The non-verbal in drama translation: Spanish classical theatre in English

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ABSTRACT

The irruption of the term 'culture' in the 1980s posed a revolution in Drama Translation Studies which led to a different approach to the analysis of the translation of theatre. Now the text was no longer seen merely as a linguistic text-type, but as an integral part of the target culture. Besides, special attention was devoted to the transposition of drama as an activity demanding specific strategies. These are not just of a linguistic nature, as the transference of plots and characters to a foreign stage are likely to be manipulated for various purposes other than linguistic.

This paper is intended to provide some insight into the relevance of extralinguistic factors in the translation of dramatic texts. By taking English versions of seventeenth-century Spanish plays as a source for exemplification, we will see how rhythm, rhyme, body language, light, costume and setting may have a say in the transposition of drama. We will also consider other factors such as censorship, criticism or the translator's visibility and reputation. Additionally, some attention will be paid to the procedures of domestication and/or exotization intended to guarantee the acceptance of the resulting product in the recipient culture.

Key words:: Cultural approach, drama/theatre translation, extralinguistic/non-verbal factors.

El componente no verbal en la traducción dramática: el teatro áureo español en inglés

RESUMEN

La irrupción del término «cultura» en los años ochenta del siglo pasado supuso una revolución en el ámbito de los Estudios de Traducción, pues pasó a adoptarse un enfoque diferente en el análisis de la traducción teatral. El texto, lejos de ser algo meramente lingüístico, se convertía en parte integral de la cultura de llegada. Es más, la transferencia de un texto dramático a otra lengua se contemplaba ahora como una actividad que exige estrategias específicas, las cuales no siempre son de naturaleza lingüística; y es que trasladar argumentos y personajes a un escenario extranjero puede ser objeto de manipulación por otras muchas razones. El objetivo de este artículo es, precisamente, adentrarse en la importancia de los factores extralingüísticos en la traducción de textos dramáticos. Así, y mediante ejemplos extraídos de versiones inglesas procedentes de comedias españolas del Siglo de Oro, veremos cómo ritmo, rima, lenguaje corporal, luz, trajes y ambientación tienen un peso específico en la actividad traductora, sin olvidarnos de otros factores tales como la censura, la crítica o la visibilidad y reputación del traductor. Tampoco pasaremos por

alto los procesos de domesticación y/o exotización que persiguen garantizar una buena acogida del producto final en la cultura receptora.

Palabras clave: Enfoque cultural, traducción dramática/teatral, factores extralingüísticos/ no verbales.

SUMMARY: 1. The cultural turn and Drama Translation Studies. 2. Translating drama: extralinguistic factors. 3. Conclusions. 4. Notes. 5. References.

1. THE CULTURAL TURN AND DRAMA TRANSLATION STUDIES

In general terms, the cultural approach to the study of translation meant a major shift of emphasis in Translation Studies. The so-called 'cultural turn', which dates back to the end of the 1970s and beginning of the 1980s, brought about a large body of publications in which scholars and translators shared a common view: the fact that translations "are never produced in the vacuum, and that they are also never received in a vacuum" (Lefevere & Bassnett 1998:3). With the concept of equivalence[1] being disintegrated and the old dichotomy between the labels 'free' and 'faithful' finally overcome, translations were no longer seen as linguistic reproductions but as transfers from a source culture to a target culture[2]. Lefevere and Bassnett, pioneers in the impulse of the 'new' Translation Studies, explained in their introduction to *Constructing Cultures. Essays on Literary Translation* (1998:3-6) the state of affairs in the field at the close of the twentieth century. Two important conclusions can be drawn from their reflections: (a) the relevance of the function of the text in both original and receiving cultures; and (b) the importance of translation as a unique means for the study of cultural interaction.

On the other hand, the eighties and the nineties saw a boost in scholarly interest in the translation of the dramatic genre[3]. There have been no comparable studies in the field of theatre translation to those in poetry or prose and, if so, they approached (usually from literary or comparative perspectives) texts that not always were meant for performance. In fact, it was not until 1980, when Ortrun Zuber edited her collection of

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[1] Because of its vagueness, the concept of equivalence has always led to different interpretations across the field of Translation. In the case of theatre it may convey diverse meanings, such as 'acceptability', 'adequateness', 'optimization', 'appropriateness', etc. In this respect, Pavis (1992:138) affirms that "translation does not entail the search for the equivalence of two texts, but rather the appropriation of a source by a target text."

[2] Needless to say that an approach focusing solely on semiotic aspects gives a partial view of the drama experience, and a linguistic translation proves necessary in every case. Actually Dirk Delabastita (2003: 118) expressed his concern with the recent tendency to decentre the original texts in favour of other notions such as equivalence, identity or cultural, economic and ideological contexts.

[3] The double tie of dramatic texts has made the concepts of 'theatre' and 'drama' interchangeable. Aaltonen (2000:33-38) distinguishes between 'drama translation', or translation work for both the literary (reader-oriented) and theatrical systems, and 'theatre translation', which is confined to the theatrical system (performance-oriented). Four our purposes both terms will be used indistinctively: while the plays under study were meant for performance (theatre translation), the printed versions appear as nearly the sole material for analysis, making text and subtext our primary sources for research.

essays *The Languages of Theatre: Problems in the Translation and Transposition of Drama* that the first book focusing on the specific problems of the translation of theatrical texts came into light. In this compendium, she expressed her intention to make a new discipline out of drama translation. Leaving aside considerations about the existence of such a distinctive branch of knowledge, within the following two decades we have witnessed the publication of many works devoted to the peculiarities of transposing drama. However, and despite the fact this scholarly output has certainly thrown light on the field, somehow we are still trapped in "the labyrinth" —to quote a phrase first used by Bassnett in 1985— implicit to this kind of rendering.

The root of these complexities lies in the double nature of theatre texts, which are both literary texts and play scripts. This dual value of the dramatic text has led to the (mis)use of an extensive terminology to refer to the process of transposing a dramatic text to another language. Confusion arises even with the word 'translation': as Bassnett has observed (1998:94-95), this term is used both to refer to the transfer of a text towards a target culture and to imply the transposition of a written text into performance, the latter being expressed in other languages as *mise en scène* or *puesta en escena*. The procedures followed by the translator of dramatic texts are not necessarily the same as those applied in the process of putting on a play —hence the utilization of terms such as 'version', 'adaptation', 'imitation', 'refraction', 'remake', etc., which usually denote the alteration of the original text for its performance. The absence of clear definitions has favoured a widespread use of these concepts which lacks rigour, in such a way that one single term is usually employed to refer both to stage-aimed and text-oriented translations, making it difficult to disjoin these two quite separate processes[4].

Whenever the translation is intended for the stage, or performance-oriented (Aaltonen 2000), a new controversy arises when trying to restrain the scope of the concepts of 'performability', 'playability' or 'speakability', which refer to the higher or lower appropriateness of a translated dramatic text for its performance. Aaltonen (2000:43) alludes to these terms as "descriptions of translation strategies in the theatre which are seen to set them apart from the dominant view in the literary system of how translations should relate to their source texts." Thus, they are frequently used by translators as an excuse to justify a 'free' approach to the original, claiming such separation is demanded by the requirements of the stage[5].

Finally, it goes without saying that the double nature of drama means that the translator must not only transfer the linguistic information in the text, but also pay attention to the complex set of other sign systems (time, acting, body gesture, etc.) which make of every performance a unique act. Since a printed version can never be an exact copy of the text as it comes out once on the stage, one single text may lead to several different performances, and obviously to several different translations.

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[4] Bassnett (1985:90-91) calls for what she defines as 'collaborative translation', that is, people of the source and native languages working together on the text, and one source-language native working with the theatre company that will stage the translated play text.

[5] Aaltonen (2000:43-44) also echoes the confusion derived from the use of concepts such as 'literal', 'literary', 'scholarly' or 'academic', on the one hand, and 'adaptation', on the other, which refer to the higher or lower 'respect' for the original.

2. TRANSLATING DRAMA: EXTRALINGUISTIC FACTORS

The following lines are intended to focus on the wide range of extralinguistic aspects that make drama distinct from other literary manifestations and, consequently, are likely to provoke the application of different strategies at the time of rendering an original play into another language. This paper also attempts to show how these strategies are highly determined by the particular cultural concept of drama and translation in a specific historical period. It will obviously be impossible to sum up in a few pages to what extent extralinguistic factors may have a say in the transposition of drama, so this analysis, far from trying to cover all these elements in detail, will provide a global view of how final target texts may be conditional on circumstances other than linguistic. For this purpose, seventeenth-century English translations of Spanish Golden Age plays will be used to illustrate —whenever possible— the points mentioned. However, and in accordance with the current path in Translation Studies, this paper does not aim to be a prescriptive dissection of what English adapters ought to have done with the Spanish originals. Rather it aims to analyse, from a descriptive approach, how the source texts were actually used. Admitting that descriptive approximations regard texts as elements in a larger polysystem and that, as stated above, translations are not determined by linguistic resources alone, non-linguistic elements emerge as deciding factors in drama translators' choices.

For obvious reasons (such as the complete absence of recordings) research into this subject proves a difficult task, and some aspects (last-minute changes, clothes, use of specific dialects, etc.) are irremediably lost to our analysis[6], with the play script being the main source from where information can be extracted. The text thus stands out as an essential tool for the study of non-linguistic factors, and reveals itself as a potential instrument perfectly valid for this kind of research. The late seventeenth-century transfer of Spanish *comedias*[7] to the English culture resulted in a different treatment of length, verse, gestures and recurrent Spanish topics with the aim of satisfying the requirements of the London stage; surely a comparative approach to both source and target texts will provide some insight into the translation strategies followed by a group of English translators within this specific period.

2.1. PRELIMINARY CONSIDERATIONS

Prior to tackling the analysis of the non-verbal factors and their relevance in the transposition of theatre, some preliminary points must be considered, i.e. the

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[6] It must be said, however, that occasionally translators provided indications about the way a line was to be uttered. Digby says Fernando must talk "with a kind of scornful accent" (*Elvira; or…*, Act I, p. 48).

[7] Within the context of Spanish Golden Age drama, *comedia* is a comprehensive term that may refer either to a play of standard duration (as opposed, for instance, to an interlude) or to what is understood in the English language as a 'comedy', that is, a play of light tone written mainly to amuse its audience (as opposed to drama or tragedy).

plays under study, the difficulties that arise from the examination of this specific corpus and finally, for the sake of clarity, the need for coherence in the terminology used.

A corpus of plays proves necessary as a source for analysis. For reasons of limited space, only three plays have been selected for illustration purposes (see Table 1 below). In all cases, they are translations of Spanish *comedias* which were staged in London during the 1660s, once King Charles II of England had returned from his exile in Europe and the monarchy was restored[8].

Table 1. English plays and source Spanish plays

	Year of perf.	**English translator**	**English play**	**Spanish dramatist**	**Spanish play**
1	1663	Samuel Tuke	*The Adventures of Five Hours*	Antonio Coello	*Los empeños de seis horas*
2	1664	George Digby	*Elvira; or the Worst Not Always True*	Calderón de la Barca	*No siempre lo peor es cierto*
3	1668	John Dryden	*An Evening's Love; or the Mock Astrologer*	Calderón de la Barca	*El astrólogo fingido*

The terms in the selection of the plays, which are chronologically ordered according to the year when the target text was performed[9], are the following: source texts belong to an epoch when Spanish drama flourished —the sixteenth and seventeenth centuries being referred to as the Spanish Golden Age in literature[10]. Furthermore, the original playwrights are outstanding figures in the history of drama in Spain, above all Calderon de la Barca, who saw his dramatic compositions in several European languages throughout the second half of the seventeenth century. Besides, the Spanish plays were translated and performed on the London stage some years after their publication in Spain, thus avoiding the inevitable

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[8] The return of Charles II to England coincided with the start of one of the greatest periods of dramatic activity in English history: the Restoration Age, which extended from 1660 to the accession of Queen Anne in 1702. In these forty-two years more than 400 plays were written, and some 180 playwrights wrote them (Styan 1986:5).

[9] *The Adventures of Five Hours* was first performed on January 8, 1663 at the Duke's Theatre, though some were able to see the play earlier in rehearsal. The first edition, a small folio text, appeared within three months. *Elvira; or…* was performed in November 1664 and printed in 1667. When *An Evening's Love* was first acted in 1668, the Spanish plot had become an established convention of the Restoration stage. Its publication came out in 1671 (Loftis 1973).

[10] *Los empeños de seis horas* was first performed in 1642. Exact date of publication is unknown, although the middle of the century looks the most probable. *No siempre lo peor es cierto* (also *Nunca lo peor es cierto*) was first printed in Madrid in 1652. There is evidence of a single performance at court in 1682. *El astrólogo fingido* was printed in 1633 (Urzáiz 2002).

diachronic considerations that would arise were we dealing, for instance, with current performances of the originals. The English translations are equally interesting: *The Adventures* was a box-office hit at the time, starting the fashion of the so-called 'Spanish plots' in England; for his part, George Digby translated the highest number of Spanish comedies into English during the Restoration period, with *Elvira; or...* being the only play that has survived to date[11]. Finally, Dryden stands out as a celebrated translator, and his *An Evening's Love* is also interesting for its condition of indirect translation because, as expressed in the prologue to the play, he also took a French version as a source. In fact, the volume of translations (poetry and prose included) published in seventeenth-century England was of sufficient importance for this literary period to be considered as the 'Golden Age of English translation'.

As stated above, different terms are widely used in the dramatic context with the meaning of 'translation'. In the case of the three chosen English plays, scholars (Cordasco 1953; Gaw 1917; Loftis 1973) differ, considering the resulting texts as 'translations', 'versions', 'adaptations' or even as 'plays with influences of'. Aaltonen (2000) makes a difference between *adaptation*, or translation of plays that makes partial use of the original, and *imitation*, a subcategory of adaptation that "borrows an idea or theme from the foreign source text and writes a new play around it" (*ibid.*: 64) With the aim of avoiding terminological chaos, and given the fact that the resulting texts actually functioned as translations in the recipient culture, the target plays studied here will subsequently be referred to as 'translations'.

Lastly, the plays selected fit our goal because they were clearly intended to be performed. For this reason, the final texts are carelessly edited and —as it is also the case with the source materials— shorn of prolific stage directions. This lack of information presupposes a very important non-verbal component that was shared by both actors and audience but which, apart form anything else, is often difficult to infer from the play scripts.

2.2. EXTRALINGUISTIC FACTORS THAT ACT UPON DRAMA TRANSLATION

Pavis (1992:138-139) understands the transformations undergone by a dramatic text when transposed into a different language as a series of concretizations: this process starts with a textual concretization (1) (that is, the written translation), followed by a dramaturgical concretization (2) —analysis, possibilities and

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[11] Digby also translated *Tis Better than It Was,* based on Calderon's *Mejor está que estaba* and *Worse and Worse*, based on Calderon's *Peor está que estaba*. Though these two translations have been lost (perhaps they were never printed), evidence that they were put on stage is provided by contemporary playgoers such as Samuel Pepys and Evelyn. Pepys' celebrated diary, started in 1660, is a fascinating document which provides us with a unique insight into daily life in the seventeenth century. A regular attendant at the King's Theatre and private performances, his record of the plays he saw adds immeasurably to our understanding of drama at the time.

constraints for its performance— until it reaches the stage of concretization (3), or *mise en scène*[12]. The process concludes when the final play is received by the audience in the target culture (4). Given the lack of recordings, stage (3) provides poor evidence for our study. Stage (1) constitutes, as mentioned above, our primary basis for analysis. Stage (2) is productive only if the translator makes choices which assume a dramaturgical point of view, that is, the 'macrotextual translation' (Pavis 1992:139). In our texts this macrotextual information is incorporated in the stage directions or in the dialogue. Other non-linguistic information can be finally inferred from the historic-cultural context where the play is finally put on stage (4).

Along this journey, non-verbal elements may alter the final version of the translation in the recipient culture. In global terms, these extralinguistic factors are the following: phonemic features of the spoken text, the gestures of the actors and actresses, the acting space, the figure of the translator, and the socio-historical context (including peripheral components intrinsic to the performance).

2.2.1. *THE EFFECTS PROVOKED BY RHYTHM AND VERSIFICATION*

Though arguably considered non-verbal factors, since they are built into the language and connected with the choice of words, rhythm and metre are responsible for certain effects which are definitely extralinguistic, such as play duration, dramatic tension or the response rhyme provokes on the hearer, among others, so some consideration must be given to them. In fact, the attempt to create an equivalent rhythm is crucial to the successful translation of drama. According to Vivis (1992:6), the rhythm of dramatic dialogue is "the energy, the heartbeat, the metabolism of language." Rhythm places the words in the ideal balance, but must also operate between speeches within scenes and between one scene and another, in such a way that if the rhythm sags the speech may be affected, risking the loss of audience attention[13]. The addition of new scenes, the change of others[14] and the break-up of long speeches enliven our translations although, on the other side, all this affects balance and contributes to the disruption of dramatic tension and the original parallelisms. *Elvira; or…* and *An Evening's Love,* for instance, fail to retain the measured organization of the Spanish in exposition, development and resolution, so intrigue and expectancy are weakened. The conversion of the three original acts into five is partly to blame.

Besides, rhythm affects duration, which, in turn, is closely linked to speech length and pace of declamation. Verisimilitude also plays a key role here, as the text must be performed in such a way that it 'speaks well' (see 'speakability' above).

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[12] Ideally the best translation is the one that takes the stage components into consideration, that is, a single text containing phases 2 and 3. But this union, which at times calls for cooperation between translators and stage directors, has not been a regular procedure in the translating activity.

[13] Vivis also refers to the 'acoustic mask', that is, each character's choice of words, idiom or dialect marks which, in his opinion, "mark the character out as vividly as any facial features" (Vivis 1992:7).

[14] Sometimes the change in the sequence of scenes responds to other factors, as for example to maintain the same setting and avoid the technical changes that scenes in different locations require.

Thus, if a certain wording does not sound right when spoken by an actor, or a line does not fit the character, a translation might undergo further alterations. Rhythm is basic in the case of our *comedias*, as the intonation of Spanish verse requires a specific declamation; not surprisingly, people in seventeenth-century Spain went to the theatre to 'hear' comedies, and not to 'see' them (Oliva & Torres 2000:196). At the same time, pauses must not be disregarded: meaningful in themselves, they may be accompanied by the actor's movements and gestures[15]: "It is important that a translator observe them —even where they are not indicated— since two lines both before and after […] pauses must be given a quite particular imprint, rhythm and emphasis." (Hamberg 1969: 92). Though absent in the source texts, some of our translators decided to mark pauses in their stage directions; thus, Digby suggests Fernando continue his speech "after pausing a while" (*Elvira; or…*, Act I, p. 448).

Finally, there is another phonemic distinctive element which, although typically related to poetry, affects our target plays: verse. Spanish Golden Age playwrights made use of different verse forms depending on character rank (upper or lower) and varying circumstances (quatrains for love, ten-line strophes for complaints, etc.). On the contrary, Dryden opted for prose, with the presence of rhyming couplets to conclude each act; in the other two plays blank verse is used, though rhymed couplets may as well appear at the end of a scene or to round off some of the monologues (in the case of *The Adventures*, rhymed couplets replace blank verse when there is a conflict of honour). By omitting versification, the resulting English play not only lacks the multiple phonological nuances provided by rhyme, but also the phonemic symbolism conveyed by some rhetorical figures and by the complex Baroque syntax[16]. So the acoustic effect of the resulting text on the London audience must have necessarily been different from that perceived by the Spanish spectators of the original plays.

2.2.2. *THE RELEVANCE OF GESTURE*

A translation of a play cannot be happily completed without considering the actor's mastery of action, movements and gesture; what is more, word and movement are sometimes indissolubly together. This is what Pavis (1992:152) calls 'language-body', that is, "the union of spoken text and the gestures accompanying its enunciation". Pavis conceives this adequacy beyond the simple criterion of the 'well-spoken', but at the same time depending closely on the aural means, as any change in rhyme, intonation and structuring inevitably has an effect on the gestures, mimics and postures:

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[15] The silent characters in a performance must never be discarded either, as the audience is always aware of all the characters on the stage, not only the speaking ones.

[16] Tuke and Digby, for instance, aimed to a certain extent to meet the requirements demanded by the Spanish verse, and the former put words in an order nobody would have used in everyday speech. As pointed out by Hopkins (2003:19), for this reason he was criticised by Dryden, who also showed his disagreement with the use of the *gracioso* and with the speed of the scenes which, according to him, left little opportunity to represent the passions (Loftis 1973:75).

(1)   CÉSAR: Ea, ya estáis en mi casa.   ANT: Madam, Banish your fear, you
      Esperad en esa pieza.   are now safe
      [*Los empeños*, Act III, p. 127]   Within these Walls; be pleased to remain here.
                                              [*The Adventures*, Act IV, p. 109]

César invites Porcia to wait in *esa pieza* (that room) of the house, probably with the accompaniment of a hand gesture; his English counterpart tells Porcia to remain 'here', so the gesture must necessarily be changed.

The transposition of gesture is a complex matter. Kinesic indications can be written in the stage directions, in the dramatic text, or even be totally absent. In the first two cases, such indications can be converted into the target language as other non-verbal signs on stage, as an acting direction or even as a verbal sign (Mateo 1997: 103). When no directions are given, the theatrical conventions of both source and target cultures come into play. Thus, we assume that the lack of gesture indications in the originals was somehow compensated by the rigid, long-established conventions that ruled stage speech and disposition in England at the time. Hence, the actors stood alone at the front of the stage in soliloquies, wandered about the stage sighing if suffering for love, made use of rapid speech in comical situations, etc. (Harold 1965: 24-25). Nevertheless, translators provided richer directions in comparison with the original texts:

(2)   [Huye Leonor. Entrando donde   [Elvira perceiving the door a little
      está don Carlos]   where Don Fernando is, flies thither, and
                                        gets in]
      [*No siempre*, Act III, p. 160]   [*Elvira; or…*, Act V, p. 474]

The Spanish direction simply indicates Leonor's escape to Don Carlos's hiding-place; the English offers more information, a tendency which is also visible throughout the target plays.

Occasionally stage directions referring to gesture may alter the source text, in such a way that references present in the dialogue in the Spanish plays are incorporated into the stage directions in the English case:

(3)   OCT: Los brazos César, me dad   [They embrace]
      ¿Cuándo llegaste? CES: Ahora.   OCT: Your presence in this place,
      [*Los empeños*, Act I, p. 111]   Noble Antonio, was so unexpected,
                                        I hardly durst believe my eyes.
                                        [*The Adventures*, Act II, pp. 69-70]

In this way, the English dialogue is liberated from additional information, making it more agile and dynamic. Finally, we cannot forget the multiple references in the target texts that bring about gestures absent in the originals. In *Los empeños*, Porcia welcomes Nise, with no gesture being indicated; in its translation, Porcia celebrates seeing Camilla and "throws herself on Camilla's neck" (Act I, p. 51). Additionally, the source texts show a repertoire of gesture behaviour which is systematically repeated in the target plays, as visible in the flights, the fights and the duel scenes. These gestures are incorporated into the translations even in the cases when they are not indicated in Spanish:

(4)   ∅   [Enter Don Alonzo and six servants
                                                    with Lights and Swords drawn]
                                                    [*An Evening's Love*, Act V, p. 371]

In this example, Dryden makes use of a direction that might be typically found in a Spanish *comedia*; this way the translator guarantees a 'hispanic' homogenization in the composition, and distinguishes it from other plays performed at the same venue or time[17].

Furthermore, as it was the case with phonemic creations, gestures (whether incorporated in the dialogue/stage directions or not) can also substitute comic lines, or even provoke humour. Unsurprisingly, in the first Restoration theatres a comic scene would never take place in the darker places of the upstage area, as the smallest glance could be meaningful in itself and reverberate in its comic context (Styan 1986:22-23).

2.2.3. *THEATRE BUILDING AND STAGE COMPONENTS*

Of equal importance is the whole set of components necessary for a performance. This —theatre building, stage, scenery, props, music and sound, light, costume, make-up and accessories— may also influence how a play is translated:

Since plays need to meet the requirements of a particular theatre, it is customary for translators to choose those that are suitable for the economic and human resources of the playhouse. In early Restoration England, the theatrical monopoly for all London was divided into two companies, so the plays had to fit the only two existing theatres[18]. Tuke was probably clear about the type of theatre he expected for the performance of his translation; otherwise, the closing lines of his *Adventures* (absent in the Spanish original) would make no sense:

(5)   ANTONIO: Thus ends the Strange Adventures of Five Hours;
        As sometimes Blustering Storms, in Gentle Showers.
        OCTAVIO: Thus Noble gallants, after Blustering Lives,
        You'll end, as we have done, in taking Wives […]
        CAMILLA: You Ladies, whil'st unmarried, tread on snares,
        Married, you're cumbered with Domestic Cares.
        [*The Adventures*, Act V, p. 142]

Octavio is obviously addressing the pit, where the gentlemen herded together, whereas Camilla must be talking to the boxes, where other gentry sat with their wives and mistresses.

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[17] After the success achieved by Tuke's *The Adventures of Five Hours*, many playwrights resorted to Spanish plots and topics with an aim to appeal to the audiences, at a time when the typical Restoration comedy of manners and revivals of Elizabethan and Jacobean plays were the most recurrent kinds of drama entertainment (see Baker 1812).

[18] These two companies, organized in November 1660, were the King's and the Duke's. For many years, London had only two legal theatres, so playwrights supposedly adapted their creations to fit the structure and the technical possibilities of these playhouses.

Stage components may also be present in the translator's mind: In *No siempre*, Inés tells Diego and Ginés to hide in a room; Francisca does so in *Elvira; or...*, but in this case the place to hide is behind a hanging:

(6) INÉS: Yo sí, entrad en la cuadra,   FRANCISCA: [...] and let them
     donde escondidos estéis.   Retire behind that hanging [...]
     [*No siempre*, Act I, p. 100]   [*Elvira; or...*, Act II p. 454]

Thus, the presence of theatre hangings must be assumed. A clearer example is provided further in the play: Don Diego and Ginés have to jump off a balcony; as a consequence, Ginés gets hurt and develops a limp. However, this fall is not performed before the people's eye —the limp of the servant indicated in a stage direction— so the presence of the balcony on the stage is not required. In the English version, the translator makes it clear that "Don Zancho gets over the balcony, and letting himself down at arm's end, leaps gently into the street. Chichon offers at the like, but takes a fall as he lights" (Act II, p. 456). Although balconies were sometimes represented by windows at stage level, here a place above is required. In *The Adventures,* Octavio climbs up a tree to get to the upper stage but his Spanish correlate makes use of the typical *rexas* (window grilles), which are not present in the English text[19]. In other cases, settings and decorations in the target stage are relevant enough to trim the source text: When arriving in Seville, Carlos (*Los empeños*) says "*Temprano en Sevilla entramos*". In *The Adventures*, Sancho tells his master: "Sir, we have arrived in very good time", with no mention to their destination. We must presuppose that, unless there was no intention of making location clear on the part of the translator, the stage contained some kind of sign that enabled the audience to discern the whereabouts of the couple.

In the case of music a large difference between source and target cultures can be appreciated. The Spanish plays responded to the convention of the *comedia* show, which consisted of the play itself plus some music, a *loa* (praise), an *entremés* (interlude), a *baile* (songs and dances) and, optionally, a *fin de fiesta* (finale). In the Spanish plays selected, no music is incorporated, as provided in the *baile* and/or in the finale. However, the translations are mainly musical, and actors and actresses were obviously expected to be able to sing and, sometimes, even to play musical instruments: a song is added to close Act I of *The Adventures*; another one is included in Act IV of *Elvira; or...* to be sung by the protagonist, and four songs and two dances are inserted in *An Evening's Love*.

The lighting effects required by the source text are highly interesting, for instance in the typical Spanish night scenes. Although the effect of darkness might have been induced by reducing candles (chandeliers and floodlights illuminated Restoration playhouses), the technique of groping in the dark was a typical resource: this had a very comical effect as, while the actors pretended to see nothing, the audience could contemplate everything. Tuke makes it explicit at the

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[19] Stage directions indicating the scene were very few in all cases, which insinuates that location was, paradoxically, not a big consideration for the translators.

opening of Act V: "[Enter Diego, Flora, and Pedro accompanying the chair, groping as in the dark]" (p. 119), while no gesture indication is provided in the Spanish source play.

Clothes spoke eloquently of character and attitude as soon as actors and actresses[20] stepped on stage. The splendid clothing normally used on the Restoration stage was an invitation hard to resist for translators, especially in the comic scenes, as the language of costume can be as relevant as gesture. This is why translators made use of this resource regardless of its absence in the original play: *An Evening's Love* opens with women who "pull up their veils, and pull 'em down again", a display the audience would immediately recognize as 'passing by' (again this direction cannot be found in the source text). As Styan (1986:54) points out, "the act of dressing in Restoration comedy [was] one in which the world and the audience sat ready to take critical note of every detail of a gentleman's dress and outward show", so the translators did not hesitate to add their own dressing scenes when appropriate. Nonetheless, stage directions indicating dress are closely translated (*de camino* / in riding clothes; *ponse el manto* / puts on her veil, etc.), provided their usefulness to locate scenes physically.

Wigs, hats, swords, handkerchiefs, bracelets or snuffboxes were also used by the translator with different goals: In *No siempre*, a maid puts out the lights to prevent a fight; for this task Digby chooses Chichon, who strikes out the lights with his hat (Act IV, p. 469). Hence, the translators used all the possibilities that the target theatre conventions offered, but without drifting apart from the source text plays if these suited their creative purposes.

2.2.4. THE TRANSLATORS' PROFILES

Who signs a translation may determine the success of a play to such an extent that, sometimes, translators' names may appear on the playbills in the same letter size as that of the original author. In fact, in some editions of our English translations no reference to the Spanish author is even made, which accounts for the total visibility of a translator who wishes to be regarded as an author rather than as a mere transmitter.

Needless to say, the quality of a translation depends on who does it and the time and effort invested in the task. The translator's education, background and skills as stage director, as well as his/her salary and freedom to take decisions, can provide us with valuable information about the strategies followed. Much has been written about the qualities of the ideal translator; even Dryden did not hesitate to establish no less than ten characteristics that a good translator should have (in Steiner 1975:28). In the case of our comedies, the translators' personal background and circumstances were determining factors. Both Tuke and Digby spent long periods of

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[20] Before the Restoration, boy actors placed women's parts. King Charles II dared to introduce women onto the public stage (they already played parts in court and private performances) as he probably saw and was entertained by seeing women on stage during his exile in France, Holland and Italy.

time on the continent, where they were exposed to French and Spanish drama. Tuke accompanied King Charles II during his exile and lived in France and in the Low Countries, where he probably learnt Spanish and became acquainted with theatre there, which he might have seen both in original language and in translation. Digby was born in Madrid, where his father had been ambassador to the English monarch. He could speak the language, had an extensive library well-stocked with Spanish literature and also worked at the service of Charles II. The labour of these translators was not that of two erudite men, but the work of cultivated cavaliers who enjoyed drama and were keen to please their king. A clear example of how a translation may be modified by a wish to appeal to patrons is provided by Samuel Tuke who, in his third edition to *The Adventures*, decided to revise some scenes and insert a song simply because "it was desired by a Lady who has more than unusual favour for this play […]; I found it difficult to disobey the Commands of this *Excellent Person*" (in Hopkins, ed. 2003:14-15). Apparently this lady was the queen, Catherine of Braganza, who had Spanish blood on her mother's side. Dryden's education and literary output put him on a higher professional level than Tuke and Digby, and although there is no evidence that Dryden visited Spain, he could certainly read the Spanish language.

2.2.5. THE SOCIO-HISTORICAL CONTEXT

The translations here dealt with were received in a specific culture and historical period that obviously had a bearing on the decisions taken by the translators. Hence, on the one hand, we must consider several components peripheral to the performance, such as the audience, the casting, monetary interests, the economic situation of a company, and censorship; on the other, the concept of translation and the dramatic background in England at the time must be taken into account, as greatly influential on the translators' activity.

In his preface to *The Conquest of Granada*, Dryden said that the poet should "endeavour an absolute dominion over the minds of the spectators" (in Styan 1986:8). Not a bad piece of advice given the special characteristics of the Restoration audience, who did not hesitate to hiss and clap whenever they were displeased with a production. The translator might consider *a posteriori* omitting the parts that did not find the approval of the audience, while stressing those bits that were enthusiastically welcomed. In other cases, the translator can anticipate and include lines that, while absent in the original, he considers irresistible to the spectators. For instance, Tuke's choice of the name Diego for his servant in *The Adventures* may be a response to the fact that Dryden had used the same name for a comic servant in an earlier play, so the audience would know about the character's personality in advance. Also in this play, the scene of the servants containing rude comments on the Dutch (Act I, pp. 58-61) is all the translator's own work, designed to appeal to the general audience at a time when war with Holland was imminent. Thus, the Dutch are jocularly accused of 'stealing' English herring and French salt to sell the fish all over the world, as well as of sleeping in niches in the walls "where they climb up a Nights, and there they stew, in their own grease, till Morning" (p.

60). Similarly, Dryden incorporates in *An Evening's Love* a fight between two Englishmen and two Spaniards, with the unsurprising victory for the translator's countrymen. What is more, the cast might determine the reception of a play, since the audience's perception of a character depends, to a large extent, on their preconceived image of the actor and actress who played the part (Mora 2005: 77).

The fact that the king himself, Charles II, used to attend public performances also makes us think that lines could have been altered to appeal to the monarch. In *The Adventures*, Henrique has arranged for Porcia a proxy contract with an army officer, something Carlos disapproves of:

(7)   CARLOS: By Proxy, to contract Parties unknown
        To one another; this is only fit
        For Sovereign Princes, whose high Qualities
        Will not allow of previous interviews;
        They sacrifice their Love to Public Good,
        Consulting Interest of State, not Blood.
                                                    [*The Adventures*, Act I, p. 49]

No such lines are present in the original text, so they can be thought to be addressed to the king. Curiously, the only reference to the Spanish monarch in the source play is not translated. The same can be said for the censors or the critics, who used to attend the performances[21].

The notion of translation as an activity aimed at achieving a monetary profit cannot be disregarded either. Under the term 'saleability', Espasa (2000) hints at the choice of a specific play or translator which hides economic policies. With the aim of making a venue profitable, producers may resort to well-known playwrights in the source culture or renowned authors and translators in the target culture. Some systems even employ surrogate translators (Aaltonen 2000:32), who contribute their name and status to the translation and, rather than translate the text, work on the basis of a literal translation (the so-called 'literals') produced by an unknown translator. Economic and status components may thus control the translation process. Tuke's admittance in his prologue to the third edition to *The Adventures* (1671) that the plot was taken (as it was thought at the time) from Calderon, together with the fact that the king himself suggested to him the translation of the play, might have contributed to its success. Additionally, the record beaten by *The Adventures* (thirteen performances in all, when Restoration plays usually received a maximum of three consecutive representations) encouraged other playwrights to follow Tuke's style, either by translating Spanish originals or simply incorporating 'a Spanish flavour' into their own creations.

Moreover, patrons' demand for new materials made some playwrights seek foreign plays (mainly Spanish and French) with the aim of providing the London

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[21] After the premiere of his *An Evening's Love* Dryden felt the need to defend himself against the attacks of some critics, described by him as "old opiniatre judges of the stage" in the Prologue to his edition. In this same Prologue he also showed his dislike for the censors, about whom he says: "Like Jews, I saw 'em scatter'd through the Pit".

stage with a new repertory. A monetary interest can be inferred from Tuke's very words in the introduction to his third edition to *The Adventures*, when he complains about "being importuned by those for whose benefit the play was intended. I was even forced to expose it before it was fit to be seen." (in Hopkins, ed. 2003:14). Sometimes, the economic status of a company may as well alter the final *mise en scène* of a translation; for example, Hopkins (*ibid*.: 38) believes that the three scenes (garden, street and chamber) of *The Witty Faire One*, performed just three months before *The Adventures*, might also have been used for the performance of Tuke's play, thus avoiding the expenses that new decorations would have required.

Censorship also constitutes a determining factor. At that time plays required a performance licence issued by the Master of the Revels, a requirement which could influence which play was translated and how this translation was carried out. Consequently, self-censorship often revealed itself as more important than institutional censorship, by omitting, for example, political or religious matters that might be frowned upon by the authorities (the word *Dios* is never translated as 'God' in our plays, but as 'heavens', 'powers above', etc.). Besides, the translators concerned were cavaliers with very close ties with the Court —some of them were personal friends to the monarch— so no doubt they were cautious about not including something that could offend the king, whose favours they obviously wanted to count on (see, for instance, Tuke's discussion between Octavio and Antonio about the recompense they expected for their own exile).

An analysis of non verbal factors in drama transposition would be incomplete without some mention of the literary environment in which the translators carried out their activity. Translators live in a particular time and social context, which naturally has a determining influence on their activity. Although the cultural gap between two such relatively close countries as Spain and England is not extremely wide (an important factor in guaranteeing the successful reception of a translation), the particular characteristics of a country play a key role in decision-making. For instance, the notion of translation in a given culture and historic period defines how a text is rendered from one language to another. In the last decades of the seventeenth century in England the dominant translation strategy is what Dryden defined as *imitation,* "where the translator (if now he has not lost that name) assumes the liberty not only to vary from the words and sense, but to forsake them both as he sees occasion." (in Steiner, G. 1981: 254). This was a practice adopted by a great number of translators (Dryden included) who resorted to French or Spanish creations for their plays.

England's long theatrical tradition logically conditioned the reception of the translated plays. Although the cosmopolitan London audience was receptive to theatrical innovations, especially after more than a decade in which theatres were closed by edict of the Puritan Parliament, the weight of Elizabethan conventions was still present. Thus, the Spanish three acts (or *jornadas*) were turned into five, as English tradition ruled (and consequently Coello's six hours became five, one for each act); blank verse remained the norm, and stage directions were more detailed than in the Spanish texts (thus avoiding their presence in the dialogues). However, some foreign elements were warmly welcomed, i.e. the intricate plots, the presence of the Hispanic *gracioso* as well as the plots dealing with the recurrent topics of

and honour in the Spanish *comedias* (which, though also present in English Restoration drama, were treated here in accordance with the Spanish theatrical convention). Hence, domestication and foreignization strategies alternated. The same dualism is perceived in the treatment of culture-specific items: in some cases, the translator opted for preserving the cultural term; in others, domestication is the choice, if not deletion. This being the case, the omitted terms were compensated by an autonomous creation (*Italia* / Milan; *Zaragoza* / San Sebastian, etc.), while in other occurrences cultural references non-existent in the source text were incorporated: Conde de Oniate, Ocana, Count Olivares, Duke of Medina, the ursulins, the capuchins, etc. Notice that 'Carlos' is not used in English as a name for a low-rank character, and an autonomous creation is adopted in English ('Fernando', 'Pedro'). The translators might have regarded it as disrespectful to use the English monarch's name in their comedies.

Humour is one of the aspects most intrinsically attached to a specific culture, so it comes as no surprise that the majority of jokes and humoristic anecdotes or passages in the translated plays are creations rather than translations. Nevertheless, it is important to highlight that translators did preserve the basic comic aspects and situations of the *comedias* which, perhaps because they had a more universal tone, were assumed to be well accepted: the treacherous nature of the servants, the duels and night scenes, the confusion generated by disguises and double entendres, or the exaggerated concepts of love and honour are obvious examples.

3. CONCLUSIONS

The cultural focus adopted by Translation Studies in recent decades has favoured a new turn in the analysis of translated texts. Besides, theatre translation, for years consigned to oblivion under literary translation, emerged as a field with distinctive features which deserved the consideration of a new discipline. The uniqueness of dramatic texts means that translators must face problems exclusive to this genre, as not only is the text the subject of the transposition, but also other elements of non-verbal nature. Thus, some phonic features of the dramatic text, the actor's gestures, the characteristics of the recipient theatre and stage, the translator, the socio-historical framework where the play is finally performed, etc. are seen as determining factors in the process of rendering drama. This paper has attempted to briefly bring together these extralinguistic factors and see how they may influence translation, with the written text being the sole source for analysis. For this descriptive approach Spanish classic dramas have been used as source texts, with their corresponding seventeenth-century English translations as target texts. We have seen how resulting plays may depart from their originals to give way to quite distinct creations. The difficulties in translating the Spanish verse and rhythm in order to provoke an identical effect on the target audience, the features of the English playhouses, the translators' profiles and the strong influence of the (dramatic) culture resulted in naturalised five-act texts written in prose or blank verse and filled with richer stage directions, vivid dialogues, recognisable gestures, music and anglicised characters and humour, as well as with some elements (songs,

gestures, clothes) absent in the source texts, but incorporated to please audience, patrons, censors or critics. Nonetheless, the Spanish imprint never disappears, and names, settings, plots and topics, certain gestures and some pieces of clothing (veils, capes) remind us of the typical Golden Age *comedias*.

Despite obvious limitations, this information provides a modest contribution to the two aims that the aforementioned Lefevere and Bassnett considered to be basic in contemporary Translation Studies: the relevance of translation to understanding the theatrical and cultural interaction between Spain and England during the Restoration period, and the importance of the function that the resulting text has in the receiving culture, which is particularly visible in the treatment of the extralinguistic factors that act upon drama translation. The superior or inferior quality of the translations and whether or not the originals have been improved in the transference process are questions that cannot be answered except with a full linguistic analysis of both source and target texts which no doubt also deserve some attention. This study could be the subject of a separate paper.

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