribir rápido para la radio y obras breves le hizo desarrollar un estilo agudo y económico en el uso de las palabras. Una de sus mayores contribuciones en el mundo de la radio fue la introducción de diálogos superpuestos, técnica que posteriormente trasladaría al teatro.

Paralelamente a esta investigación sobre la dramaturga, tuve la oportunidad de asistir al estreno de *Glass. Kill. Bluebeard. Imp.* (2019). Churchill estuvo presente en el estreno y tuve la oportunidad de hablar con ella brevemente. Al mismo tiempo, intenté contactar con ella formalmente a través de su agente. Fue en el año 2021 cuando al asistir a *What If If Only*, su más reciente obra hasta la fecha, cuando tuve la oportunidad de concertar una reunión con ella y comentar mi intención de traducir *Glass. Kill. Bluebeard. Imp.* (2019) para esta tesis.

Todos estos pasos han contribuido a mi conocimiento de la autora y de las obras que traducido. Mientras se desarrollabas todas estas actividades, realicé una lectura exhaustiva de sus obras, lo que me ha ayudado a comprender el contexto de sus últimas obras.

A través de una revisión general de la vida y la carrera de Caryl Churchill en el Capítulo 2, la observación e interpretación de sus obras, nos ayuda tener un mejor conocimiento de su obra y a la traducción en español de *Glass. Kill. Bluebeard. Imp.* (2019). El Capítulo 2 ofrece una introducción concisa a la obra de Caryl Churchill, con más de 60 obras en total, que nos acerca a su escritura y a la evolución de su estilo. Este capítulo muestra su progreso desde sus inicios en la universidad y sus obras escritas para ser retransmitidas en la radio, hasta convertirse en la primera dramaturga residente en el Royal Court Theatre en 1974, pasando por sus logros y consolidación como dramaturga hasta la actualidad. Durante esta aproximación a sus obras destaca su feminismo social y los diferentes modos en que ha representado las cuestiones de género desde todo tipo de perspectivas en todas sus obras, contribuyendo a un despertar feminista de la sociedad.

En 1972 estrena *Owners*, lanzando así su carrera profesional como dramaturga. La obra se representa en The Royal Court Theatre en Londres.

Un teatro comprometido que apoya a nuevos escritores a desarrollar su trabajo. La mayoría de las obras de Caryl Churchill han sido estrenadas aquí. *Owners* (1972) fue tan sólo el comienzo de su prolífica carrera. Si bien en *Owners*(1972) trata de los abusos del poder, diferenciando también entre el poder masculino y femenino. En su obra *Cloud Nine* (1978) le da la vuelta entera a la perspectiva de género y de poder. Ambientada en la Sudáfrica de la época victoriana en esta comedia de enredo la tradicional familia colonial se trastoca sobremanera. Así el todo poderoso patriarca alardea de su poder frente a su sumisa mujer y su esclavo. Sólo que el papel de su mujer está representado por un hombre con vestimentas de mujer y su esclavo es un hombre blanco. El adulterio y la homosexualidad amenazan con destruir el orden establecido en la familia. La

obra es a la vez innovadora en su forma por la introducción la técnica del lapsus en el tiempo. Así la primera escena se desarrolla 100 años que la segunda escena, la cual se desarrolla en el Londres de la actualidad de 1979. Los personajes son 25 años mayores y viven nuevas liberaciones en la sexualidad y el poliamor, pero surgen nuevas angustias. La obra expone la compleja multiplicidad de las sexualidades individuales. A la vez, nos hacer ver qué ingenuos nos creemos al juzgar las actitudes nada tolerantes de la época victoriana, para encontrarnos con el mismo panorama en la actualidad. Caryl Churchill recibió dos premios Obie consecutivamente, uno en 1982 por *Cloud Nine* y otro Obie en 1983 por su obra *Top Girls*, escrita en 1982. *Top Girls* (1982) se ha convertida en una obra fundamental de la literatura del teatro inglés, siendo de obligado estudio en los colegios británicos. *Top Girls* (1982) continúa representándose tanto en países de habla inglesa como internacionalmente en otros idiomas. Se ha representado dos veces en Corea de Sur, cuatro en España y varias veces en Alemania y Japón, por nombrar algunos lugares. Trata de la política de los 80 junto con el impacto del capitalismo en las mujeres. Escrita en la época en la que Margaret Thatcher se convierte en primera ministra, es una crítica a su política, que, como mujer, dista mucho de ayudar a las mujeres. Caryl Churchill rompe los límites del teatro e introduce una nueva forma en la que pasado y presente convergen. Seis mujeres de diferentes culturas y épocas de la historia hablan sobre sus logros y luchas en una cena mágica. La segunda parte de la obra está en el presente y cuestiona el precio del éxito y la política de Thatcher, que sin esperanza a jóvenes y pobres. La maternidad es analizada a través de la historia, de nuevo, bajo los abusos de poder y también penalizada por las propias mujeres.

El teatro de Caryl Churchill se mueve con los tiempos innovando tanto en contenido como en forma. Con el grupo experimental feminista Joint Stock Company en 1987 escribe una obra colaborativa junto al escritor David Lan y el coreógrafo Tan Spink. *A Mouthful of Birds* (1987) combina texto y danza en una manera inusual donde a través de 32 viñetas se explora la naturaleza de la violencia, la locura y la posesión. La prodigiosa vitalidad de Caryl Churchill

hace que continúe escribiendo en el siglo 21 con más afán. Así estrena el siglo 21 con *A Number* (2002), la obra explora la ingeniería genética a través de un padre y un hijo, sin duda un tema en boga, interpretada en su es por los reconocidos actores Daniel Craig y Michael Gambon. El interés de Caryl por la psicología, la música, la danza y el arte son constantes que se refleja en las obras de la autora. *This is a Chair* (1997) es claramente una alusión al arte de Magritte, que luego volveremos a reconocer en su última obra escrita hasta ahora *What If If Only* (2021). Su interés experimental por las nuevas formas de teatro hace que continúe innovando y explorando nuevas formas y temas, pasando también por el experimentalismo de Becket en *Blue Heart*.

Siendo una dramaturga políticamente comprometida, en 2019 escribe *Seven Jewish Children*, una obra de teatro para Gaza. Según ella misma reafirmó en 2022 una obra de teatro sobre familias que quieren proteger a los niños y se preguntan qué decirles sobre cosas terribles, un pogromo, el Holocausto, finalmente el bombardeo de Gaza. En abril de 2022, Caryl Churchill es nominada al European Drama Prize de en Alemania. Un premio a la larga trayectoria que se otorgará el 20 de noviembre de 2022. Sin embargo, el 2 de noviembre de 2022 el jurado alemán anuncia la retirada de este premio. Explicaron que no conocían la obra *Seven Jewish Children* (2019). Demostrando así que la censura en el arte sigue viva en pleno siglo XXI. El argumento del jurado fue que esta obra podría interpretarse como antisemita. En respuesta a la cancelación del premio, Caryl Churchill (2022) se reafirmó diciendo que iba a continuar manteniendo su apoyo a la causa de Gaza y a los palestinos.

Las obras que escribe continúan cumpliendo con las expectativas de la audiencia y desafiando el pensamiento crítico. En 2016 escribe *Escaped Alone*, una obra de teatro sobre cuatro mujeres de setenta años que toman el té en el patio trasero de la casa. La obra explora la invisibilidad de las mujeres que envejecen en la sociedad. Los temas tratados por Caryl Churchill evolucionan constantemente con el tiempo. Así, igual hace una crítica social the Thatcher en *Top Girls* (1982), como de Trump en *Beautiful Eyes* (2017). La extensa carrera

de Caryl Churchill ha recibido muchos premios, cuatro premios Obie, tres premios Susan Smith Blackburn, el premio Evening Standard, por nombrar solo algunos. Es miembro honorario de la Universidad de Oxford por su contribución a la literatura teatral. Su aporte a la sociedad es inmenso: los abusos de poder, la política sexual, los temas feministas y los roles de género. En las obras *Glass. Kill. Blubeard. Imp.* (2019) explora el maltrato infantil, el acoso entre niños, los prejuicios, la violencia psicológica y física, la pederastia, la violencia machista, el conformismo, el abuso mediático, la comercialización de la violencia, cuestiona creencias, plasma preocupaciones y la búsqueda de la propia identidad. Sigue imparabile e incansable provocando el pensamiento crítico en la sociedad.

El estudio de sus obras nos ha proporcionado también relevante información sobre la figura de Caryl Churchill como traductora. Como traductora de varias obras de teatro ha conseguido, con rotundo éxito, la ansiada visibilidad de la traductora como autora tantas veces comentada en los estudios de la traducción (Bassnett, 2014; Venuti, 1986). Churchill es una autora implacable, con una prolífica carrera. Sus obras han sido traducidas y representadas en muchos países y sus obras pueden ser leídas en diferentes idiomas. Sin embargo, observamos una carencia de publicaciones de las obras de Caryl Churchill en el idioma español. Dada su relevancia en el mundo teatral, sus obras han sido llevadas a escena también en España, lo que obviamente implica una previa traducción. Sin embargo, al no encontrar la traducción de estas representaciones la voz de estas traducciones que han trabajado para su representación permanece acallada: son invisibles. Una vez que la obra se representa, el texto traducido desaparece si no es publicado. En este sentido es importante resaltar como Caryl Churchill, una autora visible, también es visible como traductora. Así, en 1994 traduce del latín la obra de Séneca *Thyestes* al inglés. Resulta interesante leer su introducción en *Plays 3* (1998) a esta traducción con comentarios sobre la misma en los que reconoce intentar ser fiel a lo que Séneca escribió, aunque su elección de palabras debe ser más típicas de ella y de su época como las de Heywood eran de él y de su época. La traducción de Heywood fue la primera que se hizo en inglés en

1560. Otra de sus traducciones es *Bliss* (2008), obra original en francés *Félicie* (2007) escrita por Olivier Choinière. También se le pidió, como dramaturga, que hiciese una adaptación de la traducción del texto traducido en inglés del danés de *A Dream Play* (2007) para ser puesta en escena. Ella misma ha reconocido que al no conocer la lengua danesa, su versión se basó directamente en una traducción hecha al inglés del original. Sus comentarios sobre su traducción teatral han sido muy valiosos para esta investigación. Churchill muestra su respecto y admiración ante las traductoras y traductores de teatro quienes, en su labor de traducción, son a la vez dramaturgas y dramaturgos. Es muy consciente del trabajo y de las implicaciones que conlleva la traducción y la toma de decisiones¹⁷⁵.

Sus obras han sido traducidas a muchos idiomas, consciente de la relevancia de la traducción en su carrera, muestra su respeto y preocupación por los traductores. Poder estar en contacto con ella y así como con su editorial ha sido de gran relevancia, tal como se explica en el capítulo 1.

Con ello pasamos al Capítulo 3 que nos lleva al tema de la traducción de teatro y en el que analizamos su relevancia que, cómo ya hemos visto ha sido crucial desde tiempos ancestrales. El debate sobre la traducción de teatro es tan antiguo como las propias obras de teatro. Pero es concretamente entre los años 1960 y 1970 cuando se desarrolla e implimenta como disciplina de los estudios de traducción teatral. Los enfoques potenciales para abordar el TO (texto origen) y el TT (texto traducido) han generado diferentes puntos de vista. Los textos teatrales son tratados de manera diferente al texto en prosa o poesía, y esto se debe precisamente porque este género requiere un análisis y una toma de decisiones teniendo en cuenta la posibilidad intrínseca de representación que contiene texto teatral. Gran parte de los estudiosos de la traducción teatral (Bassnett, 1991; Brodie, 2022; Ezpeleta 2009; Santoyo, 1989; Venuti 2004) se mueven entre una dicotomía de tipos de traducción: traducir para la representación o traducir para el texto. Estos enfoques demuestran la relevancia e importancia de la traducción del teatro.

¹⁷⁵ Caryl Churchill email with the author, 16.02.2023

Al traducir las obras de Caryl Churchill y elaborar comentarios académicos sobre ellas he pretendido contribuir a los estudios de traducción teatral. Muchos son los autores que coinciden en la necesidad de expansión del campo de traducción teatral. Bassnett (1991), Ezpeleta (2009), y Brodie (2022), entre otros, escriben que es un campo no muy estudiado. LaPeña (2017) reconoce que, especialmente en español, no es un campo muy estudiado. Como parte de este trabajo se ha investigado sobre las traducciones de las obras de Caryl Churchill en España. La primera traducción publicada que encontramos es en el año 2007 en el idioma catalán *Una Còpia y Lluny*, traducidas por Jordi Prat I Coll. En 2018 hay otra publicación de las traductoras Mónica Bofill y Silvia Fernando de las obras *Bosc Boig*, *Cor blau*, *¿Prou borratxo per dir t'estimo?* y *Escapada*. Tal y como hemos mencionado al principio de este capítulo, es justo en abril de 2023 cuando se publica por primera vez la traducción de unas obras de Caryl Churchill traducidas por Verónica Pacheco y Sergio Marín: *Vinegar Tom* y *Séptimo Cielo*.

Dado el escaso número de textos en español para guiarnos en este estudio, hemos considerado relevante el Capítulo 3. En el se observan las diferentes imágenes utilizadas como material promocional de las representaciones de las obras de Caryl Churchill en España. Sin la posibilidad de poder acceder a los textos de estas representaciones, me ha parecido relevante mostrar estas imágenes y observar cómo a través de ellas, se han interpretado las obras.

Por ejemplo, *Top Girls* (1982) ha sido representada varias veces en España y cada vez su anuncio ha utilizado diferentes imágenes visuales. Ana Riera, traductora de *Top Girls* (1982) para su representación en el Teatro Valle-Inclán en Madrid en 2018, comentó su punto de vista del por qué no se publican las traducciones de teatro. Tras constatar que las obras de Caryl Churchill han sido representadas en España en varias ocasiones, se refuerza nuestra teoría de que es necesario traducir y publicar sus obras en el idioma español.

La sección II en el Capítulo 4 analizamos el impacto mediático que genera el anuncio y la representación de *Glass. Kill. Bluebeard. Imp.* (2019). En primera instancia hay una recepción muy positiva de gran relevancia cultural de las obras. La prensa británica se refiere a ellas como el nuevo cuarteto de obras de la dramaturga más importante del panorama teatral de nuestros tiempos (Dilek, 2019). El anuncio de estas obras ha sido clave en el campo del teatro, antes, durante y después de su estreno. Tras su positiva respuesta en el Reino Unido, poco después se conceden los derechos para la representación y consecuentemente traducción de sus obras en diferentes países como Alemania, Italia, la República Checa y Brasil. Siendo Italia el país que más rápido se mueve en la traducción y publicación de las obras de Churchill. *Glass. Kill. Bluebeard. Imp.* (2019) traducidas por Paula Bono como *Vetro, Uccidi, Gli amici di Barbablù, Piccolo diavolo* in 2021. Estas obras son publicadas en una colección de sus otras más recientes en *Caryl Churchill Teatro VII* (Bono, 2021). A la vez estas obras han sido comentadas en un seminario llevado a cabo por la Librería Tuba en Roma, una librería especializada en mujeres. Paola Bono es una conocida traductora de Caryl Churchill en Italia. En uno de sus artículos titulado *Equilibrisimi: tradurre Caryl Churchill* (Bono, 2020) se refiere a Churchill como la madre de la reinención, y explica como su traducción necesita encontrar un equilibrio entre la forma y el contenido. Manteniéndose fiel a la forma, el contenido debe ser, sin embargo, aceptable para el público objeto. Dicho de otro modo, hay que mantener un equilibrio entre forma y contenido.

Alemania tampoco se queda atrás a la hora de conseguir los derechos de representación y traducción de estas obras. Los derechos de autora los tiene la editorial Rowohlt Theater Verlag, en cuya página aparecen las obras traducidas por John Birke como *Glas Mordern. Blaubart. Kobold*, que de momento todavía no han sido publicadas pero si que está disponible la traducción en alemán para posibles representaciones de ellas y estudios académicos. Cabe señalar que las obras de Churchill han sido traducidas por diferentes traductores en la misma editorial.

Este estudio de la recepción de *Glass. Kill. Bluebeard. Imp.* justifica la relevancia de estas obras en otros países y por eso consideramos que es también importante traducirlas al español. Aunque el objetivo de esta propuesta de traducción es una lectura a nivel académico, se mantiene también el objetivo es poder publicarlas más tarde con el fin de fomentar nuevas investigaciones sobre el análisis de la traducción y recepción de las obras de teatro en la cultura española y, en particular, en su representación.

Al traducir estas obras he intentado no estar condicionada por la dicotomía, anteriormente referida, sobre si mi propuesta de traducción va a ser para ser publicada como texto o para ser representada en escena. Mi intención es traducir para ambas, para conseguir unificar estas dos vertientes en una. El principal reto en esta traducción ha sido ser consciente del género para conseguir la neutralidad en el género con la que Caryl Churchill ha escrito estas obras. Así, mi propuesta es una traducción que va más allá del género. En otras palabras, traducir más allá del género implica estar en constante alerta de las implicaciones de género implicadas en el lenguaje. Aunque el idioma español no es equiparable en *términos neutrales* respecto al inglés, en la actualidad el español prolifera con nuevas opciones de lenguaje que reflejan la neutralidad y cuyo uso se está extendiendo en la sociedad. He necesitado tener siempre presente el uso del lenguaje económico de Churchill, utilizando pocas palabras para decir mucho. Una traducción más allá del género ha sido el lema principal en esta propuesta de traducción. Como reto inicial y final en este trabajo, me gustaría destacar la traducción de los títulos, que en mi opinión es de gran importancia, analizando como su traducción puede afectar al acercamiento de los lectores/público a las obras.

Glass trata sobre una chica hecha de cristal. En una metáfora de Alicia a través del espejo (Carol, 1871), todos somos alentados a ver y despertar de un sueño, donde los personajes animados e inanimados van de la mano. Me gusta *Glass*, me dijo Caryl (2021). Es fresca pero profunda, te da ganas de cruzar el espejo. En el caso de *Glass* mi primer pensamiento fue traducirlo como *Cristal*. Aunque

dudaba entre *Vidrio* y *Cristal*. Observando las traducciones en otros idiomas vimos como las traducciones italiana y portuguesa eligieron la palabra *Vidrio*. Siendo ambos idiomas latinos, reconsideramos esta primera selección. La influencia de las traducciones italiana y portuguesa afectaron mi decisión. Pero decidimos seguir dejar esta tarea para más adelante y continuar traduciendo la obra. Traduciendo, pero observando conscientemente como se usa cristal y vidrio en el español coloquial decidimos traducir *Glass* como ‘Cristal’. Esta palabra nos pareció adecuado, puesto que se utiliza para describir la fragilidad de nuestras jóvenes generaciones: generación de cristal.; y esto está implícito en la obra. Ambos el inglés y el español coinciden en utilizar esta terminología para definir a una generación que, a pesar de estar tan especialmente cuidada, desarrolla una preocupante fragilidad emocional. La obra cuestiona a la sociedad. No es una mera palabra escogida al azar. Como nos comentó Caryl Churchill en nuestra reunión en el Royal Court Theatre, 2021, los sustantivos están llenos de significado. A veces no se necesitan adjetivos; la mera palabra tiene todo el significado.

Kill es probablemente la más difícil de traducir, nos comentó Caryl Churchill. Efectivamente, ella como traductora sabía de lo que hablaba. La obra más corta ha sido la más costosa de traducir. La principal dificultad reside en su forma. Hemos querido ser fieles a la relevancia de su forma. Por lo tanto, hemos mantenido las largas oraciones del texto original. Al principio, estuvimos tentadas a acortar dichas frases y a traducirlas de un modo más comprensible. Pero entonces, el texto traducido habría perdido el ritmo, las referencias culturales y todo el caos implícito en la obra. El caos es muy significativo en la forma de la obra y de este modo contribuye a reforzar el campo semántico. Como traductora, mantuve los ojos bien abiertos para no perderme ni un solo signo de puntuación. Si aparece una coma o un punto, significa algo. Una pausa tiene un significado relevante. La primera lectura de la obra puede parecer caótica, tanto en el texto original como en el texto meta. Al leer el texto meta, el lector puede pensar que la traducción es incorrecta o

que falta algo del original, ya que no está claro. La confusión y el caos son una constante en el texto meta, al igual que en el original.

Bluebeard's Friends (2019) ha sido una grata coincidencia en cuanto a su contenido. Comenté con Churchill la posible relación de esta obra con *The Bloody Chamber* de Angela Carter, ya que ambas fueron contemporáneas. *Bluebeard's Friends* (2019) 'Barba Azul' es una obra cuyo contenido va más allá del género, de hecho, los personajes son *Friends* y cualquiera puede interpretar a cualquiera. *Friends* es una palabra sin género en inglés, pero en español no lo es. El texto de la obra está destinado a ser dicho por cualquier personaje, se mueve más allá del género.

Con la obra *Imp* (2019) he dudado una vez más con la traducción del título. *Imp* es un pequeño diablo en una botella, alguien que te concede deseos, no necesariamente buenos o malos. *Imp* cuestiona las creencias de las personas. El desarrollo de la obra me ha hecho dudar muchas veces entre varias posibilidades. Las dudas han sido entre Duende, Diablillo y Genio. Sinceramente, creo que cualquiera de ellas sería aceptable. Seguí investigando como se había traducido en otros idiomas y esto me confundió aún más. Fue al final de mi traducción cuando una frase del texto me dio la pista para traducirla como *Genio*. Dot, la dueña del *Genio*, estaba tranquila cuando el susodicho estaba dentro de la botella, pero cuando salió de la botella, perdió los estribos. *Temper* significa genio en español, este paralelismo y juego de palabras me hizo decidir traducir *Imp* como *Genio*.

La Sección II concluye con el Capítulo 5 en el que se presenta la propuesta de traducción de *Glass. Kill. Bluebeard. Imp.* (2019). El texto original y el texto traducido se presentan en paralelo acompañados de breves notas sobre la traducción a pie de página. Estas notas comentan los retos principales y decisiones tomadas. Sin embargo, me gustaría comentar, que, en mi opinión, la mejor lectura de una traducción ha de ser sólo la de la obra traducida. Porque sólo así se le concede a la traducción un valor por sí misma como texto original. Estamos ante una traducción abierta en el sentido de que está abierta a análisis

y cambios que promuevan el estudio de la traducción teatral; así como a futuras propuestas de investigación.

6.2. FUTURAS PROPUESTAS

La traducción de una obra nunca está terminada y siempre puede evolucionar. Como texto original y creativo con estas obras de teatro en castellano hay todo un abanico de futuras propuestas de estudio.

6.2.1. *Representación*

Una obra de teatro culmina con su representación. Me gustaría continuar con la puesta en escena de mi traducción. Durante los ensayos de estas obras y junta a la dirección de las mismas se abriría un nuevo debate en cuanto a la terminología y decisiones adoptadas en la traducción de las mismas. Por otro lado, consciente de que mi traducción va a ser juzgada por los directores de las obras, sería interesante analizar como el poder del traductor es realmente válido. Es evidente que Caryl Churchill en su traducción de *Thyestes* no ha sido juzgada. Siendo una dramaturga consolidada, sus palabras fueron aceptadas por los directores de sus obras. El mismo poder que ella, no lo tengo yo como traductora, pero es un caso digno de análisis. La puesta en escena refleja los puntos débiles en la traducción, lo cual es enriquecedor para poder sacar nuevas valoraciones de este trabajo. Pero, por qué no la representación de la obra puede ser un aprendizaje y aportar mucho más. Porque en todo caso, la representación de una obra es una nueva traducción.

La representación de la obra contribuiría a complementar la valoración académica que voy a recibir. De este modo, la audiencia sería quien contribuiría a un estudio comparativo.

- a. Expectativas: solo con leer los títulos. Antes de ver las obras.
- b. Sentimiento e implicaciones que surjan durante la actuación.

- c. Despertar del pensamiento crítico y comentarios después de la actuación. Es decir, analizar la respuesta de la audiencia.

6.2.2. *Publicar la traducción de las obras*

Publicar *Cristal*. *Matar*. *Barba Azul*. *Genio*. La respuesta de los lectores es un *feedback* muy valioso. Tranquiliza la traducción como independiente.

- a. Expectativas: solo con leer los títulos
- b. Sentimiento e implicaciones - durante la actuación
- c. Despertar del pensamiento crítico - comentarios después de la actuación y charla entre

6.2.3. *Estudio académico educativo*

La metodología del teatro potencia el pensamiento crítico en la educación. Existe un amplio abanico de posibilidades para *Cristal*, *Matar*, *Amigos de Barba Azul* y *Genio* en el campo académico. *Glass* despierta la conciencia sobre el acoso escolar, llamando la atención sobre los prejuicios y el acoso sexual. Leyendo la obra uno se preocupa por la frágil Niña de Cristal y la sobreprotección de los niños, que a veces trae un resultado opuesto. Al principio, no se presta mucha atención a Su Amigo. Más tarde descubrimos cómo Su Amigo es víctima de un padre pederasta. *Cristal* es una metáfora de la sociedad que no ve claro lo que sucede a su alrededor. Hay muchos temas educativos que podemos tratar a partir de Glass.

Matar representa el caos de la mitología griega y el de la vida contemporánea, muestra las noticias que vemos a diario. Llama la atención la falta de moral que nos rodea. Esto es otro tema de análisis relevante.

Los Amigos de Barba Azul acercan el mito del MeToo a los lectores. Si nuestro mejor amigo fuera acusado de asesinato, ¿cómo reaccionaríamos? El abuso femenino está por todas partes y cómo reaccionamos ante él. Hay una fuerte crítica a la manipulación mediática y al marketing donde no hay límite.

Imp por otro lado cuestiona creencias, miedos, responsabilidades, fragilidad humana. Es necesario tener creencias, debemos de no creer en nada, que nos aporta creer en algo. ¿Dónde queda el respeto y la tolerancia en un mundo diverso? ¿Somos nosotros y nuestra mente nuestros más poderosos enemigos? *Imp* es una obra abierta en nuestra mente con infinitas reflexiones. Hay muchos aspectos a comentar sobre esta obra.

¿Cómo podría funcionar académicamente esta obra de teatro?

- a. Seminario.
- b. La lectura teatral se puede hacer para la audiencia, o simplemente antes de realizar un seminario.
- c. Instituto.
- d. Estudios de traducción. Comentarios sobre los resultados críticos y en la propia traducción con nuevas propuestas, adaptaciones y versiones.

6.2.4. Medios audio / visuales

Las obras cortas de Caryl Churchill son especialmente ideales para ser interpretadas en la radio. Pero pasar a herramientas más contemporáneas nuevas plataformas de audio y/o visuales podría difundir el mensaje de sus obras más rápidamente y dar a conocer a una dramaturga que es crucial en nuestros tiempos. Los medios audiovisuales difunden rápidamente los contenidos. Se podría subir alguna de sus obras a plataformas de rápida difusión y luego estudiar el impacto que podría generar en las redes. Las nuevas tecnologías ayudan a acercar contenidos y también son una herramienta muy propicia para acercar la cultura entre el público más joven. La literatura puede acercarse al público desde las herramientas contemporáneas que pueden generar más interactividad con nuevos públicos.

En definitiva, las posibilidades de acercar la traducción de las obras de Caryl Churchill al público son amplias y múltiples. A través de la representación y la edición de sus traducciones para ser publicadas podemos contribuir a la

universalidad de tan relevante dramaturga. Pero, además del modo convencional, podemos estudiar otras alternativas más contemporáneas para que su legado llegue a cuanto más público posible.

BIBLIOGRAPHY

PRIMARY SOURCES

- Churchill, C. (1960). Not Ordinary, Not Safe: A Direction for Drama? *The Twentieth Century* (November 1960), 443-51.
- Churchill, C. (1962). *Thirty minute theatre: The Ants*. BBC Transcription Service.
- Churchill, C. (1968a). *Identical twins*. Production script. BBC Written Archives.
- Churchill, C. (1968b). *Identical twins*. Audio Recording. British Library.
- Churchill, C. (1968c). *New English dramatists: 12 radio plays*. Penguin.
- Churchill, C. (1972). *Henry's Past*. [Radio broadcast]. BBC. <https://genome.ch.bbc.co.uk/070d62493ad34ea4a86f9dd27a18e7f2>
- Churchill, C. (1973a). "Interview with Caryl Churchill" in conversation with Steve Gooch. *Plays and Players*, January: 40.
- Churchill, C. (1973b). *Owners*. Methuen.
- Churchill, C. (1978). *Light shining in Buckinghamshire*. Pluto Press.
- Churchill, C. (1979). *Cloud nine*. Nick Hern Books.
- Churchill, C. (1981). *Cloud nine: A play* (reprint ed.). Pluto Press.
- Churchill, C. (1982). *Top Girls*. Methuen.
- Churchill, C. (1983). *Cloud nine*. Pluto Press.
- Churchill, C. (1984a). *Cloud 9*. (4th, rev. ed.). Methuen.
- Churchill, C. (1984b). *Fen: A drama*. S. French.
- Churchill, C. (1985). *Churchill Plays: 1: Owners; Traps; Vinegar Tom; Light shining in Buckinghamshire; Cloud Nine*. Bloomsbury Methuen Drama.
- Churchill, C., & Lan, D. (1986). *A mouthful of birds*. Methuen in association with Joint Stock Theatre Group.

- Churchill, C. & Lan, D. (1987). *A mouthful of birds*. Methuen.
- Churchill, C. (1988a). The Common Imagination and the individual voice. *New Theatre Quarterly*, IV (13), 3-16. <https://doi.org/10.1017/S0266464X00002542>
- Churchill, C. (1988b). Objections to Sex and Violence. In Churchill, C., Dayley, G., Lochhead, L., & Lyssa, A., *Plays by Women 4, Objections to Sex and Violence, Rose's Story, Blood and Ice, Pinball*. Heinemann.
- Churchill, C. (1989a). *Icecream*. Nick Hern Books.
- Churchill, C. (1989b). *Traps*. Nick Hern Books.
- Churchill, C. (1990a). *Caryl Churchill: Shorts. Three More Sleepless Nights. Lovesick. Hot Fudge. Seagulls. The After-Dinner Joke. The Hospital at the time of Revolution. Schreber's nervous illness. The judge's wife. Not not not not not enough oxygen. Abortive*. Nick Hern Books.
- Churchill, C. (1990b). *Churchill Plays: 2 Softcops; Top Girls; Fen; Serious Money*. Methuen.
- Churchill, C. (1990c). *Ice cream; with hot fudge*. Samuel French.
- Churchill, C. (1990d). *Mad forest: A play from Romania*. Nick Hern Books.
- Churchill, C. (1990e). *Serious money*. Samuel French.
- Churchill, C. (1994a). *Cloud 9* (TCG ed.). Theatre Communications Group.
- Churchill, C. (1994b). *The Skriker*. Nick Hern Books
- Churchill, C. (1994c). *Thyestes by Seneca. Translated by Caryl Churchill*. Nick Hern Books. (Original work published 62 BC).
- Churchill, C. (1996). *Churchill Plays: 1, Traps, Vinegar Tom, Light Shining in Buckinghamshire, Cloud Nine*. Bloomsbury.
- Churchill, C. (1997a). *Blue heart*. Nick Hern Books.
- Churchill, C. (1997b). *Hotel*. Nick Hern Books.
- Churchill, C. (1998a). *Blue heart* (TCG ed.). Theatre Communications Group.

- Churchill, C. (1998b). *Churchill Plays: Three. Icecream; Mad Forest; The Skriker; Thyestes; Lives of the Great Poisoners; A Mouthful of Birds*. Nick Hern Books.
- Churchill, C. (1999). *This is a Chair*. Nick Hern Books.
- Churchill, C. (2001a). *Far away* (TCG ed.). Theatre Communications Group.
- Churchill, C. (2001b). *Thyestes by Seneca. Translated by Caryl Churchill*. Nick Hern Books.
- Churchill, C. (2003). *Far Away*. Nick Hern Books.
- Churchill, C. (2004). *A Number*. Nick Hern Books.
- Churchill, C. (2005). *Caryl Churchill Plays: Three, introduced by the author*. Nick Hern Books.
- Churchill, C. (2006a). *Drunk Enough to Say I Love You?* Nick Hern Books.
- Churchill, C. (2006b). *Top girls*. [Video]. L.A. Theatre Works. <https://latw.org/title/top-girls>
- Churchill, C. (2007). *Una còpia i lluny*. (J. Prat i Coll, Trans.) Arola Editors S.L.
- Churchill, C. (2008a). *Bliss by Olivier Choinière, translated by Caryl Churchill*. Nick Hern Books.
- Churchill, C. (2008b). *Caryl Churchill Plays: 4. Hotel. This is a Chair. Blue Heart. Far Away. A Number. A Dream Play. Drunk Enough to Say I Love You?* Nick Hern Books.
- Churchill, C. (2009). *Seven Jewish Children*. Nick Hern Books.
- Churchill, C. (2010). *Top girls / Caryl Churchill*. Bloomsbury.
- Churchill, C. (2012a). *Ding dong the wicked*. Nick Hern Books.
- Churchill, C. (2012b). *Love and information*. Nick Hern Books,
- Churchill, C. (2013). *Love and information* (First TCG Edition ed.). Theatre Communications Group.

- Churchill, C. (2014). *A Dream Play, by August Strindberg in a New Version by Caryl Churchill*. (C. Churchill, Trans.). Nick Hern Books.
- Churchill, C. (2015). *Here We Go*. Nick Hern Book.
- Churchill, C. (2016a). *Escaped Alone*. Nick Hernn Books.
- Churchill, C. (2016b). *Pigs and Dogs*. Nick Hern Books.
- Churchill, C. (2017). *The Ants*. [Radio broadcast]. Xpress Radio. <https://www.mixcloud.com/xpressradio/the-ants-by-caryl-churchill-xpress-radio-drama>.
- Churchill, C. (2018). *Bosc Boig, Cor Blau, Pro Borratxo per dir t'estimo? Escapada solitària*. (M. Bofill, & S. Fernando, Trans.). Institut del Teatre.
- Churchill, C. (2019a). *Caryl Churchill Plays: 5. Seven Jewish children. Love and information. Ding dong the wicked. Here we go. Escaped alone. Pigs and dogs. War and peace Gaza piece. Tickets are now on sale. Beautiful eyes*. Nick Hern Books.
- Churchill, C. (2019b). *Caryl Churchill Three Short Plays. War and peace Gaza piece. Tickets are for sale now. Beautiful eyes*. Nick Hern Books.
- Churchill, C. (2019c). Glass. Kill. Bluebeard. Imp. *American Theatre*, 36(10), 47, 50-64.
- Churchill, C. (2019d). *Glass. Kill. Bluebeard. Imp*. Nick Hern Books.
- Churchill, C. (2021a). *Caryl Churchill Teatro VII: Guerra e pace. Pièce per Gaza. Potete comprare i biglietti. Occhi bellissimi. Vetro. Uccidi. Gli amici di Barbablù. Piccolo diavolo. E se, se solo*. (P. Bono, Trans.) Editoria & Spettacolo.
- Churchill, C. (2021b). *What If If Only*. Nick Hern Books.
- Churchill, C. (2022). *Ice Cream, With Hot Fudge*. Nick Hern Books.
- Churchill, C. (2023). *Vinegar tom / séptimo cielo* (V. Pacheco Costa & S. Marín Conejo, Trans.) (Antígona ed.).

Churchill, C., & Gough, O. (1993). *Lives of the great poisoners: A production dossier*. Methuen Drama.

SECONDARY SOURCES

- Aaltonen, S. (2000). *Time-sharing on stage. drama translation in theatre and society*. Multilingual Matters.
- Abarbanel, J. (2003). Theatre cross-country: A look at the 2003-04 season: The midwest: Chicago. *Back Stage*, 44(32), 28-37.
- Adiseshiah, S. (2005). Utopian space in Caryl Churchill's history plays: Light shining in Buckinghamshire and Vinegar Tom. *Utopian Studies*, 16(1), 3-26. <https://doi.org/10.2307/20718707>
- Adiseshiah, S. (2012). Political returns on the twenty-first century stage: Caryl Churchill's *Far away*, *Drunk enough to say I love you?* and *Seven Jewish children*. *C21 Literature: Journal of 21st-Century Writings*, 1(1), 99-117.
- Adiseshiah, S. (2020). *Churchill's socialism: Political resistance in the plays of Caryl Churchill*. Cambridge Scholars Publishing.
- Adiseshiah, S., & Bolton, J. (2020). *Debbie tucker green: Critical perspectives*. Springer International Publishing AG.
- Adiseshiah, S., & LePage, L. (2016). *Twenty-first century drama: What happens now*. Palgrave Macmillan.
- Agofure, J. (2017). Illuminating the Gap between Drama and Pedagogy: an Overview of Applied Drama / Theatre and its Educational Benefits. *Business Journal for Entrepreneurs* (4), 95.
- Alber, J., & Heinze, R. (2011). *Unnatural narratives: Unnatural narratology*. (1st ed.). Walter de Gruyter.
- Amkpa, A. (2003). *Theatre and postcolonial desires*. Routledge. <https://doi.org/10.4324/9780203495766>

- Ángel-Pérez, E. (2013). Language games and Literary Constraints: Playing with Tragedy in the Theatre of Caryl Churchill and Martin Crimp. In Angel-Perez, E., (ed.), *Contemporary British theatre: Breaking new ground* (pp. 79-95). Palgrave Macmillan.
- Ansari, M. S. (2015). Speaking Anxiety in ESL/EFL Classroom: A Holistic Approach and Practical Study. *International Journal of Educational Investigations*, 2(4), 38-46. <https://doi.org/2410-3446426>
- Aragay, M., Klein, H., Monforte, P., & Zozaya, P. (2008) *British theatre of the 1990s: Interviews with directors, playwrights, critics, and academics*. Palgrave Macmillan.
- Aragay, M., & Middeke, M. (2017). *Of precariousness: Vulnerabilities, responsibilities, communities in 21st-century British drama and theatre*. De Gruyter. <https://doi.org/10.1515/9783110548716>
- Arbor. (1965). Noticiario de ciencias y letras. *Arbor. Ciencia, Pensamiento y Cultura*, 62(237), 87.
- Arrojo, R. (1994). Fidelity and the gendered translation. *TTR. Traduction, Terminologie, Rédaction*, 7(2), 147-163. <https://doi.org/10.7202/037184ar>
- Artists for Palestine UK. (2022, 17 November). *Leading lights of British theatre accuse. European Drama Prize of modern-day McCarthyism*. Artists for Palestine UK. <https://artistsforpalestine.org.uk/2022/11/17/leading-lights-of-british-theatre-accuse-european-drama-prize-of-modern-day-mccarthyism/>
- Aston, E. (2001). *Caryl Churchill*. Northcote House.
- Aston, E. (2003a). *Feminist Views in the English Stage: Women playwrights, 1990-2000*. Cambridge University Press.
- Aston, E. (2003b). *An introduction to feminism and theatre*. Routledge.

- Aston, E. (2010a). *Caryl Churchill*. Northcote House.
- Aston, E. (2010b). Feeling the Loss of Feminism: Sarah Kane's "Blasted" and an Experiential Genealogy of Contemporary Women's Playwriting. *Theatre Journal*, 62(4), 575-591. <https://doi.org/10.1353/tj.2010.a413932>
- Aston, E. (2015). *Caryl Churchill's Dark Ecology. Rethinking the Theatre of the Absurd: Ecology, the Environment and the Greening of the Modern Stage*. Bloomsbury.
- Aston, E., & Diamond, E. (2009). *The Cambridge companion to Caryl Churchill*. Cambridge University Press. <https://doi.org/10.1017/CCOL9780521493222>
- Aston, E., & Reinelt, J. (2000). *The Cambridge companion to modern British women playwrights*. Cambridge University Press. <https://doi.org/10.1017/CCOL9780521594226>
- Atkins, H. (1978, January 19). Floorshow. *The Daily Telegraph*.
- Aura-Pont. (2023, March 15). *Caryl Churchill*. <https://www.aura-pont.cz/persons/caryl-churchill>
- Babbage, F. (2013). *Re-visioning myth: Modern and contemporary drama by women*. Manchester University Press.
- Baker, A. (2014). Exploring teachers' knowledge of second language pronunciation techniques: Teacher cognitions, observed classroom practices, and student perceptions. *Tesol Quarterly*, 48(1), 136-163.
- Baker, M. (Ed.). (2022). *Unsettling Translation: Studies in Honour of Theo Hermans*. Routledge. <https://doi.org/10.4324/9781003134633>
- Balcom, J. (2007). Translating modern Chinese literature. In S. Bassnett & P. Bush (eds.) *The Translator as Writer* (pp. 119-134). Continuum.

- Bartels, A. (1996). *Judiths erfolgreiche schwester: Die stücke Caryl Churchills im theater- und sozialgeschichtlichen kontext*. P. Lang.
- Barthes, R. (1986). *The rustle of language* (R. Howard, Trans.). Basil Blackwell.
- Bassnett, S. (1985). Ways through the labyrinth: Strategies and methods for translating theatre texts. In T. Hermans (Ed.), *The manipulation of literature: Studies in literary translation* (pp. 87-102). Croom Helm.
- Bassnett, S. (1991). Translating for the Theatre: The Case Against Performability. *Language and Cultures in Translation Theories*, 4(1), 99-111. <https://doi.org/10.7202/037084ar>
- Bassnett, S. (1992). *Translation Studies*. Revised Edition. Routledge.
- Bassnett, S. (1998). Still trapped in the labyrinth: Further reflections on translation and theatre. In A. Lefevere (Ed.), *Constructing cultures: Essays on literary translation*, (pp. 90–108). Multilingual Matters.
- Bassnett, S. (2006). *The Translator as a Writer*. Continuum.
- Bassnett, S. (2011). The translator as writer. In C. Buffagni, B. Garzelli, & S. Zanotti (Eds.), *The translator as author. Perspectives on literary translation* (pp. 91-102). Transaction Publishers.
- Bassnett, S. (2012). Translation studies at a cross-roads. *Target online*, 24(1): 15–25.
- Bassnett-McGuire, S. E. (1984). Towards a Theory of Women's Theatre. In H. Schmid & A. Van Kesteren, *Semiotics of Drama and Theatre* (pp. 445-). John Benjamins Publishing Company.
- Bassnett-McGuire, S. (2014). Ways through the labyrinth: Strategies and methods for translating theatre texts. In *The Manipulation of Literature (Routledge Revivals)* (pp. 87-102). Routledge.

- Bassnett-McGuire, S. & Lefevere, A. (Eds.) (1990). *Translation, history and culture*. Pinter Publishers.
- Bassnett-McGuire, S. & Lefevere, A. (Eds.) (1998). *Constructing Cultures: Essays on Literary Translation*. Multilingual Matters.
- Bastan, A. (2023). A rereading of Caryl Churchill's *Owners*: Patriarchy and misogyny. *Orbis Litterarum*, 78(4), 304-314. <https://doi.org/10.1111/oli.12371>
- Beckett, S. (1983). *Worstward Ho*. John Calder.
- Beller, M., & Leerssen, J. T. (Eds.). (2007). *Imagology: the cultural construction and literary representation of national characters: a critical survey* (Vol. 13). Rodopi.
- Benecke, P. (2001). Die dame hat noch viel feuer. *Theater Heute*, 42(4), 52-55.
- Benedict, D. (2020, February 26). *Stop the sexism that ghettoises great writers like Caryl Churchill*. The Stage. <https://www.thestage.co.uk/opinion/stop-the-sexism-that-ghettoises-great-writers-like-caryl-churchill>
- Ben-Zvi, L., & Moorjani, A. (2008). *Beckett at 100: Revolving it all*. Oxford University Press.
- Bermejo, R. F. (2021, August 9). Magüi Mira debuta como directora de la obra 'Top girls' en el teatro Lagrada. *El País*. https://elpais.com/diario/2001/08/09/madrid/997356279_850215.html
- Beyad, M. S., & Rezaei, T. (2013). 'Such a ceremonial perversion!' Baroque, capitalism, and A mouthful of birds. *3L: Language, Linguistics, Literature*, 19(2), 13-25.
- BFI. (n.d.). Films, TV and People. <https://www2.bfi.org.uk/films-tv-people/4ce2b711407cc>

- Billington, M. (2015, November 29). *Here We Go review - Caryl Churchill's chilling reminder of our mortality. The Guardian*. <https://www.theguardian.com/stage/2015/nov/29/here-we-go-review-a-chilling-reminder-of-our-own-mortality>
- Billington, M. (2019, September 26). Glass. kill. bluebeard. imp. review – finding fascination in bloodshot fables. *The Guardian*. <https://www.theguardian.com/stage/2019/sep/26/glass-kill-bluebeard-imp-review-finding-fascination-in-bloodshot-fables>
- Bissell, L. (2018). There is such a thing: Feminist mimesis in contemporary performance in the UK. *Contemporary Theatre Review*, 28(4), 522-536. <https://doi.org/10.1080/10486801.2018.1511548>
- Blažević, Z. (2012). Imagining historical imagology: Possibilities and perspectives of transdisciplinary/translational epistemology. In D. Đukić (ed.), *Imagologie Heute. Ergebnisse, Herausforderungen, Perspektiven/ Imagology Today. Achievements, Challenges, Perspectives*, (pp. 101-113). Bouvier.
- Bluhm, A. (2003). *The theatre arts audition book for women*. Taylor & Francis Group.
- Boal, A. (2005). *Games for actors and non-actors*. Routledge.
- Bohunovsky, R. (2019). Traduções no teatro, feitas para publicar, encenar ou legendar: Uma tipologia possível. *Urdimento-Revista De Estudos Em Artes Cênicas*, 2(35), 129-148.
- Bono, P. (2020). Equilibrisimi: Tradure caryl churchill. *Teatro E Historia*, 41.
- Bora, S. F. (2019). Exploring learners' perceptions towards collaborative work through drama in foreign language learning: A view from a mandatory Italian high-school curriculum. *A Journal for Performative Teaching, Learning, Research*, XIII(2), 171-186.

- Bora. (2000). Curtain Up! Enhancing L2 Spontaneous and Authentic Speaking Opportunities through Play Scripts and Drama-based Approaches. *RELC Journal*, 52(3), 1-16. <https://doi.org/10.1177/0033688219887536>
- Borges, J. L. (1974). *Obras Completas*. Emecé.
- Bouchard, G. (2012). Skin deep: Female flesh in UK live art since 1999. *Contemporary Theatre Review*, 22(1), 94-105. <https://doi.org/10.1080/10486801.2011.645230>
- Boudreault, C. (2010). The benefits of using drama in the ESL/EFL classroom. *The Internet TESL Journal*, 16(1), 1-5.
- Boyd, A. & Erickson, D. (Hosts). (2023). Soft Cops by Caryl Churchill. [Audio podcast episode]. In *Better than Shakespeare*. Soundcloud. <https://soundcloud.com/user-498240986/soft-cops-by-caryl-churchill>
- Boyle, C. & Bradley, R. (2012). *Ritual and domestic life in prehistoric Europe*. Routledge.
- Britannica Online Encyclopedia (n.d.). Caryl Churchill. In *Britannica Online Encyclopedia*. Retrieved March 20, 2024, from <https://www.britannica.com/biography/Caryl-Churchill>
- British Council. (2024). *Caryl Churchill*. <https://literature.britishcouncil.org/writer/caryl-churchill>
- Brockett & Hildy (2003). *History of the Theatre* (Ninth International Edition ed.). Allyn and Bacon.
- Brockman, N. C. (2000). Review of the book *Boy-Wives and Female Husbands: Studies of African homosexuality*. *Africa Today*, 47(1), 153–155. <https://doi.org/10.1353/at.2000.0005>
- Brockway, M. (Director). (1973). *Peter Brook Conversations About Theater*. [Video/DVD] Creative Arts Television. <https://video.alexanderstreet.com/watch/peter-brook-conversations-about-theater>

- Brodie, G. (2018). Indirect translation on the London stage: Terminology and (in)visibility. *Translation Studies*, 11(3), 333-348.
- Brodie, G. (2022a). Gatekeepers and stakeholders: Valorizing indirect translation in theatre. In M. Baker (ed.), *Unsettling Translation*, (pp. 112-124). Routledge. <https://doi.org/10.4324/9781003134633>
- Brodie, G. (2022b). *Translating for the theatre*. Cambridge University Press.
- Brook, P. (1990). *The empty space*. Penguin Books.
- Brook, P. (1996). *The empty space. A book about the theatre. Deadly, holy, rough, immediate*. Vol. 11. Simon and Schuster.
- Brown, G., & Yule, G. (1999). *Teaching the Spoken Language*. Cambridge University Press.
- Brown, J. R. (Ed.). (2001). *The Oxford illustrated history of theatre*. Oxford University Press.
- Brown, M. (2019, May 1). ‘Surprising’ new Caryl Churchill triple bill to open at Royal Court. *The Guardian*. <https://www.theguardian.com/stage/2019/may/01/royal-court-triple-bill-new-caryl-churchill-plays-london-theatre>
- Buffini, M. (2015, June 29). Caryl Churchill: the playwright’s finest hours. *The Guardian*. <https://www.theguardian.com/stage/2015/jun/29/caryl-churchill-the-playwrights-finest-hours>
- Bull, J. S. (2005). *British and Irish dramatists since world war II: Fourth series*. Thomson Gale.
- Burgess-Lefebvre, B. (2009). Arthur Miller’s *Death of a salesman*, and: Caryl Churchill’s *Top girls*, and: John Osborne’s *Look back in anger*, and: Patrick Marber’s *Closer* (review). *Theatre Topics*, 19(1), 114-115. <https://doi.org/10.1353/tt.0.0063>
- Byrne, C. (2015). Review of miscellanies. *Bulletin of Spanish Studies*, 92(2), 317-323. <https://doi.org/10.1080/14753820.2015.984933>

- Cameron, R. (2009). From Great Women to Top Girls: Paegants of Sisterhood in British Feminist *Theater. Comparative Drama*, 43(2), 143-166. <https://doi.org/10.1353/CDR.0.0063>
- Campbell, P. (1998). Review of the book *The intercultural performance reader* edited by P. Pavis. *Contemporary Theatre Review*, 8(2), 71-74. <https://doi.org/10.1080/10486809808568510>
- Carroll, J. (1996a). Critical and transformative research in drama classrooms. In P. Taylor, (ed). *Researching drama and arts education: Paradigms and possibilities*, (pp. 72- 84). Routledge.
- Carroll, J. (1996b). *Escaping the Information Abattoir: Critical and Transformative Research*. Falmer Press.
- Carroll, L. (2021). *Through The Looking-Glass And What Alice Found There*. Illustrated by John Tenniel. SeaWolf Press. (Original work published 1871)
- Carter, A. (1979). *The Bloody Chamber*. Penguin Books.
- Carter, A. (1991). *The Bloody Chamber*. Virago.
- Carvalho, P. (1999). Pérolas, esferas e círculos: A tradução de teatro. In *Teatro Escritos 2: Está Tudo Bem Com O Teatro Em Portugal*, (pp. 50-70). Cotovia.
- Cavecchi, M., & Rose, M. (2012). *Caryl Churchill: Un teatro necessario* (1st ed.). Ed.it.-
- Cavendish, D. (2019, September 26). Four new plays that pass the time without ever defining our times: Theatre glass. Kill. Bluebeard. Imp. royal court downstairs, London SW1 ***. *The Daily Telegraph*. <https://www.telegraph.co.uk/theatre/what-to-see/glass-kill-bluebeard-imp-royal-court-review-not-quite-play-need/>
- Chamberlain, F., & Yarrow, R. (2007). *Sacred theatre*. Intellect Books.

- Chambers, C. (ed.). (2019). *Peggy to her playwrights: The letters of Margaret Ramsay, play agent*. Oberon Books.
- Chamosa, J. L., Santoyo, J., Guzmán González, T., & Rabadán, R. (eds). (1989) *Jornadas Nacionales de Historia de la Traducción*. León, 2 vols. Universidad de León.
- Chaudhuri, U. (2016). *Anthropo-scenes: Staging climate chaos in the drama of bad ideas*. Palgrave Macmillan. https://doi.org/10.1057/978-1-137-48403-1_15
- Checa Puerta, J. E. (2015). Del yo al nosotros: Visiones de la familia en la dramaturgia española actual. *Anales De La Literatura Española Contemporánea*, 40(2), 35-59.
- Chornet, M. (2015). *Top Girls*. Obtenido de teatreacademia.cat/espectacle/top-girls/
- Cicero M. T. (1949). *De inventione. de optimo genere oratorum. topica*. (H. M. Hubbell, Trans.). Harvard University Press. (Original work published 46 BC).
- Clapp, S. (2019, September 29). The week in theatre: Glass. Kill. Bluebeard. Imp; My beautiful laundrette – review. *The Observer*. <https://www.theguardian.com/stage/2019/sep/29/glass-kill-bluebeard-imp-caryl-churchill-royal-court-review-my-beautiful-laundrette-curve-leicester>
- Claycomb, R. (2012). *Lives in play: Autobiography and biography on the feminist stage*. University of Michigan Press. <https://doi.org/10.3998/mpub.4653571>
- Collins, G. (1991, December 17). Finding Romania, by way of queens: Biography. *The New York Times*. <https://www.nytimes.com/1991/12/17/theater/finding-romania-by-way-of-queens.html>
- Connell, M. (2010). Review of the book *How plays work* by D. Edgar. *English Drama Media*, 18, 57.

- Costa, W. C. (1996). Borges and Textual Quality in Translation, *Cadernos De Tradução*, (1), 115- 135.
- Cousin, G. (1988). The Common Imagination and the Individual Voice. *New Theatre Quarterly*, 4(13), 3-16.
- Cousin, G. (1989). *Churchill, the playwright*. Methuen Drama.
- Cousin, G. (1996). *Women in dramatic place and time: Contemporary female characters on stage* (1st ed.). Routledge. 10.4324/9780203414873
- Cousin, G. (2007). *Playing for time: Stories of lost children, ghosts and the endangered present in contemporary theatre*. Manchester University Press.
- Coveney, M. (2012, 17 September). *Review of Love & Information*. WhatsOnStage. https://www.whatsonstage.com/news/love-information_2727/
- Cox, G. (2007). Legit: Public eyes a broader mission: Eustis strives to make mark with talent mix. *Variety*, 407(11), 30-33.
- Cozens, S. (Ed.). (2012). 125 Women of Trafalgar. 125th Anniversary Issue, 52.
- Crockett, T. (2022). *The After Dinner Joke*. theSpaceUK. <https://www.thespaceuk.com/shows/2022/the-after-dinner-joke/431>
- Culpeper, J., Short, M., & Verdonk, P. (1998). *Exploring the language of drama: From text to context* (1st ed.). Taylor & Francis Group. <https://doi.org/10.4324/9780203003152>
- Cummings, S. (2022). *The Theatre of Les Waters*. Routledge. <https://doi.org/10.4324/9781003170808-9>
- Cüneyt Özata. (2018). A Bakhtinian reading of Caryl Churchill's feminist discourse in *Top Girls*. *Cogito*, 10(2), 105-115.

- Daniels, S. (2019). *Rage and Reason: Women Playwright on Playwriting*. Bloomsbury Methuen Drama.
- Darren Gobert, R. (2014). *The theatre of Caryl Churchill*. Bloomsbury Methuen Drama.
- DART'S 2018 Production of Top Girls. (2018). *Top 10 Interesting Facts about Caryl Churchill & Top Girls* <https://darttopgirls.wordpress.com/2018/02/26/top-10-interesting-facts-about-caryl-churchill-top-girls/>.
- Davidson, D. (2021). Can we talk? Forum theatre as rehearsal for climate change interventions. In C. Alexandrowicz & D. Fancy (eds.), *Theatre Pedagogy in the Era of Climate Crisis*. Routledge.
- de Zárate Fernández, A. O., & Browne Sartori, R. (2012). Escritura femenina y cruce de culturas: Aplicaciones en la dramaturgia de Caryl Churchill. *Revista Estudio Feministas*, 20(3), 939-953
- De Marco, M & Toto, P. . (2019). *Gender approaches in the translation classroom: Training the doers* (1st ed.). Springer International Publishing. <https://doi.org/10.1007/978-3-030-04390-2>
- Despenich, S. C. (1990). *Tracing the development of a dramatist: A reading of Caryl Churchill's stage plays*. (Publication No. 303850138). [Thesis, University of Michigan]. Proquest Dissertations & Theses Global.
- Diamond, E. (2014). Review of the book *Love and information* by Caryl Churchill (review). *Theatre Journal* (Washington, D.C.), 66(3), 462–465. <https://doi.org/10.1353/tj.2014.0079>.
- Di Giovanni, N. T. (1988). *In memory of borges*. Constable in association with the Anglo-Argentine Society.

- Dilek, M. (2019, September 29). Caryl Churchill's "Glass. Kill. Bluebeard. Imp." at the Royal Court Theatre. *The Theatre Times*. <https://www.thetheatretimes.com/caryl-churchills-glass-kill-bluebeard-imp-at-the-royal-court-theatre/>
- Divya, C. (2017). Motivate ESL students' intrinsic skill in the ESL classrooms. *Education, International Journal of English*, 6(1), 185-190.
- Dolan, J. (1990). Review of the book *Interviews with Contemporary Women Playwrights* edited by Kathleen Betsko and Rachel Koenig. *Signs*, 15(4), 864-864.
- Dörnyei, Z., Henry, A., & MacIntyre, P. D. (Eds.). (2014). *Motivational dynamics in language learning* (Vol. 81). Multilingual Matters. <https://doi.org/10.21832/9781783092574-004>
- Dossena, M. (2017). 'Now on tour': Evaluation, persuasion, and multimodality in late modern English theatre posters. *Studia Neophilologica*, 89, 109-121. <https://doi.org/10.1080/00393274.2017.1350602>
- Dresch, E. (n.d.). *A quadruple bill of Caryl Churchill at Greenwich Theatre*. Culture Whisper. https://www.culturewhisper.com/r/theatre/bad_days_and_odd_nights_greenwich_theatre/16417
- Dreyer-Lude, M. (2019). Review of the book *The Translator on Stage* by Geraldine Brodie. *Comparative Drama*, 53(1), 143-146.
- Dunnigan, S. (2011). Alice Thompson's gothic metamorphoses: The allusive languages of myth, fairy tale and monstrosity in the falconer. *Gothic Studies*, 13(2), 49-62. <https://doi.org/10.7227/GS.13.2.6>
- Eco, U. (2003). *Dire quasi la stessa cosa, esperienze di traduzione*. Bompiani.
- Eco, U. (2007). *Dire quasi la stessa cosa: Esperienze di traduzione* (7th ed.). Bompiani.

- Espasa, E. (2000). Performability in Translation: Speakability? Playability? Or just Saleability?, In C. Upton (ed.) *Moving Target: Theatre translation and cultural relocation*, (pp. 49-62). Routledge.
- Estrada, M. R. (2021). La perspectiva feminista en la educación y sus debates actuales. *Teoría de la Educación. Revista Interuniversitaria*, 33(2), 129-147. <https://doi.org/10.14201/teri.25923432>
- Etienne, A. (2014). *The politics and poetics of contemporary English tragedy*. Cambridge University Press. <https://doi.org/10.1017/S0266464X14000335>
- Evans, L. (2019, October 5). Flimsy and pretentious sketches: Caryl Churchill's *Glass. Kill. Bluebeard. Imp; Two Ladies*. *The Spectator*, <https://www.spectator.co.uk/article/flimsy-and-pretentious-sketches-caryl-churchill-s-glass-kill-bluebeard-imp-reviewed/>.
- Ewan, C. R. (2022). Women and Violence in *A Mouthful of Birds*. *Theatre Journal*, 54(2): 263-284.
- Ezpeleta-Piorno (2007) *Teatro y traducción. Aproximación interdisciplinaria desde la obra de Shakespeare*. Cátedra.
- Ezpeleta Piorno, P. (2009). De la traducción teatral. *Trans: Revista de Traductología*, 13, 11-17.
- Federici, E. & Santaemilia, J. (Eds.). (2022). *New perspectives on gender and translation: New voices for transnational dialogues*. Routledge.
- Felsteiner, J. (1980). *Translating Neruda: The Way to Macchu Picchu*. Stanford University Press.
- Fernanda Rodriguez, L. (1992). *Jose Luis Berges and the Debate of Translation*. LIVIUS.
- Ferrone, A. (2021). *Outsourcing meaning in the postdramatic*. Springer International Publishing. https://doi.org/10.1007/978-3-030-63598-5_4

- Fitzpatrick, L. (2018). *Rape on the contemporary stage*. Springer International Publishing AG. <https://doi.org/10.1007/978-3-319-70845-4>
- Fitzsimmons, L. (1989). *File on Churchill*. Methuen Drama.
- Fitzsimmons, L. (2014). *File on Churchill*. Methuen Drama.
- Fortney, L. (2010). *All the world's a stage: Reaching English language through drama*. [Masters dissertation, University of Nebraska]. <https://digitalcommons.unl.edu/cehsgpirw/22>
- Friel, B. & Rickson, I. (Directors). (2018). *Translations*. [Video/DVD]. National Theatre Collection.
- Gabriele, J. P. (2010). Catorce voces emergentes del teatro español actual. *Anales De La Literatura Española Contemporánea*, 35(2), 235-261.
- Galante A. & Thomson, R. (2017). The Effectiveness of Drama as an Instructional Approach for the Development of Second Language Oral Fluency, Comprehensibility, and Accentedness. *TESOL Quarterly*, 51(1), 115-142. <https://doi.org/10.1002/tesq.290433>
- Garrido, G. (2023). Lláname elle. estrategias y técnicas feministas para traducir con perspectiva de género. *Mujer Y Políticas Públicas*, 2(1), 107-132.
- Gill, R. M. & Guzmán, M.C. (2010). Teaching translation for social awareness in Toronto. In J. Boéri, & C. Maier, (eds) *Compromiso Social y Traducción/Interpretación/Translation/Interpreting and Social Activism* (pp. 121-133). ECOS.
- Gilleman, L. (2001). *John Osborne: Vituperative artist*. Taylor & Francis Group. <https://doi.org/10.4324/9781315827087>
- Giugliano, M., & Alsina Keith, V. (2019). Seeing the image of one's culture through the image of another: Translating images of national identity. *Meta*, 64(3), 748-775.

- Glass. Kill. Bluebeard. Imp.: Arts reviews THEATRE [scot region]. (2019). <https://www.proquest.com/newspapers/glass-kill-bluebeard-imp/docview/2305633819/se-2?accountid=14777>
- Goldhill, S. (1977). The Audience of Athenian Tragedy. In P. E. Easterling (Ed.), *The Cambridge Companion to Greek Tragedy*. Cambridge Companions to Literature series (pp. 54-68). Cambridge University Press.
- Golomb, L. A. (2000a). Essays on Caryl Churchill: Contemporary representations ed. by Sheila Rabillard (review). *Modern Drama*, 43(1), 138-140. <https://doi.org/10.1353/mdr.2000.0013>
- Gómez, R. (2016). Pequeño manifiesto sobre el género neutro en castellano. *Recuperado El*, 15(6), 2019.
- Grassi, S. (2011). *Looking through gender: Post-1980 British and Irish drama*. Cambridge Scholars Publisher.
- Greenfader, C. M. (2013). Boosting Language Skills of English Learners Through Dramatization and Movement. *The Reading Teacher*, 67(3), 171-180. <https://doi.org/10.1002/trtr.1192>
- Griffin, G. (2012). Mas que un numero: Tecnologias reproductivas, clonacion y la problematica de la paternidad en a number, de Caryl Churchill. [More than a number: Reproductive technologies, cloning and the problematic of fatherhood in Caryl Churchill's A Number] *Atlantis* (Salamanca, Spain), 34(2), 11-31.
- Griffin, G. (2015). Identity matters: Donor offspring's narratives of self and their implications for epigenetic debates. *Textual Practice*, 29(3), 453-477. <https://doi.org/10.1080/0950236X.2015.1020097>
- Griffin, G. (2017). *A dictionary of gender studies*. Oxford University Press.

- Gualdron, E., & Castillo, E. (2018). Theatre for Language Teaching and Learning: The E Theatre, A Holistic Methodology. *PROFILE Issues in Teachers' Professional Development*, 20(2), 211-227. <https://doi.org/10.15446/profile.v20n2.63969>
- Guarracino, S. (2017). *La traduzione messa in scena: Due rappresentazioni di Caryl Churchill in Italia*. Morlacchi editore UP.
- Guillén Nieto, V. (1994). El diálogo dramático y la representación escénica : Aproximación pragmática al estudio de los procesos de interacción verbal y no verbal, con especial referencia a Top Girls de Caryl Churchill. [Doctoral thesis, Universidad de Alicante]. Institut de Cultura Juan Gil-Albert.
- Gussow, Mel (1987, November 22). Genteel Playwright, Angry Voice. *The New York Times*.
- Hall, G. (2006, August 6). Voices of approval for the Proms. *The Guardian*. <https://www.theguardian.com/music/2006/aug/06/classicalmusicandopera.proms2006>
- Haney, W. S. (2006). *Postmodern theater and the void of conceptions*. Cambridge Scholars Publishing.
- Hardwick, L. (2000). *Translating, words, translating cultures*. Duckworth.
- Haring-Smith, T. (2003). Dramaturging non-realism: Creating a new vocabulary. *Theatre Topics*, 13(1), 45-54. <https://doi.org/10.1353/tt.2003.0009>
- Harvie, J. (2003). Nationalizing the 'creative industries'. *Contemporary Theatre Review*, 13(1), 15-32. <https://doi.org/10.1080/1048680031000077834>
- Harvie, J. (2018). Boom! adversarial ageism, chrononormativity, and the anthropocene. *Contemporary Theatre Review*, 28(3), 332-344. <https://doi.org/10.1080/10486801.2018.1475364>

- Hennessy, L. (2018). A teacher's response to "where the wild things are" - an insider's experience of the contemporary classroom. *Research in Drama Education*, 23(4), 613-616. <https://doi.org/10.1080/13569783.2018.1494561>
- Henry-Tierney, P. (2019). Parameters, Thresholds and Liminal Spaces: Designing a Course on Sex, Gender and Translation. In M. De Marco, M., & P. Toto, (eds) *Gender Approaches in the Translation Classroom*. (pp. 37-44). Palgrave Macmillan. https://doi.org/10.1007/978-3-030-04390-2_3
- Hermansson, C. (2009). *Bluebeard: A Reader's Guide to the English Tradition*. University Press of Mississippi.
- Hermosilla, M. S. V., & Santaemilia, J. (2011). Las guías de uso no sexista del lenguaje: La situación de la lucha por la igualdad entre mujeres y hombres en la universitat de València. *Ianua. Revista Philologica Romanica*, (11), 171-186.
- Holzapfel, A. S. (2008). The body in pieces: Contemporary anatomy theatres. *PAJ* (Baltimore, Md.), 30(2), 1-16. <https://doi.org/10.1162/pajj.2008.30.2.1>
- Honig, E. (1976). Conversations with Translators, II: Octavio Paz and Richard Wilbur. *MLN*, 91(5), 1073-1083. <https://doi.org/10.2307/2907116>
- Howe Kritzer, A. (1991). *The Plays of Caryl Churchill: Theatre of Empowerment*. Palgrave Macmillan.
- Hulse, B. & Owens, A. (2019). Process drama as a tool for teaching modern languages: Supporting the development of creativity and innovation in early professional practice. *Innovation in Language Learning and Teaching*, 13(1), 17-30. <https://doi.org/10.1080/17501229.2017.1281928>
- Hyllengren, M. (2015). *Chicas guapas y chicos profesionales. las representaciones de los géneros y la norma heterosexual en un manual de gramática*. [Dissertation]. Gothenburg University.

- Inaem. (2019). *Top Girls*. <https://cdn.mcu.es/espectaculo/top-girls/>.
- Isha, P. (2014). Cultural co-ordinates and ruminations: A Study of Caryl Churchill's Adaptation of Stridberg's The Dream Play. *Research Scholar*, 2(1), 125-131.
- Itzin, C. (1980). *Staged in the Revolution: Political Theatre in Britain Since 1968*. Methuen
- Jack, G. (2006). An Interview with Noam Chomsky. *Language and Intercultural Communication*, 6(1), 92-105. <https://doi.org/10.1080/14708470608668910>
- Jackson, E. (2012). Fixed in mobility: Young homeless people and the city. *International Journal of Urban and Regional Research*, 36(4), 725-741.
- Jaekel, K. S. (2007). *A tale of a "half fairy, half imp": The rape of Jane Eyre*. [Masters dissertation, Iowa State University]. ProQuest Dissertations Publishing.
- Jenkyns, M. (1996). *The play's the thing: Exploring text in drama and therapy*. Routledge. <https://doi.org/10.4324/9780203129531>
- Jernigan, D. K. (2001). *A British stage of the postmodern: Theatre as cultural capital in Tom Stoppard and Caryl Churchill*. [Doctoral dissertation, Purdue University]. ProQuest Dissertations Publishing.
- Johnston, D. (2004) Securing the Performability of the Play in Translation. In S. Coelsch-Foisner, & H. Klein (eds.), *Drama translation and theatre practice*, (pp. 25-38). Peter Lang.
- Johnson, D. (ed.) (2012). Live art in the UK. Special Issue. *Contemporary Theatre Review*, 22(1).
- Jones, M. (2021). Alternative theatre in Britain in the late 70s and in the 80s. *Revue Française De Civilisation Britannique*, XXVI(3). <https://doi.org/10.4000/rfcb.8407>

- Jordan, E., & Weitz, E. (2018). *The Palgrave handbook of contemporary Irish theatre and performance*. Palgrave Macmillan.
- Joseph, M. B. (1991). *Comic techniques and the comic spirit in selected plays of Caryl Churchill*. [Dissertation, The University of Arizona]. ProQuest Dissertations Publishing.
- Kastan, D. S. (Ed.) (2006). *The Oxford encyclopedia of British literature*. Oxford University Press.
- Kay, J. (1989, April 21). Interview with Caryl Churchill. *New Statesman & Society*, 2, 41-42.
- Kempe, A., & Holroyd, J. (2005). *Speaking, listening and drama*. David Fulton Publishers. <https://doi.org/10.4324/9781315064918>
- Kemper, K. J. (2005). Music as therapy. *Southern Medical Journal*, 98(3), 282-288. <https://doi.org/10.1097/01.SMJ.0000154773.11986.39>
- Kenda, J. (2007). Re-writing children's literature. In S. Bassnett & P. Bush (eds.), *The Translator as Writer* (pp. 160-172). Continuum. -
- Kennedy, B. (2019, May 3). *Caryl Churchill: Revolutionizing Form and Content*. Writers Theatre. <https://www.writerstheatre.org/blog/caryl-churchill-revolutionizing-form-content/>
- Kenton, T. (2022, 12 January). Sons, fathers and clones: Caryl Churchill's A Number - in pictures. *The Guardian*. <https://www.theguardian.com/stage/gallery/2022/jan/12/caryl-churchill-play-a-number-old-vic-in-pictures>
- Kerry, P. (2015, April 8). 'Top Girls' looks at women and success. *The Korean Herald*. <https://www.koreaherald.com/view.php?ud=20150408000772>
- Keyssar, H. (1983). The dramas of Caryl Churchill: The politics of possibility. *The Massachusetts Review*, 24(1), 198-216. <http://www.jstor.org/stable/25089409>

- Kim, J. (1996). *Disembodying the other: East-West relations and modern Korean Drama*. (No. 304240415). [Doctoral Dissertation]. ProQuest One Academic.
- Kirkwood, L. (2018, January 17). *A writer of protean gifts: Lucy Kirkwood on Caryl Churchill*. The Play Ground: Nick Hern Books. <https://nickhernbooksblog.com/category/nhb-author/lucy-kirkwood/>
- Kirkwood, L. (2019, December 30). *Cathedrals made of bricks*. American Theatre. <https://www.americantheatre.org/2019/12/30/cathedrals-made-of-bricks/>
- Klein, J. M. (2006). Caryl Churchill's identity crises. *The Chronicle of Higher Education*, 52(38), B15.
- Klett, R. (1984). Autoren Portrait: Caryl Churchill das Stück: „Auf der bühne ist möglich, was man will“ - ein portrait der theaterautorin caryl churchill und ein gespräch. *Theater Heute*, 25(1), 19.
- Knapp, B. L. (1994). Contemporary feminist theaters: To each her own. *World Literature Today*, 68, 376+.
- Knopf, R., & Listengarten, J. (2011). *Theater of the avant-garde, 1950-2000*. Yale University Press.
- Knudson-Martin, C., & Mahoney, A. R. (2005). Moving beyond gender: Processes that create relationship equality. *Journal of Marital and Family Therapy*, 31(2), 235-258.
- Kohan, M. (2021, October 18) Libreras, editoras y feministas muestran su indignación ante el Premio Planeta a tres hombres bajo el pseudónimo de Carmen Mola. *Publico*. <https://www.publico.es/sociedad/libreras-editoras-feministas-muestran-indignacion-premio-planeta-tres-hombres-pseudonimo-carmen-mola.html>
- Kowzan, T. (1975). *Littérature et spectacle*. Paris/La Haye: Mouton. 1981. Le texte et son interprétation théâtrale. *Semiotica*, 33(3), 4.

- Krashen, S. (1987). *Principles and practice in second language acquisition* / (1st ed., reprinted). Pergamon Press.
- Krasner, D. (2011). *A history of modern drama* (1st ed.). Wiley-Blackwell. <https://doi.org/0.1002/9781444343762>
- Kritzer, A. H. (1991). *The plays of Caryl Churchill: Theatre of empowerment*. Macmillan.
- Kusssmaul, P. (1991). Creativity in the translation process: Empirical approaches. In K. M. Leuven-Zwart, & T. Naaijken (eds), *Translation studies: The state of the art* (pp. 91-101). Brill. https://doi.org/10.1163/9789004488106_011
- Lady Margaret Hall, Oxford. (n.d.). *Honorary and Emeritus Fellows*. <https://www.lmh.ox.ac.uk/our-academics/honorary-and-emeritus-fellows>
- Lady Margaret Hall, Oxford. (2017, April 24). *Literary Treasures*. <https://www.lmh.ox.ac.uk/news/literary-treasures-new-library-exhibition>
- Lane, D. (2010). *Contemporary British drama*. Edinburgh University Press. <https://doi.org/10.3366/j.ctt1g0b7c4>
- Lapeña, A. (2017). *Panorama de la traducción teatral*. La Linterna del Traductor <https://www.lalinternadeltraductor.org/n8/traduccion-teatral.html>
- Lawrence, A. (1988). *Tales From Perrault*. Oxford Illustrated Classics.
- Lawson, M. (2012, October 3). Caryl Churchill, by the people who know her best. *The Guardian*. <https://www.theguardian.com/stage/2012/oct/03/caryl-churchill-collaborators-interview>
- Lawson, M. (2017, January 21). Top Trumps - 12 playwrights get to grips with new president. *The Guardian*. <https://www.theguardian.com/stage/2017/jan/21/top-trumps-review-theatre-playwrights-president-503-labute-churchill>

- Lee-Jones, J. (2021). *Seven methods of killing kylie jenner*. Methuen Drama.
- Lefevere, A. (1992). *Translation/history/culture: A sourcebook* (1st ed.). Routledge. <https://doi.org/10.4324/9780203417607>
- Levine, E. G. (2011). *Art in Action*. Jessica Kingsley Publishers.
- Levine, J. (2012). Borges sobre la traducción. *Education in the knowledge Society (EKS)*, 13(1), 9-39. <https://doi.org/10.14201/eks.8789>
- Levine, S. (2013). *Borges on translation*. Cambridge University Press. <https://doi.org/10.1017/CCO9780511978869.007>
- Lichtig, T. (2022, October 6). A chorus of experience: Verbatim accounts of antisemitism brought to the stage. *TLS. Times Literary Supplement*, 6236, 14. <https://link.gale.com/apps/doc/A722460084/AONE?u=univ&sid=bookmark-AONE&xid=8dba5624>
- Lizasoain, A., Ortiz, A., Walper, K., & Yilorm, Y. (2011). Estudio descriptivo y exploratorio de un taller de introducción a las técnicas teatrales para la enseñanza/aprendizaje de una lengua extranjera. *Estudios Pedagógicos; Estud.Pedagóg*, 37(2), 123-134. <https://doi.org/10.4067/S0718-07052011000200007>
- Llorens Cubedo, D., Ávila-Cabrera, J. J., Arroyo Vázquez, M. L., & Sagredo Santos, A. (2013). Publicaciones sobre filología inglesa en España (2012). *Epos* (Madrid, Spain), (29), 459. <https://doi.org/10.5944/epos.29.2013.15204>
- Long, J. (2022, November 17). *Leading lights of British theatre accuse European Drama Prize of modern-day McCarthyism*. Artists for Palestine UK. <https://artistsforpalestine.org.uk/2022/11/17/leading-lights-of-british-theatre-accuse-european-drama-prize-of-modern-day-mccarthyism/>
- López Lapeña, A. (2016). *Traducir un arte vivo. bases para un modelo de análisis de la traducción teatral*. [Doctoral thesis, Universidad de Granada].

- Lorca, F. (1987) *La Casa de Bernarda Alba*. Cátedra.
- Luckhurst, M. (2006). *A companion to modern British and Irish drama, 1880–2005*. John Wiley & Sons, Incorporated. <https://doi.org/10.1002/9780470751480>
- Luckhurst, M. (2015). *Caryl Churchill*. Routledge.
- Lukowski, A. (2019, September 26). ‘Glass. Kill. Bluebeard. Imp.’ Review. Time Out. [https:// www.timeout.com/london/theatre/glass-kill-bluebeard-imp-review](https://www.timeout.com/london/theatre/glass-kill-bluebeard-imp-review)
- Lukowski, A. (2021, October 2) ‘What If If Only’ review. Time Out [https:// www.timeout.com/london/theatre/what-if-if-only](https://www.timeout.com/london/theatre/what-if-if-only).
- Lyall, S. (2004, December 5) The Mysteries of Caryl Churchill. *New York Times*. <https://www.nytimes.com/2004/12/05/theater/newsandfeatures/the-mysteries-of-caryl-churchill>.
- Lyons, K. (2018, September 25). *Play for Tomorrow: Crimes*. The EOFTV Review. <https://eofftvreview.wordpress.com/2018/09/25/play-for-tomorrow-1982>
- Mackie, A. (1999). Possibilities of feminism in ESL Education and Research. *TESOL Quarterly*, 33(3), 566-573. <https://doi.org/10.2307/3587681>
- Madrid es Teatro. (2019). *Teatro Valle Inclán presenta Top Girls*. <https://madridesteatro.com/top-girls-en-el-teatro-valle-inclan>
- Magritte, R. (n.d.). *Le Fils de l’homme* (1946). <https://www.renemagritte.org/the-son-of-man.jsp>
- Manrique, V. (2001, March 9). Magüi Mira dirige a siete actrices en ‘Top Girls’, de Caryl Churchill. *El País*.
- Margaronis, M. (2019). Messages in bottles. *TLS, the Times Literary Supplement*, (6079), 18. <https://www.proquest.com/trade-journals/messages-bottles/docview/2310643761/se-2?accountid=14777>

- Marlow, J. (2009). *Audition speeches for women*. Bloomsbury Publishing Plc.
- Marlowe, S. (2019, September 26). Theatre Glass. Kill. Bluebeard. Imp. [...] [Scot region]. *The Times*. <https://www.thetimes.co.uk/article/glass-kill-bluebeard-imp-review-compassionate-tales-of-survival-kn8lrd2fz>
- Masura, N. (2020). *Digital theatre: The making and meaning of live mediated performance, US and UK 1990-2020*. Springer International Publishing AG. <https://doi.org/10.1007/978-3-030-55628-0>
- Mata, A. (2015). Teatro a Teatro. *Top Girls*. Teatro Cofidis Alcázar.
- Mateo, M. (2000, April 6). *La “representabilidad” como eje de las decisiones y discusiones sobre la traducción teatral*. IV Jornadas de Traducción en Vic: la traducción teatral, Universidad de Vic, Barcelona.
- McGrath, J. (1975). Better a bad night in Bootle. *Theatre Quarterly*, 5(15), 48-49.
- McGrath, J. (1979). The theory and practice of political theatre. *Theatre Quarterly*, 9(35), 43-54.
- McKeown, L. (2015, 9 November). *Objections to Sex and Violence*. My Entertainment World. <https://www.myentertainmentworld.ca/2015/11/objections-to-sex-and-violence>
- McKeown, M. (2008). *Max Stafford-Clark: Education Resource Pack*. <https://stockroom.co.uk/wp-content/uploads/2010/09/Max-Stafford-Clark-Workpack.pdf>
- Medina, C. & Campano, M. (2006). Performing identities through drama and teatro practices in multilingual classrooms. *Language Arts*, 83(4), 332-341.
- Medrano, I. & Zanolano, A. (2004) *Publicaciones sobre filología inglesa en España (2002-2003)*. *Epos* (Madrid, Spain), (20), 291.

- Megson, C., Boon, R., Reinelt, J., Botham, P., & Roberts, P. (2012). *Modern British playwriting: Voices, documents, new interpretations*. Bloomsbury Publishing Plc.
- Merino Álvarez, R. (1994). Traducción, tradición y manipulación: Teatro inglés en España, 1950-1990. Universidad de León.
- Merino, R. (2000). *Drama Translation Strategies: English-Spanish (1950-1990)*, in "Babel", 46(4), 357-365.
- Messik, R. P. (2019). *How contemporary UK Jewish theatre lost its carnival and how a return to the tradition of the purim-shpil could bring it back*. [Doctoral thesis, University of Birmingham].
- Meyer, M. (1974). On translating plays, *20th Century Studies*, 11(11): 44-51.
- Miccoli, L. (2003). English through drama for oral skills development. *ELT Journal*, 57(2), 122-129. <https://doi.org/10.1093/elt/57.2.122>
- Mira, M. (2021). *Entrevistas*. <http://www.maguimira.es/Entrevista-01-08-27/>
- Mitchell, R. (2003). *Brecht in L.A.* NBN International.
- Mitchell, T. (1991). "Churchill the playwright" by Geraldine Cousin (book review). *Australasian Drama Studies*, 19, 115.
- Monforte, E. (2000). *Gender, politics, subjectivity: Reading Caryl Churchill* [Tesis Doctoral Filología Anglesa, Universitat de Barcelona].
- Montalt Resurrección, V., Ezpeleta Piorno, P., & Teruel Pozas, M. (2012). Gallivanting round the globe: Translating national identities in Henry V. *Alicante Journal of English Studies / Revista Alicantina de Estudios*, 25. <https://doi.org/10.14198/raei.2012.25.09>
- Montés, A. (2019). Teaching gender issues in advertising translation: The case of university marketing. In M. de Marco, & P. Toto (eds.), *Gender Approaches in the Translation Classroom: Training the Doers*, (pp. 63-82). Springerlink.

- Moore, S. (2021, January 13). Konstantin Stanislavsky. In *Britannica.com*.
<https://www.britannica.com/biography/Konstantin-Stanislavsky>
- Murillo, M. (2007). *Critical Teaching: Drama as an approach to communicative learning and development*. Teaching Research Project Report. University of Nebraska-Lincoln. <https://files.eric.ed.gov/fulltext/ED504237.pdf>
- Navaro, J. (2013). *Dispara, Yo Ya Estoy Muerto*. Plaza & Janes.
- Nelson, J. (2011, May 6). *National Theatre Vocal Warm Up #2: Resonance*. [Video]. YouTube. <https://youtu.be/rBoOyCLICcU>
- Nevitt, M. (2014). The theater of the world turned upside down. *Prose Studies*, 36(3), 185-198. <https://doi.org/10.1080/01440357.2014.994735>
- New York Times. (1991, September 7). Peggy Ramsay, 83, An Agent in Britain Of Top Playwrights: [Obituary (Obit)]. *New York Times*.
- Nicholson, S., McDonnell, B., Babbage, F., Andrews, J., Roberts, P., & Boon, R. (2012). *Modern British playwriting: Voices, documents, new interpretations*. Bloomsbury Publishing Plc.
- Nightingale, B. (1988, Aug 28). THEATER; The Royal Court Turns 100 (*Send Money*). *The New York Times*.
- Nightingale, B. (2002) Woman on top; Profile: Caryl Churchill. *The Times* (London, England)
- Nordiska. (2023). *Glass. Kill. Bluebeard. Imp*. <https://nordiska.dk/aktuelt/glass-kill-bluebeard-imp/>
- Obie Awards. (2024). *1980s*. <https://www.obieawards.com/events/1980s/year-82/>
- Offstage Theatre (2017). *Walking the Tightrope*. <http://www.offstage.org.uk/shows/Walking-the-Tightrope.html>

- Okagbue, O. (2021). Review of the book *Theatre at the crossroads of culture* by Patrice Pavis. *Theatre Research International*, 46(2), 246-259. <https://doi.org/10.1017/S0307883321000146>
- O'Mahony, H. (2021, 2 July). *Bad Days and Odd Nights*. *Greenwich Theatre Review*. Culture Whisper. https://www.culturewhisper.com/r/theatre/bad_days_and_odd_nights_greenwich_theatre/16417
- Ortega y Gasset, J. (1983). *Miseria y esplendor de la traducción*. *Obras Completas*. Madrid: Alianza Editorial, 433-452.
- Ortiz de Zárate Fernández, A. & Sartori, R. B. (2012). Escritura femenina y cruce de culturas: Aplicaciones en la dramaturgia de Caryl Churchill. *Estudos Feministas*, 20(3), 939-953. <https://doi.org/10.1590/S0104-026X2012000300019>
- Park, S. (2016). Beneficial Effects of Drama Activities for Young Learners' English Proficiency. *Community Contributions*, 86. *Issues in EFL. Sookmyung Women's University MA TESOL Journal*, 12(1), 86-90.
- Patterson, M. (2003). *Strategies of political theatre: Post-war British playwrights*. Cambridge University Press. <https://doi.org/10.1017/CBO9780511486197>
- Paulista Cultural (2022). *Teatro: Diabinho e outras peças curtas da dramaturgia Caryl Churchill estreia no Auditório do MASP*. Paulista Cultural. <https://www.paulistacultural.com.br/content/teatro-diabinho-e-outras-pecas-curtas-da-dramaturgia-caryl-churchill-estreia-no-auditorio-do-masp>
- Pavis, P. (1989). Problems of the Translation for the Stage: Intercultural and Post-modern Theatre. In H. S. Peter, *The Play Out of Context: Transferring Plays from Culture to Culture* (pp. 25-45). Cambridge University Press.
- Pavis, P. (1992). *Theatre at the crossroads of culture*. (L. Kruger, Trans.). Routledge.

- Pavis, P. (1996). Le texte (é)mis en scène. *Forum Modernes Theater*, 11(2), 119.
- Pavis, P., & Lappin B. (1981). Problems of a semiology of theatrical gesture. *Poetics Today*, 2(3): 65–93. <https://doi.org/10.2307/1772465>.
- Paz, O. (1971). *Traducción: literatura y literalidad*. Tusquets Editores S.A.
- Peggy Ramsay Foundation. (2016). *Welcome to the Peggy Ramsay Foundation*. [https:// www.peggyramsayfoundation.org/](https://www.peggyramsayfoundation.org/)
- Peghinelli, A. (2012). Theatre Translation as Collaboration: A Case in Point in British Contemporary Drama. *Journal for Communication and Culture* 2(1): 20-30.
- Pennino, A. P. (2018). *Staging the past in the age of Thatcher: The history we haven't had*. Springer International Publishing AG.
- Pérez, P. & Ramón, J. (1998). Implicaciones socio-políticas y culturales de la relación entre lo público y lo privado en la literatura inglesa contemporánea. *Dossiers Feministes*, 1, 27-42. <http://dx.doi.org/10.6035/Dossiers>
- Pérez-Meix, S. (2018). Brechtian Dramatic Strategies in the plays *Cloud Nine* and *Top Girls* by Caryl Churchill. *Estudis escènics: quaderns de l'Institut del Teatre*, 43. <https://raco.cat/index.php/EstudisEscenics/article/view/354508>.
- Perrault, C. (1988). *Tales from Perrault*. (A. Lawrence, Trans.). Oxford University Press.
- Perteghella, M. (2004). A Descriptive-Anthropological Model of Theatre Translation. In S. Coelsh-Foisner and H. M. Klein. (eds.), *Drama translation and theatre practice*, (pp. 1-23). Peter Lang.
- Piattelli-Palmarini, M., Uriagereka, J., & Salaburu, P. (2009). *Of Minds and Language: A Dialogue with Noam Chomsky in the Basque Country*. Oxford University Press.

- Piette, A., & Rawlinson, M. (2012). *The Edinburgh companion to twentieth-century British and American war literature*. Edinburgh University Press. <https://do.org/10.3366/j.ctt1g0b1rx>
- Piña, C. (2003). *Algunos problemas teóricos y prácticos de la traducción teatral*. Jornadas de Literatura, Crítica y Medios (1ª: 2003: Buenos Aires) Universidad Católica Argentina. Facultad de Filosofía y Letras. <https://repositorio.uca.edu.ar/handle/123456789/5150>.
- Piper, H., Powell, J., & Smith, H. (2006). Parents, professionals, and paranoia: The touching of children in a culture of fear. *Journal of Social Work*, 6(2), 151-167.
- Pirandello, L. (1987). Illustrators, Actors and Translators. (S. Bassnett, Trans.) *The Yearbook of the British Pirandello Society*, 7, 58-79.
- Powers, M. (2018). Form and frenzy in Caryl Churchill's and David Lan's *A mouthful of birds*. In J. Malarcher (ed.), *Text & Presentation*, (pp. 55-69). McFarland.
- Preethamol, M. (2015). *Seneca In Translation: A Study On Thyestes By Caryl Churchill*.
- Premios Max. (2019). *El feminismo de 'Top Girls', en el Teatro Valle-Inclán*. <https://www.premiosmax.com/estreno/1351/el-feminismo-de-top-girls-en-el-teatro-valle-inclan/>
- Prendergast, M. & Saxton, J. (2020). Applied Theatre and Education: We Are Not-Yet... *Canadian Theatre Review*, 181, 8-12. <https://doi.org/10.3138/ctr.181.002>
- Purcell, C. (2020). *From Aphra Behn to fun home: A cultural history of feminist theater*. Rowman and Littlefield.
- Pym, A. (2010). Email interview for *Fedorov Readings*, Institute of Translation and Interpretation, Petersburg State University.

- Quentin, D. A. (2005). Curious Parallels and Curious Connections—Phylogenetic Thinking in Biology and Historical Linguistics. *Systematic Biology*, 54(4), 513-526. <https://doi.org/10.1080/10635150590950317>
- Randall, P. R. (1989). *Caryl Churchill: A casebook*. Garland.
- Rastle, K., & Coltheart, M. (2000). Lexical and nonlexical print-to-sound translation of disyllabic words and nonwords. *Journal of Memory and Language*, 42(3), 342-364.
- Raymond, G. (1999). Play and anti-play: Brit playwright makes mischief. *The Village Voice* (New York), 44(4), 146.
- Raymond, G. (2008). Industry insider: Taking wing. *Back Stage East*, 49(8), 16.
- Rayner, A. (1998). All her children: Caryl Churchill's furious ghosts. In Rabillard, S. (ed.) *Essays on Caryl Churchill: Contemporary Representations*, (pp. 206-224), Blizzard.
- Rebellato, D. (2019). On Churchill's influences. In Aston, E. & Diamond, E. (Eds). *The Cambridge Companion to Caryl Churchill* (pp. 163-179). Cambridge University Press.
- Reid, T. (2019). The dystopian near-future in contemporary British drama. *Journal of Contemporary Drama in English*, 7(1), 72-88.
- Reilly, K. (2017). *Contemporary approaches to adaptation in theatre*. Palgrave Macmillan.
- Remshardt, R. (2010), [Review of the book *How Plays Work* by David Edgar]. *CHOICE: Current Reviews for Academic Libraries*, 48(2), 297+.
- Richards, S. (2004). *The Cambridge companion to twentieth-century Irish drama*. Cambridge University Press. <https://doi.org/10.1017/CCOL0521804000>

- Richards, S. (2017). Caryl Churchill. *Australasian Drama Studies*, 70, 209–213.
- Roberts, P. (1999). *The Royal Court Theatre and the modern stage*. Cambridge University Press.
- Roberts, P. (2008). *About Churchill: The Playwright and the Work*. Faber and Faber, Ltd.
- Robinson, S. K. (2006). *How Do Schools Kill Creativity?* [Video]. TED Conferences. https://www.ted.com/talks/sir_ken_robinson_do_schools_kill_creativity?utm_campaign=tedsread&utm_medium=referral&utm_source=
- Roms, H., & Edwards, R. (2012). Towards a prehistory of live art in the UK. *Contemporary Theatre Review*, 22(1), 17-31. <https://doi.org/10.1080/10486801.2011.645283>
- Rose, M. (2023). *Caryl Churchill in Italy today*. Plays International & Europe. <https://playsinternational.org.uk/caryl-churchill-in-italy/>
- Royal Court Theatre (2004). *War Correspondence*. <https://royalcourttheatre.com/whats-on/war-correspondence-2/>
- Royal Court Theatre. (2019a, June 7). *Glass. Kill. Bluebeard. Caryl Churchill's Fourth Play Imp Announced*. <https://royalcourttheatre.com/caryl-churchills-fourth-play-imp-announced>
- Royal Court Theatre. (2019b). *Glass. Kill. Bluebeard. Imp*. by Caryl Churchill. <https://royalcourttheatre.com/whats-on/glasskillbluebeard>
- Royal Court Theatre. (2019c). *Top Girls*. <https://royalcourttheatre.com/?s=top+girls>
- Royal Court Theatre. (2020). *Our Supporters*. <https://royalcourttheatre.com/support-us/our-supporters/>
- Royal Court Theatre. (2021a, August 17). *Cast Announced for What If If Only by Caryl Churchill*. <https://royalcourttheatre.com/cast-announced-for-what-if-if-only-by-caryl-churchill>

- Royal Court Theatre. (2021b). *Royal Court Theatre Supporters brochure*.
<https://royalcourttheatre.com/support-us/become-a-supporter>
- Royal Court Theatre. (2021c). *What If If Only. A new short play by Caryl Churchill*. <https://royalcourttheatre.com/whats-on/whatififonly/>
- Royal Court Theatre. (2022). *Glass. Kill. Bluebeard. Imp. by Caryl Churchill. Extras Gallery*. <https://royalcourttheatre.com/whats-on/glasskillbluebeard>
- Santaemilia Ruiz, J. (2000). Los títulos de filmes en lengua inglesa y su traducción al español: ¿Un caos intercultural? In F. Fernández, *Studies in English Language and Linguistics* (Vol. 2, pp. 203-218). Universidad de Valencia.
- Santaemilia, J. (ed.) (2003). *Género, lenguaje y traducción: Actas del primer seminario internacional sobre género y lenguaje (el lenguaje de la traducción-la traducción del género), Valencia, 16-18 octubre 2002*. Universitat de València; Conselleria de Benestar Social.
- Santaemilia, J. (2005). *Gender, sex and translation: The manipulation of identities*. Saint Jerome.
- Santaemilia, J. (2011). *Gender, sex and language: An introduction*. Reproexpress.-
- Santaemilia, J. (ed.) (2017). *Traducir para la igualdad sexual*. Comares.
- Santoyo, J. (ed.) (1988). *Translation Across Cultures*. Actas del XI. Universidad de León.
- Santoyo, J. (eds.) (1987-89). *Fidus Interpres. Actas de las Primeras*. Universidad de León.
- Santoyo, J. C. (1989). Traducciones y adaptaciones teatrales: Ensayo de tipología. *Cuadernos De Teatro Clásico*, 4, 95-112.
- Saunders, G. (2017). *Elizabethan and Jacobean reappropriation in contemporary British drama: Upstart crows*. Palgrave Macmillan.

- Schiesaro, A. (2017, October 13). Blunter, faster, subtler: Discovering a vigorous new Seneca. *TLS Times Literary Supplement*, 5976, 29. <https://www.the-tls.co.uk/articles/seneca-2/>
- Schleider, T. (2022, 1 November). *Caryl Churchill wird Stuttgarter Preis aberkannt*. Stuttgarter Nachrichten. <https://www.stuttgarter-nachrichten.de/inhalt.antisemitismusvorwurf-gegen-caryl-churchill-dramatikerin-wird-preis-aberkannt.136f220c-dffb-46d3-8d06-ae093bec9570.html>
- Schniedewind, N. (1983). Feminist values: Guidelines for a teaching methodology in women's studies. In C. Bunch, & S. Pollack (eds.) *Learning our way*, (pp. 261-271). Crossing Press.
- Schroering, A. N. (2023). *Cultivating collectives: Performance and ecology for the Anthropocene*. [Unpublished doctoral dissertation]. Columbia University.
- Scott, J. W. (2015). El género: Una categoría útil para el análisis histórico. In M. Iamas (ed.), *El Género: La construcción cultural de la diferencia sexual*. (pp. 251-290). Pueg.
- Senz, J. P. (2021. May 30). El talento teatral de Caryl Churchill irrumpe en el Lliure. *El País*.
- Serrano Bertos, E., Maciá, M. (trans.), & Ruiz, I. (trans.). (2013). A deficiency of documentation in translation historiography in Spain: Reflections about performed but unpublished (Austrian) theatre. *MonTI. Monografias de Traducción e Interpretación*, 5, <https://doi.org/10.6035/MonTI.2013.5.7>
- Shen, C. (2022). Review of Federici & Santaemilia (2022): New perspectives on gender and translation: New voices for transnational dialogues. *Babel* (Frankfurt), 68(6), 935-938. <https://doi.org/10.1075/babel.00309.chu>
- Sherwood, H. (2022, November 17). Cancellation of award for playwright Caryl Churchill condemned. *The Guardian*. <https://www.theguardian.com/stage/2022/nov/17/cancellation-of-award-for-playwright-caryl-churchill-condemned443>

- Shim, J. (2004). Recasting the national motherhood: Transactions of Western feminisms in Korean theatre. *Theatre Research International*, 29(2), 143-154. <https://doi.org/10.1017/S030788330400029X>
- Shohat, E., & Stam, R. (2020). *Notes*. New York University Press. <https://doi.org/10.18574/9780814723920-012>
- Sierz, A. (2000). *In - yer - face theatre: British drama today*. Faber and Faber.
- Sierz, A. (2015a). New writing in the UK 2015: A mid-year overview. *Contemporary Theatre Review*, 25(4), 590-592. <https://doi.org/10.1080/10486801.2015.1092304>
- Sierz, A. (2015b). New writing in the UK in 2014. *Contemporary Theatre Review*, 25(1), 135.
- Sierz, A. (2020). When the night has come: Images of dystopia and catastrophe in recent British writing. *PAJ: A Journal of Performance and Art*, 42(3), 28-40.
- Simons, M. K. (1996). *The language of gender: Research and prompt book for Caryl Churchill's Cloud 9*. [Dissertation, University of Texas]. Scholarworks@UTEP. <https://scholarworks.utep.edu/dissertations/AAIEP04870/>
- Sotomayor-Botham, P. (2013). Lejos: La distopía socialista-feminista de Caryl Churchill. *Revista Chilena De Literatura*, (83), 161-175.
- Spencer, J. (2007). Performing translation in contemporary Anglo-American drama. *Theatre Journal*, 59(3), 389-410.
- Stan, C. (2016). A cast never on stage before: Revolution, utopia and social critique in David Cauté's Comrade Jacob and Caryl Churchill's Light shining in Buckinghamshire. *European Journal of English Studies*, 20(3), 275-291. <https://doi.org/10.1080/13825577.2016.1230390>
- Stephenson, H. & Langridge, N. (1997). *Rage and Reason: women playwrights on playwriting*. A&C Black.

- Sternlicht, S. (2005). *Masterpieces of modern British and Irish drama*. Greenwood Press.
- Stevens, L. (2016). *Anti-war theatre after Brecht: Dialectical aesthetics in the twenty-first century*. Palgrave Macmillan UK. <https://doi.org/10.1057/978-1-137-53888-8>
- Storch, S. & Whitehurst, G. J. (2002). Oral language and code-related precursors to reading: Evidence from a longitudinal structural model. *Developmental Psychology*, 38(6), 934-947.
- Stumm, R. (1984). Autoren Portrait: Caryl Churchill das Stück: Karriere, coolness, kopfarbeit. "Top Girls" in Zürich. *Theater Heute*, 25(1), 24.
- Susan Smith Blackburn Prize (2024). *The Prize*. <https://www.blackburnprize.org/the-prize/>
- Tanta Rantana. (2023). *El desig del cor*. <https://tantarantana.com/production/el-desig-del-cor/>
- Taylor, P. (2019a, September 26). Glass. Kill. Bluebeard. Imp review: Caryl Churchill haunting and audacious. *The Independent*. <https://www.independent.co.uk/arts-entertainment/theatre-dance/reviews/glass-kill-bluebeard-imp-review-caryl-churchill-harvey-weinstein-scandal-hollywood-a9121181.html>
- Taylor, P. (2019b, September 23). Harvey Weinstein: Could Caryl Churchill's new play be the first to do justice to the Hollywood scandal. *The Independent (Daily Edition)*. <https://www.independent.co.uk/arts-entertainment/theatre-dance/features/caryl-churchill-harvey-weinstein-play-review-cast-glass-kill-bluebeard-imp-allegations-a9116716.html>
- Teruel Pozas, M., Montalt, V. and Ezpeleta-Piorno, P. (2009). Traducir a Shakespeare: la palabra del actor. *Trans: Revista de Traductología*, 13, 43-55. <https://doi.org/10.24310/TRANS.2009.v0i13.3154>

- Thornhan, S. (2013). Beyond Bluebeard: A Reader's Guide to the English Tradition. *Feminist Media Studies*, 19(1), 102-117. <https://doi.org/10.1080/14680777.2017.1396485>
- Thurman, J. (1982). The Playwright Who Makes you Laugh about Orgasm, Racism, Class Struggle, Homophobia, Woman Hating, The British Empire, and the Irrepressible Strangeness of the Human Heart. Ms, May, 51-7.
- Time Out (2021) *Andrew Lukowski*. <https://www.timeout.com/profile/andrzej-lukowski>
- Tronto, J. C. (1987). Beyond gender difference to a theory of care. *Signs: Journal of Women in Culture and Society*, 12(4), 644-663.
- Tuba Bazar. (2022, March 31) *Caryl Churchill - presentazione di Teatro VII*. [Video]. YouTube. <https://www.youtube.com/watch?v=9jXKJURaKjc>
- Tycer, A. (2005). Review of *Feminist views on the English stage: Women playwrights, 1990–2000*. by Elaine Aston. *Theatre Survey*, 46(1), 153-155.
- Tycer, A. (2011). *Caryl Churchill's Top Girls*. Bloomsbury Publishing.
- Tytler, A.F. (1978). *Essay on the principles of translation* (New ed. / with an introductory article by Jeffrey F. Huntsman). John Benjamins.
- Ülker, B. (2019). A socialist feminist reading of Thatcherite women in British feminist plays. *Selçuk Üniversitesi Edebiyat Fakültesi Dergisi*, (42), 21-34.
- Valian, V. (2005). Beyond gender schemas: Improving the advancement of women in academia. *Hypatia*, 20(3), 198-213.
- Venuti, L. (1986). The translator's Invisibility. *Criticism*, 28(2), 179-212
- Venuti, L. (2004). *The translation studies reader* (2nd ed.). Routledge

- Vidales, R. (2019, March 29). ¿Qué hacemos con Margaret Thatcher? *El Pais*.
https://elpais.com/cultura/2019/03/22/babelia/1553277631_915403.html
- Walker, A. (1991). *Her Blue Body Everything We Know*. The Women's Press Limited.
- Walsh, F. (2015). *Queer performance and contemporary Ireland: Dissent and disorientation*. Palgrave Macmillan. <https://doi.org/10.1057/9781137534507>
- Wandor, M. (1983). *On gender and writing*. Pandora Press.
- Weissbort, D., & Eysteinnsson, Á. (2006). *Translation: Theory and practice: A historical reader*. Oxford University Press.
- whatsonstage. (2019, June 7). *New Caryl Churchill play Imp announced at Royal Court Theatre* https://www.whatsonstage.com/london-theatre/news/new-caryl-churchill-play-imp-royal-court-_49221.html
- Więckowska, K., & Lorek-Jezińska, E. (2012). *Ex-changes: Comparative studies in British and American cultures*. Cambridge Scholars Publishing.
- Wilde, O. (2021). *The Picture of Dorian Grey*. Pandora's Box Classics Kindle edition. (Original work published 1891).
- Zarzoso, S. (1994). *Translating The Bloody Chamber into Spanish* [Unpublished master's thesis] Warwick University.
- Zarzoso, S. (2021). Theatre Methodology. Proposal to enhance Oral Skills. *Conference Proceedings CIVAE 2021*, (pp. 449-453) MusicoGuia.

APPENDICES

APPENDIX I. E-MAILS

28.08.2016

From: Silvia Zarzoso <silzarsal@gmail.com>

Sent: 28 August 2019 09:46

To: Agent

Subject: CARYL CHURCHILL GLASS, KILL, BLUEBEARD,IMP

Dear Agent,

My name is Silvia. I am interested in *Glass, Kill, Bluebeard, Imp*. Right now I am beginning my PhD on Theatre Translation English-Spanish.

As I knew about Caryl Churchill next play I decided to focus my PhD on this play and translation issues. I am specialised in English and Translation, MA University of Warwick Warwick.

I would like to know if by any chance I could contact Caryl Churchill. As I read *Top Girls* in UK I was deeply touched by this play, especially as it was really far away in time from Spanish society. After such a long time a new era in theatre is beginning in Spain and I consider Caryl Churchill a master in theatre writing,

I suppose it is difficult, but of course, it would be a pleasure to be able to offer my services as translator.

Finally I would be in London to watch the play from 18th to 21st sept.

Kindly let me know if we could cooperate somehow.

Thank you so much for your time.

Best Regards,

29.08.2019

De: Agent

Enviado el: jueves, 29 de agosto de 2019 16:58

Para: Silvia Zarzoso

Asunto: RE: CARYL CHURCHILL GLASS, KILL, BLUEBEARD,IMP.

Dear Silvia,

Thank you for the below, we are checking in with Caryl.

All very best,

Agent

30.09.2019. Early morning. 07:06

From: Silvia Zarzoso <silzarsal@gmail.com>

Sent: 30 September 2019 07:06

To: Agent

Subject: RE: CARYL CHURCHILL GLASS, KILL, BLUEBEARD,IMP

Dear Agent,

How are you?

I have not received any news so far.

Awaiting for your answer, please.

Best Regards,

Silvia

30.09.2019. 16:32

De: Agent 2

Enviado el: lunes, 30 de septiembre de 2019 16:32

Para: silzarsal@gmail.com

CC: Laura Maniura

Asunto: RE: CARYL CHURCHILL GLASS, KILL, BLUEBEARD, IMP.

Hi Silvia

Thanks for your email, which was passed on to me. Just to confirm: are you looking to translate Caryl's plays for the purposes of your Phd?

In terms of contacting Caryl, it's easiest if you can email me a list of questions and I can pass them on to her along with your email address.

All best wishes,

Agent 2

30.09.2019. 22:36

De: Silvia Zarzoso [mailto:silzarsal@gmail.com]

Enviado el: lunes, 30 de septiembre de 2019 22:36

Para: Agent 2

Asunto: RE: CARYL CHURCHILL GLASS. KILL. BLUEBEARD. IMP.

Dear Agent 2,

Thank you so much for contacting me.

Yes, I am beginning my Phd and would like to focus on Caryl's plays and translation into Spanish.

I met Caryl the 18th sept at the premier, just shortly. I introduced myself and told her that I came directly from Valencia specially to watch her new plays. If you tell her about it, I am sure she will remember me.

I would be very pleased to prepare some questions and pass them on to you so you could send them to her.

Of course, it would be lovely if I could meet her somehow in future and have a talk.

Thank you for your time I will contact you soon again.

Best Regards,

Silvia"

This is how I begun to write a list of questions for Caryl Churchill.

First Interview attempt

My first interview via email had following interview attached:

"Dear Caryl,

First of all let me thank you in advance for allowing me to do this interview to you.

1) I am doing my Phd on your work and I will translate your last plays Blue, Glass, Kill, Imp. Already the title with short words seems a difficult task to translate. These titles were chosen also according of their rustle of language, weren't they? Despite knowing the meaning I have to choose particular short words impliciting the meaning. Any advice on it?

2) You are yourself a translator, translating Seneca's Thyeste implies an extraordinary command of Latin.

This play is reminiscent in Kill, isn't it? It is extraordinary how you and Seneca converge together in the same society. How would you explain it?

3) I was delighted to meet you at the premier of your plays last September 2019. I saw you at the entrance of the Royal Court as you begun walking very quick (you are indeed fit, I must say) Luckily to me I could catch you at a pedestrian crossing where I dared to introduce myself. Do you remember the woman from Valencia? That's me.

I talked to you about my great expectations on these new plays and how I flew to London only to whach your plays. You were so modest telling me not to expect that much as it was the premier... Well, my expectations were deeply fulfilled.

How were yours? How did you feel after having your plays performed?

4) It had never ocured to me that I would have the opportunity of talking to you. I was bliss about the short encounter. You are an icon in 20th 21st century literature. You are the best playwright nowadays. Are you aware of it? How does it feel?

Impressed by all your plays I felt a parallelism in my studies and your works.

I did an MA in Translation Studies, 1993, at the University of Warwick , where my main thesis was about The Bloody Chamber, by Angela Carter. When I watched Blue I felt most emotional as Bluebeard was so familiar to me. There is a lot to analyse in this play and the tremendous turn you give onto the burdens of friendship. Would you maybe add some other comments, please?

5) Some of the audience watching the plays were laughing, holding their beers, whereas I found the plots really dramatic and scary. I saw a mirror of our society in your plays and somehow our everyday news coming to stage. Particularly, Glass is a play I would recommend for schools. What do you think about it?

When you write a play do you think about the audience response? Or is it something that evolves later on?

6) It was in 1983 while doing my MA when I first read Top Girls. At that time living in UK I thought about having this play translated into Spanish and even though I tried, I did not know how or where to go with it. No internet in those times, you know. I recall thinking about the impact Top Girls would have had in Spanish society in 1983. UK and Spain were so far away concerning political ideas and above all feminism.

Fortunately, in April 2019 Top Girls was performed at Teatro Valle-Inclán in Madrid. The audience felt so identified with your play, the reaction was marvellous. Tears were running down my cheeks and I was not the only one. It was about time! In this very performance I decided that my Phd would be about your work and your next play.

What in 1983 was performed in London and seemed too far way in Spain, is nowadays very close to us. This is a result of globalisation, for better or worse, that is the way the cooky crumbles nowadays.

Therefore Glass. Kill. Blue. Imp. have become international plays addressing the whole planet.

Are you aware of that? How do you bear such an immense responsibility?

7) *Your plays are already a timeless treasure. Just this February I was reading your Shorts and as I read Not Not Not Not Not Enough Oxygen I felt this was a premonitory play on COVID19 or any other disease our society will be facing. What could you tell me about that?*

8) *As you may know, studying your work I am researching a bit about your biography, as it may help me to understand your plays better. You moved to Montreal at the age of 10. Which was the reason? How was your childhood in Canada?*

Was going to a School for Girls a good input? I myself attended a girls school and in a positive way I felt so empowered all the time, no limits, everything could be reached from my perspective

9) *In 1957, you moved to UK to study at Lady Margaret Hall in Oxford. How was this decision taken?*

10) *One of your first plays Downstairs 1958 won an award at the Sunday Times National Union of Students Drama Festival. First come, first served, right? Was this a real input to rocket your career as a playwright?*

11) *During several years you wrote plays for BBC directed by John Peter Tydeman*

who unfortunately has died 1st April aged 84 after contracting Covid-19. I am so sorry about your loss. I am sure you had extraordinary times together.

Your radio plays created great expectations at that time, did not they? You have not written any other plays for radio since then, why is it?

Do you think radio is somehow not the right scenario for theatre nowadays?

12) *Around 1972 you decided to work full-time as a playwright.*

Cloud 9 was written and performed in 1979. Such a change of rules in theatre and performance styles. Switching genders and provoking audiences, making the hoy polloi realise how we are, what we want, what we are.

Working with the Join Stock Theatre helped in these new theatre challenges, I guess. Do you think you could have performed this play in a conventional theatre?

What is the role or how do you value the theatres where your plays are performed? In those days and nowadays.

13) Cloud Nine granted you an Obie Award in 1982 New York.

How did you feel about such an honour?

14) 1982 Top Girls is your most translated play, isn't it? I think it has been played all around the world.

What does this play mean to you?

And do you have a favourite play?

15) I would like to end this interview asking you about FEMINISM.

You have experienced the evolution of it since the very beginning.

How would you define it? How do you think feminism is acting right now in this 21st century?

16) I am beginning to translate your plays this summer, but I would like to give them a voice in Spain or America (Spanish is a relevant language over there). This will be a part of my PhD, but of course I would like to have my translation performed at stage. I tried to contact some directors of theatre in Spain, but not being of "this world" I find it difficult to come in. If you had any advice for me, I would really appreciate it.

I thank you so much for your time. You are most welcome to Spain, Mediterranean area, whenever this COVID19 allows us to travel.

Million thanks for your time and I would like to keep in touch, if you wish, maybe further questions, more specific about the translation.

Meanwhile, please take care.

Silvia Zarzoso"

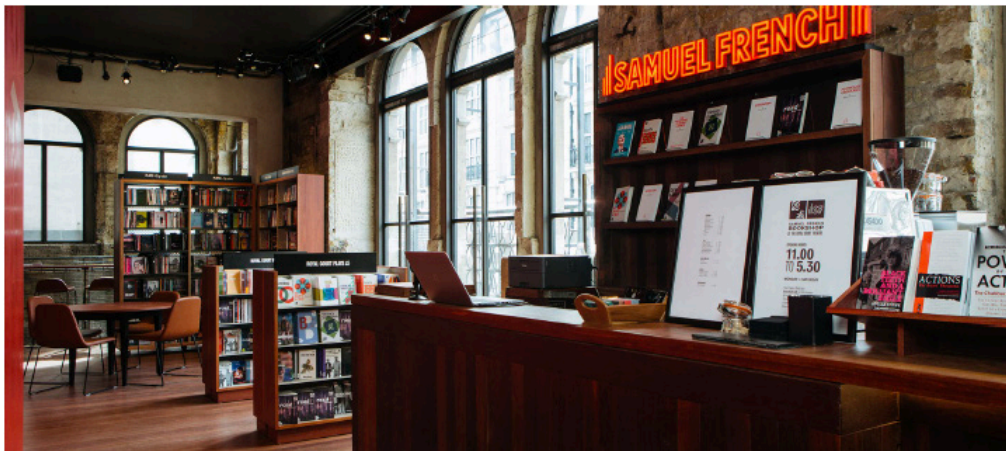
APPENDIX II. PICTURES



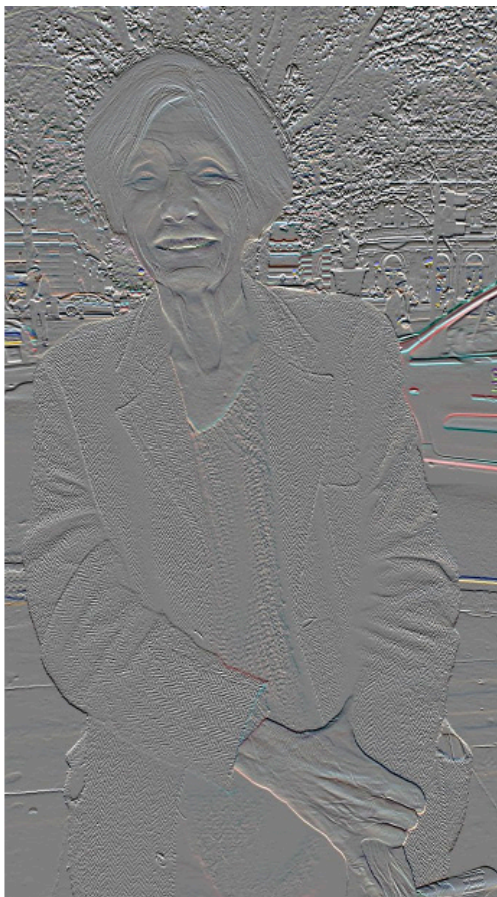
Picture 1.



Picture 2.



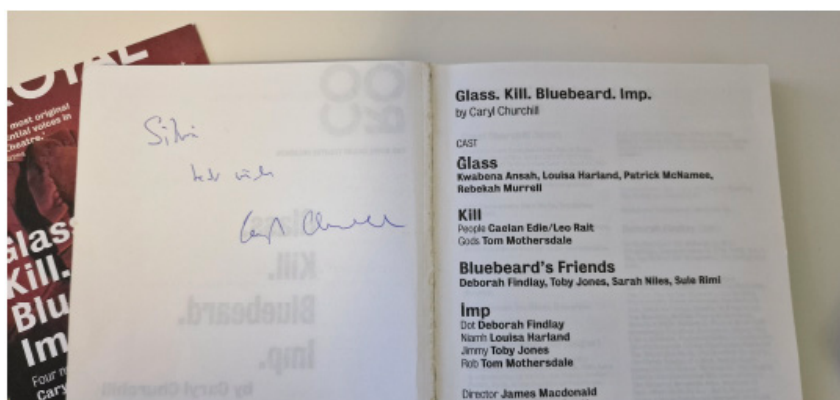
Picture 3 Samuel French, Royal Court Bookshop,
<https://royalcourttheatre.com/your-visit/bookshop/>



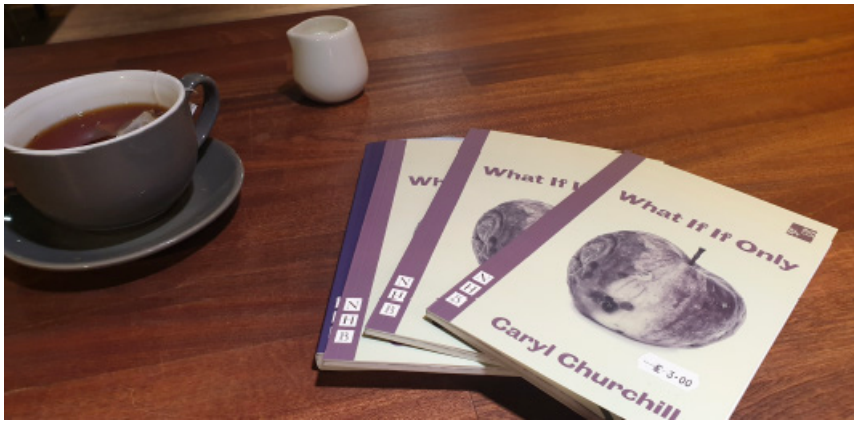
Picture 4.



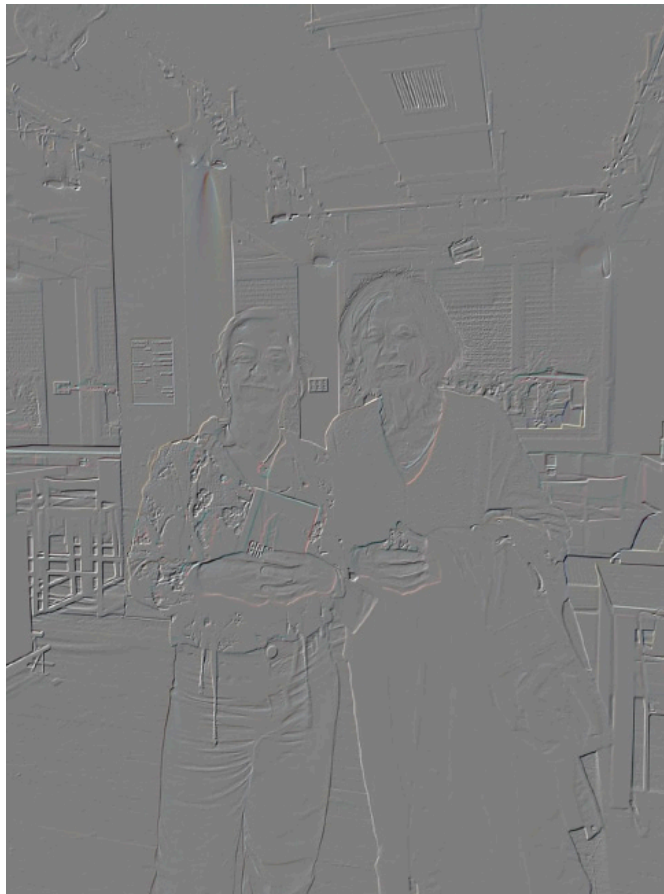
Picture 5 Stepping down from the foyer to the Bar, at The Royal Court Theatre.



Picture 6 Autograph.



Picture 7.



Picture 8 Meeting (privacy was asked on behalf of the artist).

APPENDIX III. LIST OF WORKS

Theatre

- *Downstairs* (1958) – produced but script unpublished
- *Having a Wonderful Time* (1959) – produced but script unpublished
- *Easy Death* (1962) – produced but script unpublished
- *Schreber's Nervous Illness* (1972) – Performed earlier the same year on radio. Based on *Memoirs of My Nervous Illness* by Daniel Paul Schreber.
- *The Hospital at the Time of the Revolution* (written 1972)
- *Owners* (1972)
- *Moving Clocks Go Slow* (1973) – produced but script unpublished
- *Objections to Sex and Violence* (1974)
- *Light Shining in Buckinghamshire* (1976)
- *Vinegar Tom* (1976)
- *Traps* (1977)
- *Floorshow* (1977) – a cabaret, served as a contributor.
- *Cloud Nine* (1979)
- *Three More Sleepless Nights* (1980)
- *Top Girls* (1982)
- *Fen* (1983)
- *Softcops* (1983)
- *A Mouthful of Birds* (1986) – created with David Lan and Ian Spink
- *Serious Money* (1987)

- *Fugue* (1988)
- *Icecream. Hot Fudge* (1989)
- *Mad Forest* (1990)
- *Lives of the Great Poisoners* (1991) – created with Orlando Gough and Ian Spink
- *The Skriker* (1994)
- *Thyestes* (1994) – translation of Seneca's tragedy
- *Blue Heart* (1997)
- *Hotel* (1997)
- *This Is a Chair* (1997)
- *Far Away* (2000)
- *A Number* (2002)
- *A Dream Play* (2005) – translation of August Strindberg's play of the same name
- *Drunk Enough to Say I Love You?* (2006)
- *Bliss* (2008) – translation of the play *Félicité* by Olivier Choinière
- *Seven Jewish Children – a Play for Gaza* (2009)
- *Love and Information* (2012)
- *Ding Dong the Wicked* (2012)
- *War and Peace Gaza Piece* (2014)
- *Here We Go* (2015)
- *Tickets Are Now on Sale* (2015)
- *Escaped Alone* (2016)
- *Pigs and Dogs* (2016)
- *Beautiful Eyes* (2017)
- *Glass* (2019)
- *Kill* (2019)
- *Bluebeard's Friends* (2019)

- *Imp* (2019)
- *What If If Only* (2021)

Radio dramas

- *You've No Need to be Frightened* (1961)
- *The Ants* (1962)
- *Lovesick* (1967)
- *Identical Twins* (1968)
- *Abortive* (1971)
- *Not Not Not Not Not Enough Oxygen* (1971)
- *Schreber's Nervous Illness* (1972) – based on *Memoirs of My Nervous Illness* by Daniel Paul Schreber.
- *Henry's Past* (1972)
- *The Judge's Wife* (1972)
- *Top Girls* (1992) - radio version of Churchill's 1982 play of the same name.
- *Serious Money* (2011) - radio version of Churchill's 1987 play of the same name.
- *The Skriker* (2016) - radio version of Churchill's 1994 play of the same name.
- *Escaped Alone* (2018) - radio version of Churchill's 2016 play of the same name.

Television FILMOGRAPHY

- *Save It for the Minister* (1975) – written with Mary O'Malley and Cherry Potter
- *The After-Dinner Joke* (1978)
- *The Legion Hall Bombing* (1979)

- *Crimes* (1982)
- *Fugue* (1987) – created with Ian Spink
- *Top Girls* (1991) – television adaptation of Churchill's 1982 stage play of the same name
- *A Number* (2008) – television adaptation of Churchill's 2002 stage play of the same name

Unproduced and unpublished works

- *The Finnsburg Fragment* (1961) – stage play
- *Marriage Of Toby's Idea Of Angela And Toby's Idea Of Angela's Idea Of Tony* (1968) – stage play
- *The Swimming Club*
- *The Loonies*
- *Comic Strips from the Chinese*
- *Angel*

Awards and honours

Churchill has received the following awards:

- 1958 *Sunday Times*/National Union of Students Drama Festival Award Downstairs
- 1961 Richard Hillary Memorial Prize
- 1981 Obie Award for Playwriting, *Cloud Nine*
- 1982 Obie Award for Playwriting, *Top Girls*
- 1983 Susan Smith Blackburn Prize (runner-up), *Top Girls*
- 1984 Susan Smith Blackburn Prize, *Fen*
- 1987 Evening Standard Award for Best Comedy of the Year, *Serious Money*

- 1987 Obie Award for Best New Play, *Serious Money*
- 1987 Susan Smith Blackburn Prize, *Serious Money*
- 1988 Laurence Olivier/BBC Award for Best New Play, *Serious Money*
- 2001 Obie Sustained Achievement Award
- 2010 Inducted into the American Theater Hall of Fame

RESUMEN DE LA TESIS

(PARA MENCIÓN INTERNACIONAL)

RESUMEN DE LA TESIS (PARA MENCIÓN INTERNACIONAL)

Traducir más allá del género. Propuesta de traducción (inglés-español) de las obras de Caryl Churchill *Glass. Kill. Bluebeard. Imp* (2019).

OBJETIVOS

Royal Court Theatre, Londres, 18 de septiembre de 2019, una nueva representación de la que es considerada una de las figuras teatrales más influyentes del siglo XX y XXI está a punto de comenzar. Estamos ante una figura dotada de una voz política mordaz y una capacidad de invención insuperable en el escenario británico desde mediados del siglo XX hasta la actualidad. Sus obras dramatizan las ansiedades y los terrores de la vida contemporánea sin dejar impasible a un público que se cuestiona y replantea los temas tratados, el pensamiento crítico se acelera. Sus obras son impredecibles e innovadoras tanto con la forma como con el contenido.

El estreno de *Glass. Kill. Bluebeard. Imp* en 2019 genera grandes expectativas, como todas las obras de una figura tan relevante como lo es la de Caryl Churchill. Allí en el Royal Court Theatre, su hogar, tal y como ella lo define, se representan estas cuatro obras que todavía no han sido ni traducidas ni representadas en el idioma español. La autora Caryl Churchill con su carrera prolífica de más 60 obras ha alcanzado una fama indiscutible en el ámbito de los estudios literarios y teatrales de todas las universidades del mundo. Sus obras son constantemente representadas tanto en el Reino Unido como internacionalmente. Sus estrenos viajan de Londres a New York vertiginosamente. Aclamada por el mundo académico su proyección internacional toma cada vez más relevancia. Podemos verla en cartelera en el Reino Unido, Estados Unidos, Corea del Sur, Japón,

India, Sudáfrica, Alemania, Italia, entre otros países. Toda esta gran proyección internacional está siempre acompañada por una figura de gran relevancia que la sigue y la presenta a nuevas culturas y audiencias. Esta persona cuya labor es imprescindible para lograr dicha internacionalidad, permanece en la mayoría de los casos tímidamente mencionada y en el peor de los casos olvidada y en silencio. Nos referimos a la responsable la traducción de sus obras, en adelante la traductora (permítanme, en lo siguiente, tomarme licencia de referirme genéricamente a esta figura como -la traductora).

La realización de esta tesis viene motivada por la relevancia de la traducción teatral y el reto de traducir del inglés al español a una de las dramaturgas contemporáneas más influyentes de nuestros tiempos. Caryl Churchill, en su extensa carrera sigue sorprendiendo e innovando constantemente en todas y cada una de sus obras. Sus obras se han traducido y a múltiples idiomas para ser representadas y también para ser publicadas y estudiadas. Sin embargo, hasta 2023 no consta que se haya publicado ninguna obra de Caryl Churchill en el idioma español, pese a que sí ha sido representada en los escenarios españoles y estudiada en las facultades de lenguas y escuelas superiores de artes escénicas de lengua española. Es por esto por lo que se presenta esta propuesta de traducción de sus más recientes obras *Glass. Kill. Bluebeard. Imp* para que pueda contribuir como puente intercultural en el campo de la traducción teatral.

Tras una carrera de más de 65 años, Caryl Churchill domina la palabra de modo magistral. Experta en la economía de la palabra, provoca con su lenguaje a la audiencia. Tal y como ella misma comenta no es necesario el uso de descripciones que clasifican o encasillan a las palabras, las cosas son lo que son, no es necesario buscar su clasificación. Estos comentarios son los que nos hacen observar el trato que hace sobre el género a lo largo de su prominente carrera. Tuve la oportunidad de preguntarle en primera persona cómo le gusta que se refieran a ella profesionalmente, como escritor@ (“writer”), dramaturg@ (“playwright”) o mujer dramaturga (“woman playwright”). Tanto la prensa teatral como la academia tanto al hablar de ella como de sus obras

se han referido a ella en su lengua materna con alguna de estas definiciones, las cuales en inglés son neutras genéricamente hablando, excepto la de woman playwright. Obsérvese que dada la dificultad de encontrar dicha neutralidad en español y para evitar duplicidades he optado por el uso de “@” para indicar dicha neutralidad. “Woman playwright” o lo que viene a ser mujer dramaturga es una de las definiciones más utilizadas al hablar de ella. Esta es una definición que clasifica y encasilla a la persona que escribe teatro por su género. En el caso del idioma español doblemente encasillada, pues dramaturga ya es femenino, no requiere enfatizar que es mujer dramaturga, por la sencilla razón por la que no se utiliza la acepción de hombre dramaturgo cuando hablamos de Lorca o de Shakespeare, por citar un ejemplo. La respuesta de Churchill ante esta cuestión fue clara y concisa “playwright” dramaturg@. En su opinión ella se dedica a escribir teatro y la cuestión del género no trasciende de ninguna de las maneras, su lenguaje va más allá del género. Y desde esta perspectiva es desde la que hemos decidido aproximarnos a propuesta de traducción teatral.

El tema del género siempre ha estado implícito en las obras de Caryl Churchill. Desde sus comienzos siempre ha planteado a su audiencia las diferentes asociaciones que la sociedad ha atribuido a las personas por cuestiones de poder, estatus social, género, raza y edad. En 1978 su galardonada obra *Cloud Nine* ya había dado la vuelta a los roles de género y roto con absolutamente todo tipo de prejuicios y convencionalismos extraídos y trasladados desde la época del colonialismo británico en Sudáfrica de 1879 hasta la actualidad de la representación de esta obra en 1979. El género siempre ha sido un tópico consciente en todas sus obras que ha ido evolucionando y transformándose hasta llegar a escribir más allá del género.

Pero ¿qué queremos decir con esto? Nos referimos a que en lugar de provocar pensamiento crítico sobre las asociaciones de género o jugar con todo tipo de prejuicios, ahora la autora escribe de un modo en el que el género no tiene mayor relevancia. No hay necesidad de categorizar o definir a las personas por el género, su escritura trasciende al género. Esto se refleja en sus más recientes

obras *Glass. Kill. Bluebeard. Imp* (2019) y *What If If Only* (2021). Estas obras se dirigen a todas las personas, sin hacer ninguna diferencia ni categorización entre ellas. Y a la vez que se mueven más allá del género no dejamos de cuestionarnos quién dice cada frase y surge de nuevo la cuestión de la “automática” necesidad de clasificación para ordenar nuestros pensamientos. Más allá del género nos invita a reflexionar sobre el género sin explicitarlo.

Las obras de Caryl Churchill han sido representadas en España a lo largo del tiempo, sin embargo, es relevante destacar que al comienzo de esta investigación no encontramos ninguna traducción de sus obras publicada en español. Encontramos cuatro traducciones publicadas en catalán y justo en el proceso final de esta tesis encontramos una traducción publicada en 2023 de dos de sus obras, lo cual no nos parece suficiente. Uno de los propósitos de la traducción es acercar la literatura a una mayor audiencia para hacerla universal. Las obras de Caryl Churchill de probada relevancia literaria y académica son imprescindibles y estudiadas no sólo en el idioma inglés sino en muchos otros idiomas y creemos que no pueden permanecer en silencio en nuestro idioma. A través de la traducción podemos acercar su producción literaria a más lectores. Por lo tanto, parece apropiado que sus obras se pongan a disposición de un público más amplio, a través del proceso de la traducción

El anuncio del estreno de cuatro nuevas obras de Caryl Churchill en septiembre de 2019 fue el motivo de la elección de *Glass. Kill. Bluebeard. Imp*, incluso sin haberlas leído previamente, tenía claro que iban a cumplir todas las expectativas. Las obras se representaron en el Royal Court Theatre de Londres desde el 18 de septiembre de 2019 hasta el 12 de octubre de este, justo antes de la pandemia Covid-2019. El 18 de septiembre de 2019 acudí personalmente al estreno de las obras, sin ni siquiera haberme planteado que, por supuesto, Caryl Churchill estaría allí. A partir del momento en que me encontré con ella, este proyecto de investigación comenzó a tomar forma.

Los estrenos de las obras de Churchill siempre han generado grandes expectativas y así ocurrió con estas nuevas obras. Los temas tratados por esta

autora se adaptan siempre a su contemporaneidad, es decir a la actualidad del momento en el que son escritas. En su trayectoria teatral ha recibido numerosos y prestigiosos premios del ámbito teatral cuatro Obie Award, tres Susan Smith Blackburn Prize, y un premio Evening Standard entre otros. Por su contribución a la literatura, forma parte de las personas honoríficas de la Universidad de Oxford. Su contribución a la sociedad es inmensa, a través de su creatividad trata abusos de poder, política, temas feministas y roles de género. En *Glass. Kill. Bluebeard. Imp* expone preocupaciones de la sociedad respecto a los abusos infantiles, acoso, prejuicios, violencia psicológica y física, pederastia, violencia de género, acoso mediático, el mercantilismo de la violencia, nuestras preocupaciones y la búsqueda una identidad propia, cuestionando nuestras creencias. Estas obras desafían y provocan el pensamiento crítico en nuestra sociedad.

Con todas estas implicaciones se pretende conseguir una traducción que al igual que Churchill, desafíe las expectativas de la audiencia y para ello se ha pretendido mantener su estilo de escritura y así traducir más allá del género. Es por ello por lo que en esta propuesta de traducción he sido extremadamente consciente del género de cada palabra tanto en el texto original (TO) como en el texto traducido (TT). Durante todo este proceso he tenido siempre presente el significado de moverme más allá del género, tratando de mantener el significado neutral que la autora otorga a sus palabras. Mientras que el idioma inglés en ocasiones posee palabras neutrales, en ocasiones en español surge la demanda de definición de género para su traducción. Sin embargo, no podemos aceptar las imposiciones genéricas del idioma español a la hora de traducir una obra que precisamente trata de evitar esas imposiciones de género en el lenguaje. Así pues, lograr una traducción más consciente de no otorgar género a las palabras, cuando así se presenta en el TO ha tomado la máxima relevancia en este trabajo. La traducción no es una tarea inocente, si no que en la toma de decisiones la traductora hace patente y muestra su postura. Palabras neutras como “Friends, child, a, the” etc., no tienen a primera vista equivalentes neutros en castellano,

sin embargo, es mi postura mantener esta neutralidad para poder traducir más allá del género y enfrentarme a este tipo de cuestiones en mi propuesta de traducción. Consciente de la actitud de Churchill y por consiguiente de su elección de palabras, he pretendido mantener la misma neutralidad que sus palabras transmiten. También la estructura de las formas acompaña esta escritura más allá del género. En especial en la obra *Bluebeard*, cuyo título interno es *Bluebeard's Friends*, son esos amig@s de Barba Azul los que dicen las frases de la obra, amig@s que pueden ser interpretados por cualquier persona más allá de su género, lo cual, una vez más, no trasciende. En sus diálogos no sabemos quién dice qué, puesto que no especifica ni personajes, ni qué palabras dice cada personaje. En una representación la dirección de la obra determina estas cuestiones. En esta propuesta de traducción pretendemos dejar esta elección abierta al lector de las obras y en último caso conseguir que escape de la categorización del género, que tan intrínsecamente está grabada en nuestras mentes.

Por otro lado, la principal propuesta de este trabajo pretende destacar la relevancia de la traducción teatral en el ámbito de los estudios de traducción. El teatro se ha traducido desde sus albores y su publicación asegura su continuidad en el tiempo para todos los lectores del mundo. La teoría de los estudios teatrales se ha centrado durante mucho tiempo en el estudio de los clásicos cuya relevancia es indiscutible. Por otra parte, consideramos que también es necesario estudiar la traducción de obras contemporáneas que potencian el valioso pensamiento crítico que este teatro contemporáneo ofrece a nuestra sociedad. Los estudios de traducción teatral necesitan también enfocar su atención en el presente que se proyectará al futuro. Nuestras obras contemporáneas serán consideradas las obras clásicas del futuro.

ESTRUCTURA DE LA TESIS

El objetivo de esta tesis es presentar una propuesta de traducción fiel a las palabras de la escritora Caryl Churchill, llegando a traducir su lenguaje que

se mueva más allá del género. Así mismo, se pretende a la vez contribuir a la visibilidad de Caryl Churchill en el idioma español, a la vez que se aportan sus obras para ser analizadas en el campo de los estudios de traducción teatral.

Los pasos seguidos para alcanzar estos objetivos se han documentado en tres secciones. En la sección I se presenta un trasfondo teórico sobre su vida, su trabajo y la traducción de sus obras en España. La sección II ofrece una propuesta de traducción de las obras *Glass. Kill. Bluebeard. Imp* desde su estreno en septiembre de 2019, su impacto en el Reino Unido y en otros países, donde su traducción y derechos de representación fueron rápidamente adquiridos. Todo ello justifica por qué es relevante traducir estas obras en español. La metodología usada para esta propuesta de traducción se explica a lo largo de la misma traducción. En la sección III se exponen las conclusiones y se señalan áreas para futuras investigaciones.

En concreto, el Capítulo I nos acerca a la figura de Caryl Churchill como persona. Separar la vida de la autora como persona o como dramaturga se hace imposible, porque están estrechamente ligadas. Desde su infancia tuvo relación con el teatro y tanto sus estudios como su vida personal le han llevado a ser la dramaturga que es hoy en día. Siendo una persona muy recelosa de su intimidad, en sus escasas entrevistas (las cuales intenta no conceder) deja siempre claro que sus obras hablan por sí mismas. Consciente de la dificultad que sería poder reunirme con ella, intenté contactar con ella a través de su agencia. En paralelo a esta investigación surgió la posibilidad de ir al estreno de *Glass. Kill. Bluebeard. Imp* (2019) y viéndola allí tuve la gran oportunidad de hablar con ella. Este breve encuentro me dio fuerza para intentar volver a contactar con ella formalmente, a través de su agencia, intercambiando varios emails sobre la traducción de estas obras. Así más tarde en 2021 cuando volví al Royal Court Theatre en Londres a ver el estreno de *What If If Only*, su última obra hasta la fecha, tuve la extraordinaria oportunidad de reunirme con ella para hablar sobre mi intención de traducir *Glass. Kill. Bluebeard. Imp* para esta tesis.

Todos estos pasos han contribuido a mi conocimiento sobre la autora y las obras que he pretendido traducir. Mientras todo esto ocurría he realizado una lectura exhaustiva de todas sus obras, lo cual ha facilitado y contribuido a la comprensión de las obras aquí objeto de traducción.

El Capítulo 2 resume brevemente la carrera profesional de Caryl Churchill, desde sus comienzos hasta la actualidad. El conocimiento de sus obras aporta un acercamiento a los temas que ha tratado, su estilo y la evolución de su lenguaje. La determinante predilección por la radio en su infancia y su interés en el teatro durante su estancia escolar en Canadá le conducen a empezar a escribir obras de teatro durante sus estudios en la universidad de Oxford, donde su talento comienza a ser premiado ya por aquel entonces. Es en esta universidad donde precisamente con la representación de *You've No Need To Be Frightened* (1961) empieza su relación con Peggy Ramsay, una de las agentes teatrales más influyentes de la época. Tras su época universitaria y al decidir formar una familia comienza a escribir obras breves para la radio donde adquirirá maestría en su característica economía de palabras. El final de la época de sus obras para la radio coincide con su intensa carrera profesional que despegue con el estreno de *Owners* en 1972 en el Royal Court Theatre, en Londres. A partir de esta obra este teatro pasa a estar ligado con ella de por vida. En 1974 se convierte en la primera escritora residente en el Royal Court Theatre. En un acercamiento a sus obras destaca su postura socialista y feminista y cómo refleja esta postura en infinidad de maneras contribuyendo al despertar feminista de la sociedad.

Cloud Nine (1978) pasa de ser representada en Londres a Nueva York, siendo galardonada con su primer Obbie Award. Esta divertida comedia surge como fruto de los talleres de trabajo que realiza en el grupo feminista experimental Joint Stock Theatre Group al que perteneció. En ella da la vuelta de una manera inesperada a todos los roles de género asociados al patriarcado, poder, racismo y orientación sexual. Cabe destacar su también premiada obra *Top Girls* (1982) escrita en la época de Margaret Thatcher y que constituye una

enérgica crítica social feminista a la primera ministra por aquel entonces. Sin duda una de las obras más estudiadas en el ámbito académico y que es ya de obligado estudio en el currículum escolar británico. En una cena de celebración de la carrera profesional de una ambiciosa mujer de negocios convergen mujeres de diferentes épocas de la historia que narran y se desternillan sobre los avatares de la vida de la mujer. Mientras que en la segunda parte de la obra descubrimos como la protagonista, una exitosa mujer de negocios ha tenido que sacrificar su familia para lograr al triunfo profesional, siendo por ello criticada por las mujeres que la rodean, en especial su hermana.

El siglo XXI comienza con su obra *A Number* (2002), estrenada en el Royal Court Theatre y protagonizada por Daniel Craig y Michael Gambon, la obra trata el tema de la clonación. Durante este estudio de sus obras estudiamos también a la figura de Caryl Churchill como traductora. Ella misma ha traducido varias obras alcanzando la visibilidad como traductora que tantos académicos como Venutti (1986) y Bassnett (2024), entre otros, han comentado. Tal es su visibilidad como traductora que pasa a ser considerada como autora de estas obras. Durante este período sigue tratando temas sociales y políticos. Con *Seven Jewish Children* (2009) muestra su compromiso social con los niños de Gaza, obra que genera en su tiempo y en el presente consecuencias y censura. Así pues, en abril de 2022 el Schauspiel Stuttgart, Alemania, anuncia que concede a Caryl Churchill el premio European Drama Award en reconocimiento a su influyente carrera teatral. Sin embargo, veinte días antes de ser otorgado el jurado decide cancelar el premio por su obra *Seven Jewish Children*, con un comunicado avalado por la ministra de cultura exponiendo que no pueden otorgar un premio en Alemania a una obra que puede ser interpretada como antisemita.

Churchill es una dramaturga imparable, con una carrera prolífica. Sus obras han sido traducidas, publicadas y representadas por muchos países. Podemos leer sus obras en diferentes idiomas, sin embargo, no en el idioma español. Observamos pues, una necesidad de traducir y publicar sus obras en español. Lo que nos lleva al Capítulo 3.

Este capítulo trata el tema de la traducción teatral de considerada relevancia y crucial desde el mismo inicio del teatro. Sin la traducción Aristóteles, Platón y Séneca hubiesen permanecido en silencio en nuestra cultura. No se conocería a Shakespeare más allá del mundo anglosajón y tampoco las obras de Federico García Lorca hubieran enriquecido la literatura universal. Sin embargo, la disciplina de estudios de traducción teatrales no llega a ser acuñada así hasta los años 60 y 70 en los que empieza a ser desarrollada e implementada. El acercamiento a los textos teatrales parece discernir del que se realiza a la prosa y a la poesía. La representación del texto teatral genera distintas e interesantes aproximaciones y visiones en el mundo académico a la hora de traducir. Surge la dicotomía entre traducir para la representación o traducir para el texto escrito. Todos estos estudios son prueba de la importancia de la traducción teatral.

Como prueba de las representaciones que han acontecido en España de Caryl Churchill mostramos las carteleras y anuncios de estas obras, cuya traducción no se ha publicado. Al carecer del texto traducido de estas obras nos fijamos en sus carteleras y la relevancia de ellas como prueba de que ha habido una traducción. Así, la obra *Top Girls* (1982), representada en España por lo que nos consta en cuatro ocasiones, ha sido anunciada de cuatro formas diferentes, lo cual plantea que sus traducciones posiblemente también lo hayan sido.

La Sección II se centra en las obras *Glass. Kill. Bluebeard. Imp* (2019) y la propuesta de traducción planteada. Esta sección consta de dos capítulos. En el capítulo 4 comentamos el estreno de las obras y el impacto mediático de las mismas desde el Reino Unido hacia otros países en los que inmediatamente los derechos de representación y de traducción son reclamados por las agencias distribuidoras de las obras de Caryl Churchill. Analizamos en concreto su repercusión en Alemania, la República Checa, Italia, Brasil y Dinamarca. Cabe destacar que Italia es el país que primero publica la traducción de estas obras junto con la que de momento es su última obra *What If If Only* (2021). Paola Bono, traductora de Caryl Churchill en Italia, traduce y publica estas obras en *Caryl Churchill Teatro VII* (2021) como parte de las colecciones traducidas y publicadas de la dramaturga.

METODOLOGÍA

Basada en una metodología cualitativa a través de un acercamiento etnográfico se ha pretendido ofrecer un acercamiento general de la obra Caryl Churchill a lo largo de su carrera. Este estudio nos ha llevado a evidenciar que la mayoría de las obras de Caryl Churchill han sido traducidas en español para su representación, traducción que no ha sido publicada posteriormente. La primera publicación en español la hace la Real Escuela Superior de Arte Dramático de Madrid e insiste en la necesidad de publicar la traducción de obras de teatro, en concreto de Caryl Churchill.

El acercamiento a Caryl Churchill a través de sus obras y de la bibliografía escrita sobre su figura va acompañado paralelamente con entrevistas y mails enviados a la dramaturga para poder descubrir sus motivaciones como dramaturga y sus pensamientos sobre la traducción. Este contacto personal con la autora junto a la asistencia al estreno de las obras traducidas a continuación, el 18 de septiembre de 2019 en Londres, ha contribuido a una profunda observación de las obras en contexto. Este análisis exhaustivo fue completado antes de proceder a la traducción propiamente dicha.

Presento esta propuesta de traducción sin hacer antes un análisis exhaustivo de las obras y su contenido, pues es mi intención que las obras hablen por sí mismas y que la interpretación de ellas no esté influenciada por la mía. Esta propuesta de traducción trata de contribuir en el ámbito de los estudios de la traducción teatral y de dar relevancia a la visibilidad de la traducción. Las decisiones tomadas en esta propuesta están íntimamente relacionadas con el conocimiento de Caryl Churchill adquirido durante este proceso de investigación. Al traducir estas obras quería hacer la obra de Caryl Churchill accesible a la cultura española por su contribución a la sociedad.

El Capítulo 5 presenta a través de una traducción paralela la traducción de *Glass. Kill. Bluebeard's Friends. Imp* (2019). Mi propuesta de traducción para los títulos es *Cristal. Matar. Amig@s de Barba Azul. Genio*. Cabe mencionar

que *Bluebeard* es el título de la portada del libro de la obra y cuando abrimos el libro para leerla el título se amplía a *Bluebeard's Friends*, sin duda un juego de Churchill de palabras desde el inicio con las expectativas y prejuicios del público. A través de una traducción paralela comento varios de los aspectos que he considerado relevantes. Cada una de estas obras es diferente no sólo en contenido sino también en su forma. Traducir más allá del género ha implicado diferentes decisiones. Las decisiones tomadas en el idioma español han estado condicionadas por lograr acercar el TT lo más posible al TO. Consciente de que esta traducción es un trabajo abierto, sujeto a estudios, comentarios y cambios, la tarea quizás más complicada ha sido poder cerrar estas conclusiones. Decidir que ya están terminadas, aún consciente de que nada es finito.

CONCLUSIONES

La Sección III recoge las conclusiones y propuestas de este trabajo. En resumen, hemos pretendido demostrar la relevancia de una de las dramaturgas más influyentes de nuestros tiempos, conocer sus obras y la representación de ellas en España, lo cual nos ha llevado a observar la falta de traducciones de sus obras en el idioma español. A través de sus recientes obras *Glass. Kill. Bluebeard. Imp* (2019) hemos constatado su vigente relevancia en el panorama de traducción teatral internacional. Este hecho nos ha movido a reflejar la necesidad de su traducción también en el idioma español, donde esta autora es estudiada en todas las facultades de estudios de literatura y teatro inglés. A través de estas obras hemos observado el lenguaje más allá de género de Caryl Churchill y así mismo, hemos pretendido traducir de este modo sus obras. No hay necesidad constante de definir ni clasificar el género, se puede ir más allá.

En cuanto a las propuestas a seguir por un lado quisiera mencionar que me gustaría culminar esta propuesta de traducción con su publicación y con su representación. La representación de estas obras abriría un gran abanico de investigación de la puesta en escena de las palabras traducidas y el acercamiento de actores y directores al texto. La publicación de las obras contribuiría a la

visibilidad de Caryl Churchill y se pretende también dar visibilidad, en este caso, a su traductora. En el ámbito académico la metodología del teatro potencia el pensamiento crítico, y estas obras pueden contribuir tanto en el campo de la traducción, como en todo el ámbito de ciencias sociales y humanas.

Tal y como dijo Caryl Churchill sobre una de sus traducciones y brindándole sus mismas palabras aquí traducidas:

Me gustaría pensar que se alegraría de esta traducción.

Me gustaría hacerla sonreír.

