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Between García Lorca and Carr: translating dialect, orality, and cultural identity in Marina Carr's adaptation, *Blood Wedding*

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Abstract. This article analyzes Terrazas and Errami's (2025) Spanish translation of Marina Carr's *Blood Wedding* (2019), a reimagining of Federico García Lorca's *Bodas de sangre* (1933). Carr reframes Lorca's rural tragedy through an Irish Midlands lens, where Hiberno-English carries crucial social and performative functions. The central challenge was to preserve this dialectal, oral, and symbolic texture while ensuring legibility and stage-readiness for Spanish audiences steeped in Lorca's canon. To this end, we adopt a strategy of parallel dialect translation, using calibrated Andalusian features, apocope, aspiration, lenition, and *yeísmo*, as functional equivalents that maintain rusticity, rhythm, and character markedness without caricature. The discussion addresses problems of poetic cadence, culture-specific lexis, proverbiality, and onstage musicality, and justifies oblique choices over literalism where necessary to sustain dramatic effects. We argue that theater translation operates as cultural mediation: it preserves key indices of Irishness while productively resonating with the Andalusian oral tradition, thereby enabling a new reception horizon. The result is a performable script that retains Carr's dramaturgical pulse and reconfigures Lorca's in a contemporary Spanish-speaking context. The translation allows audiences to re-encounter a classic tragedy from a contemporary and gender-conscious perspective. Ultimately, it underscores the need for reinterpretations that reflect evolving social values and global artistic dialogues.
Keywords. Theatre translation, dialect transfer, Hiberno-English, Andalusian Spanish, cultural mediation.

Entre García Lorca y Carr: La traducción del dialecto, la oralidad y la identidad cultural en *Blood Wedding*, una adaptación de Marina Carr

Resumen. Este artículo analiza la traducción al español de la obra teatral *Blood Wedding* (2019) de Marina Carr realizada por Terrazas y Errami (2025). La adaptación de *Bodas de sangre* (1933) de Federico García Lorca llevada a cabo por Marina Carr es una reinvención que replantea la tragedia rural lorquiana a través de la lengua hablada en las Tierras Medias de Irlanda, donde el hiberno inglés juega una función social y performativa crucial. El principal reto fue conservar la textura dialectal, oral y simbólica de la obra asegurando su legibilidad y potencial puesta en escena para una audiencia que hable español y familiarizada con el canon de Lorca. Para ello adoptamos una estrategia de traducción dialectal paralela, utilizando rasgos ajustados a la variante andaluza como la apócope, la aspiración, la lenición y el yeísmo como equivalentes funcionales que mantuvieran la rusticidad, el ritmo y el carácter marcado sin caer en efectos caricaturizados. La discusión aborda los problemas de cadencia poética, el léxico específico cultural, la proverbialidad y la música escénica, y justifica las elecciones de traducción oblicua realizadas, en lugar de la literalidad, cuando fue necesario con el fin de mantener los efectos dramáticos. Este estudio defiende la idea de que dicha traducción teatral funciona como un mediador cultural en tanto en cuanto conserva elementos clave de la cultura irlandesa al mismo tiempo que resuena de manera productiva con la tradición oral andaluza, permitiendo así la creación de un nuevo horizonte de expectativas. El resultado es un guion teatral realizable que retiene el pulso teatral de Carr y renueva la matriz simbólica de Lorca para el público contemporáneo de habla hispana. La traducción permite a las audiencias reencontrarse con una tragedia clásica desde

una perspectiva contemporánea y con conciencia de género. Por último, también subraya la necesidad de realizar reinterpretaciones que reflejen valores sociales en constante cambio y diálogos artísticos globales.
Palabras clave: Traducción teatral, transferencia dialectal, inglés irlandés, español andaluz, mediación cultural.

Sumario. 1. Introduction. 2. Tracing the Lineage of Tragedy: From García Lorca's *Bodas de sangre* to *Blood Wedding,* in a version of Marina Carr. 3. Between Domestication and Foreignization: Theoretical and Practical Challenges. 4. Translation Process and Challenges: Method, Evidence, and Rationale. 5. Justification of Translational Choices. 6. Cultural Resonance and Audience Reception. 7. Conclusion.

1. Introduction

The purpose of this article is to examine the process of translating Marina Carr's *Blood Wedding* (2019) into Spanish[1]. This play, a bold reimagining of Federico García Lorca's *Bodas de sangre* (1933), is part of Carr's current phase of mythic re-writings and reframes Lorca's ritualized rural tragedy through an Irish sociocultural lens while preserving its symbolic architecture (Carr 2019, Akbar 2019). Like Carr's *By the Bog of Cats...* (1998), her first play performed at The Abbey Theatre, which marked a remarkable shift for contemporary Irish drama, as it reworked Euripides' classic tragedy *Medea* with modern issues of the Irish Midlands, Carr's Lorca adaptation continues her engagement with mythic material and marginalized ethnic groups, such as women Irish Travelers. Although *Bodas de sangre* has been repeatedly translated and retranslated worldwide, including numerous English versions (Zhang 2022), Carr's *Blood Wedding* has, to our knowledge, never been fully translated into Spanish. This is significant given both Carr's international recognition, which has won her the Windham-Campbell Prize (Yale 2017) among others, and the centrality of Lorca's work in Spanish literary and theatrical culture.

Our translation project addresses this gap by returning Carr's Irish "tradaptation" (see Lefevere 1992) or rewriting involving manipulation and cultural adaptation to the linguistic and cultural ecosystem of the source author. In translation, something is always lost and thus it can also be an act of productive misunderstanding, a space in which semantic and cultural gaps generate new meaning. The present project thus treats the Spanish *Bodas de sangre* not as an imitation of Carr's text, but as a creative site where two dramatic traditions and their soundscapes collide. This task involves balancing fidelity to Carr's dramaturgical voice with accessibility for Spanish-speaking audiences, scholars, and theater practitioners. The play's linguistic texture is inseparable from its sociocultural setting: Carr's use of Hiberno-English, marked by apocope, lenition, and a distinctive Midlands prosody, indexes place, class, and gender. Our approach tries to make the *Blood Wedding*'s texture meaningful to a Hispanophone audience. To this end, it adopts a calibrated use of Andalusian dialectal features as a functional analogue, thereby preserving markedness, rhythm, and orality while ensuring readability and performability in Spanish.

Culturally, this project draws attention to the shared symbolic and thematic ground between rural Andalusia and rural Ireland: both are communities governed by honor economies, land inheritance, and kinship obligations, with histories scarred by civil war and sectarian conflict. As illustrated in the following example: Carr: "Red fields without pity..." (p. 36); Spanish version: "Campos rojos sin piedad..." (p. 127) rural fatalism is pervasive and this is easy to identify by both Irish and Spanish audiences. This convergence strengthens Iberian–Irish comparative theater studies and situates Carr's adaptation of Lorca as part of a wider transnational dialogue with him. Furthermore, the play's exploration of female agency, sexual transgression, and the cost of defying patriarchal norms resonates with contemporary feminist theater studies and the postfeminist debates on gender roles and intersectionality (Gilbert & Gubar 1979, Crenshaw 2017, Butler 2024).

Academically, the project contributes to debates on dialect translation, domestication versus foreignization (Adamowicz-Póspiech 2012: 85, Munday 2016: 225), functional equivalence (Waard & Nida 1986, Nida 1993, Venuti 2019: 20), and the translator's role as cultural mediator (Munday 2016: 74-92; Venuti 2019: 169, 394; Cassidy & Schwerter 2025: 7). It also extends recent scholarship on the circulation of Lorca's works in English and their continual retranslation (Zhang 2022), demonstrating how Carr's version reanimates Lorca's tragedy for twenty-first-century audiences by integrating Irish mythic dialectal variety and rural speech. Theatrically, our translation provides a stage-ready script aligned with Carr's performance-oriented poetics, thus expanding the repertoire available to Spanish-speaking companies and enabling future stagings and performances that will enrich the material for comparative studies.

The main challenge lies in rendering Carr's Hiberno-English without either flattening its sociolectal depth or exoticizing it through heavy non-standardization. Additional difficulties include preserving the interplay of the poetic and the colloquial; maintaining Lorca's symbolic system (moon, horse, metal, earth) as refunctioned by Carr; and calibrating cultural markers, humor, and irony to a Spanish horizon of expectations. As Braga Riera (2024) observes, one of the greatest challenges for literary translators, particularly in theater, is the treatment of dialect, since it is one of the elements that most conspicuously contributes to the verisimilitude of oral discourse. Dialect in theater does not simply characterize individual

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speakers but reflects the collective social fabric, generating idiolects and transmitting cultural realities. Thus, our translation sought not to neutralize Carr's Midlands dialect but to reproduce its stylistic and sociocultural functions in Spanish.

This article proceeds as follows: first, it situates *Blood Wedding* within Carr's oeuvre and Lorca's transnational reception, emphasizing sociohistorical continuities and divergences between rural Spain and rural Ireland. Second, it outlines the theoretical and methodological framework adopted, which hinges on Venuti's domestication and foreignization, Newmark's cultural procedures, Landers on dialect, Perteghella on stage language and Hurtado's (2001) and Rica and Braga's (2015) communicative aims. Third, it analyzes representative translation problems, dialectal transfer, poetic cadence, culture-specific lexis, and symbolic motifs, through paired source and target excerpts. Finally, it discusses implications for reception, performance, and pedagogy, and suggests avenues for future research, including comparative stagings and audience studies.

2. Tracing the lineage of tragedy: from García Lorca's *Bodas de sangre* to *Blood Wedding*, in a version of Marina Carr

In the following section, we discuss the sociological, historical, and literary background of Federico García Lorca's *Bodas de sangre* (1933) and Marina Carr's *Blood Wedding* (2019), with particular attention to the thematic intersections that make Carr's tradaptation especially rich for translation. Our objective is to show how this context informs the strategies we adopted as translators to preserve the interplay between Lorca's Andalusian rural tragedy and Carr's Irish Midlands reframing.

Within the literary context of Lorca's original work, *Bodas de sangre* is the first play in his *Trilogía rural*, followed by *Yerma* (1934) and *La casa de Bernarda Alba* (1936). Set in rural Andalusia, the play explores a feud between two families and the doomed love of the Bride and Leonardo. Its climax, the double death of the lovers' partners, captures the cyclical violence of vendetta and the inexorability of fate. Lorca's dramaturgy merges classical tragedy's ritual repetition with the poetic symbolism of Spain's Golden Age theater. The Moon and Death, personified, function as chorus-like figures announcing the inexorable outcome, and the play's heightened lyricism elevates its narrative beyond realism into the domain of the mythic (Luque 2023: 13-15). Lorca's fusion of realism and fantasy not only captivates audiences but also frames Andalusian everyday life as a symbolic site of universal human struggle. Lorca's *Bodas de sangre* stands as a cornerstone of twentieth-century Spanish theater, combining folkloric material with avant-garde experimentation. Its symbolic dramaturgy has invited continual adaptation and retranslation, making it a paradigmatic text for intercultural and interlinguistic transfer (Zhang 2022).

One of the most important features of Lorca and Carr is their shared attention to marginalized identities and the politics of voice. Lorca's admiration for the Andalusian *gitanos* was an effort to reclaim the dignity of a stigmatized group, elevating them to the level of tragic protagonists. Similarly, Carr centers on Irish Travelers (pejoratively called Tinkers), an ethnic minority whose nomadic traditions, distinctive language (Cant), and kinship patterns have long set them apart from the "settled" Irish population (Ó hAodha 2016: 1). Travelers were only recognized as an ethnic minority in 2017 (Terrazas 2019a: 162, Terrazas 2019b), making their representation in Irish theater an important act of cultural recovery (Terrazas 2019a). Carr's powerful interest in giving voice to this silent ethnic identity in her play *By the Bog of Cats...* has transcended borders, languages, and cultures. The play has been translated into Spanish (Terrazas & Martínez de la Puente Molina 2022) but also Mandarin (Li Yuang 2010)[2]. Both the written translation and the performance aim at representing the Irish Travelers' marginalized role in Irish society. As there was no equivalent of this ethnic group in either Spain or China, their translators used something close to nomads in Spanish (*Mercheros*) and migrant workers, who move from rural areas to the cities for employment (Scaife 2021: 51-53), in Chinese. Like these translations, Carr's *Blood Wedding* operates at the intersection of language, place, and identity, foregrounding cultural hybridity as a dramatic motor.

The themes of patriarchy, honor economies, and female desire are also central to both Lorca's and Carr's works. Lorca's Bride voices a proto-feminist questioning of marriage as destiny ("¿Para qué?" "What for?" Lorca, p. 128), while Carr's Bride is overtly dialogical and resistant, aligning with the tradition of second- and third-wave feminism (Gilbert & Gubar 1979). Carr adds new dimensions by giving voice to La Manchita, the Bride's mother, whose tragic suicide functions as an intergenerational warning and tribute to women silenced by gossip and moralistic ostracism.

The historical backdrop of Carr's adaptation intensifies this feminist layer. *Blood Wedding* was written during a period of major sociopolitical transformation in Ireland, marked by the 2018 repeal of the Eighth Amendment (legalizing abortion), the liberalization of divorce and contraception laws, and the global impact of #MeToo and #YoSiTeCreo campaigns in other countries. As Connolly (2015: 2-3) observes, "the changing nature of family patterns in Ireland over the course of the twentieth and twenty-first centuries ... in a number of intersecting arenas (including, fertility, marriage, class, gender, motherhood, sexualities, emotional life, migration, race and ethnicity, children and young people, generations and technology)". These new patterns redefined not only family life, but also gender identity, and sexual norms, producing a new cultural moment in which narratives of resistance to patriarchy have resonance.

This context also resonates with theoretical approaches to translation that emphasize ideology and power. Translation, as Lefevere (1992) and Diniz (2003) note, is never neutral but a form of cultural intervention

2 On this, see Marina Carr (2010) and Scaife (2021: 51-53).

shaped by dominant norms, editorial policies, and the translator's own horizon of expectations. Benjamin's notion of "pure language" (2004 [1923]): 82) and Berman's ethics of "receiving the foreign as foreign" (1992: 241) remind us that Carr's play must remain marked by its Irishness, resisting full naturalization. Venuti (1995) similarly argues for "foreignization" as an ethical strategy of resistance, making the translator's presence visible rather than invisible.

Marina Carr belongs to a long line of Irish playwrights challenging canonical narratives through mythic rewriting. Her *Blood Wedding* belongs to the same creative period as her *Hecuba* (2019) and *Girl on the Altar* (2022), works that interrogate gender violence, inheritance, and the cyclical nature of revenge. By relocating Lorca's narrative to the Irish Midlands, Carr transforms the story into one that reflects Irish rural society's Catholic conservatism, obsession with land inheritance, and embedded misogyny, while retaining the play's ritualistic and universal dimension.

Following Landers, we understand that "dialect is a challenge unique to literary translation" (2001: 116). Carr's Hiberno-English is not merely a linguistic variety but a marker of geography, class, and cultural identity, and thus its transfer to Spanish could not be approached through simple one-to-one equivalence. As Landers notes, "a dialect is inextricably rooted in time and space … the listener unconsciously associates such speech patterns with a region or a chronological period" (2001: 117). To render this dimension intelligible to Spanish readers, we adopted a partial domestication strategy (Venuti 1995: 9), applying a controlled set of Andalusian phonetic features (*ehtáh, venah, Rafaé*) to create a parallel dialectal effect. This approach preserves the markedness of Carr's speech while ensuring performability for Spanish actors. At the same time, we resisted total homogenization, the "homogenizing convention" described by Sternberg (1981: 224), because such suppression of linguistic otherness risks erasing the sociocultural marginality that is central to Carr's project (Perminova 2021: 10).

Furthermore, we were attentive to the function and purpose (*skopos*) of our translation (Vermeer 2000: 221-232), asking "for whom" and "for what" it was intended. This guided decisions about when to neutralize culture-specific elements (functional equivalence: Waard & Nida 1986, Nida 1993, and when to preserve them, sometimes with paratextual aids such as footnotes or a translator's preface to contextualize Irish cultural references without sacrificing readability (Nabokov 2004: 71–83). These *paratexts*, defined by Genette (1997) as the material that frames and mediates a text serve to guide readers' interpretation and shape the reception of a translation.

Finally, we considered how the Spanish audience's "horizon of expectations" (Jauss 1982: 22) would shape their reception of the play. Our task as translators was to mediate between two cultural systems, acting as intercultural negotiators (Katan 2009) and filtering Carr's text so that it remained legible yet foreign enough to preserve its Irishness. This approach aimed to honor Carr's feminist and dialogic reframing of Lorca's tragedy while opening it up to new Spanish-speaking audiences, for whom issues of gender equality, rural tradition, and minority representation remain socially and theatrically urgent.

3. Between domestication and foreignization: theoretical and practical challenges

The process of translating Carr's *Blood Wedding* followed a set of theoretical principles from translation studies, sociolinguistics, and theater semiotics, with the primary challenge revolving around the translation of dialect and its cultural charge. Landers contends that dialect presents "a challenge unique to literary translation" (2001: 116), as it is not a mere linguistic variation but a sociocultural marker that indexes geography, class, identity, and belonging. This makes its direct transposition into another language impossible without risking distortion or loss of meaning.

In approaching Carr's text, we sought to develop a translation that would preserve the stylistic and sociocultural functions of her Hiberno-English while remaining intelligible and performable for Spanish-speaking audiences. The central problem was not only the rendering of dialect but also the need to mediate between orality, poeticity, and symbolic density, elements that are intrinsic to Carr's rewriting of Lorca. As Braga Riera (2024) has argued, dialect is crucial for theatrical verisimilitude, since it characterizes not just individual speakers but entire communities, generating idiolects and transmitting cultural realities. Our aim was thus to avoid neutralizing Carr's Midlands speech, instead seeking to reproduce its social and cultural resonances in Spanish.

Drawing from Venuti's (1995) theoretical framework, we applied his concepts of domestication and foreignization to our translation. While domestication is a translation strategy that seeks "a transparent, fluent, 'invisible' style in order to minimize the foreignness of TT [target text]" (Venuti 1998: 241), foreignization "entails choosing a foreign text and developing a translation method along lines which are excluded by dominant cultural values in the target language" (Venuti 1998: 242). Our translation resists these tendencies — i.e., the negative effects of both domestication and foreignization by preserving traces of the source culture, making the reader aware of its otherness. A fully foreignizing approach might risk alienating Spanish audiences, but a fully domesticating approach would erase the Irishness that is at the core of Carr's dramaturgy. For this reason, we opted for a calibrated middle path, maintaining readability while ensuring that the Irish setting and sociolinguistic markers remained perceptible. This decision was further informed by Nida's (1993) notion of dynamic or functional equivalence, which privileges the effect of the translation on the target audience over literal correspondence. Carr's idiomatic expressions, including exclamations such as "Jaysus!" and "ye auld hag," were rendered in ways that preserved both their emotional intensity and oral flavor, using forms such as "¡Jesúh!" and "vieja bruja." Hans Vermeer's *skopos* theory also guided our work, reminding us that the purpose of the translation, its *skopos*, should determine every choice. Our objective was to create a

version that could be staged and understood by Spanish-speaking audiences without erasing the linguistic and cultural complexity of Carr's original.

To achieve this, we made careful use of dialectal and cultural strategies. Rather than adopting what Sternberg calls the "homogenizing convention," (1981: 224) which would have replaced nonstandard forms with standard ones and thus eliminated sociolinguistic variation, we retained a range of nonstandard features that evoke rusticity and orality in Spanish. We recreated the apocope of words such as "flowin'" and "g'win'" through Andalusian rural forms like "pa'," "na," and "tos," a choice that reinforces the connection between Lorca's Andalusian setting and Carr's Irish Midlands. In passages where a fully dialectal translation might have risked incomprehension, we employed a more standardized dialect enriched with oral markers, allowing emotional impact and colloquial rhythm to emerge without sacrificing clarity. And where Carr's text foregrounds ethnic or cultural identity, as in "Only gypsies have that flow ... molten souls...," we recreated this sense of belonging by drawing on Andalusian imagery, producing lines such as "Solo loh gitanoh tienen ese ritmo en suh venah..." which preserve both the symbolic weight and the cultural resonances of the source text.

The translation also required an approach sensitive to paratextual mediation. In cases where Irish cultural references or Traveler-specific customs might be opaque to Spanish readers, we considered the inclusion of translator's notes or a preface to contextualize the material, in line with Venuti's call for translator visibility and Nabokov's defense of explanatory footnotes "reaching up like skyscrapers" (Damrosch 2004: 419). This choice ensured that the foreignness of Carr's play is not erased but rather framed and interpreted for a new audience.

Beyond the question of dialect, we paid particular attention to Carr's poetic passages and Lorca's symbolic lexicon (e.g. moon, horse, metal, and earth), which are central to both texts' tragic vision. Repetitions such as "I want you green" were preserved as "Te quiero verde," retaining the incantatory rhythm of Lorca's original and allowing the poetic force to saturate the play, as Carr intended by introducing the moon motif earlier in her version. This decision ensures that the moon's ominous presence permeates the Spanish translation, in keeping with the heightened lyricism of Carr's rewriting.

ST (Carr)
Ark of sensuality.
Magnetic breeze.
Infinite song of the minor key...
Sing what I am forgetting a million miles from nowhere (p. 51).

TT (Spanish translation)
Arca de sensualidad.
Brisa magnética.
Canción infinita en tono menor...
Canta lo que estoy olvidando a un millón de millas de ninguna parte (p. 114).

Hurtado's (2001) concept of communicative translation was also fundamental to our methodology. The aim was not to reproduce words but to transmit communicative intent, privileging fidelity to the dramatic effect over strict literalness. Crude expressions were translated in ways which convey the same insult without vulgarizing the tone (like "ramera" for "little trollop"), while proverbs were rendered through culturally resonant Spanish equivalents (such as "let bygones be bygones" through "lo pasado, pasado está" or "agua pasada no mueve molino"), maintaining proverbial rhythm and oral familiarity.

The result is a translation that mediates between two cultural and theatrical systems, preserving the Irish Midlands' rural specificity and its social tensions while making the play accessible to Spanish readers and performers. By combining dialectal recreation, oral markers, cultural equivalence, poetic fidelity, and selective paratextual guidance, the translation creates a text that is both faithful to Carr's dramaturgy and resonant in its new cultural environment. In this sense, it aligns with Venuti's ethics of foreignization, allowing the audience to encounter foreign as foreign, without rendering the play opaque or alienating. The project thus not only transmits the words of Carr's play but also its social, cultural, and symbolic lifeblood, producing a version that invites Spanish audiences into the tragic, mythic, and dialogic space where Lorca and Carr meet.

4. Translation process and challenges: method, evidence, and rationale

Carr's *Blood Wedding* inherits from Lorca not only the mythic structure and symbolic lexicon of *Bodas de sangre* – moon, horse, metal, earth –, but also a heightened orality that gives the play rhythmic vitality and poetic cadence. The Midlands dialect functions on several levels at once: it signals rural identity, encodes class and community belonging, and generates a performance-oriented rhythmic structure that underwrites the play's tragic ritual. Any responsible translation therefore begins by diagnosing how Carr's language accomplishes this work. Particular attention was paid to the use of apocope, lenition, and nonstandard syntax to create intimacy and tension, and to the way those features are layered with songs, chants, and patterned repetitions that heighten lyricism.

To anchor this diagnostic, the early sonic signature of the play served as a guide: the Mother's jeremiad, "Knives. Knives. Curse of God on the man invented them ... You ever pack a knife wound with salt?", whose

parataxis and pounding pulse establish both meter and menace for the entire text (*Blood* Wedding, Act 1, Sc. 1). This passage calibrates the approach to rhythm and stress in Spanish as seen in our translation: "Navajas. Navajas. ¡Maldición al que las inventó...! ¿Alguna veh hah echao sal en una hería de navajah? (p. 62). In some parts of the play, Carr uses repeated, song-like repetition and folk elements. For instance, the images of the Moon, the horse, or the lullabies, among others, which need a different approach from ordinary conversation. The Moon's anaphoric cluster (*Blood Wedding*, Act 2, Sc. 1) and the Wife's lullaby Carr: "White horse of spikes / He'll die of thirst..." (p. 12) Spanish: "Kabayo de ehtacas blancah / morirá de séh en las sombras quebrantah...." (p. 71) (*Blood Wedding*, Act 1, Sc. 2) are treated as areas where ritual lyric should take precedence over visible dialectal marking to aid breath and legibility in performance: Carr: "I want you green / Green wind / Green branches..." (pp. 12-14); Spanish: "Te quiero verde / Viento verde / Ramas verdes..." (p. 85)

From this analysis flows the central problem: how to render Hiberno-English into a Spanish variety that preserves orality, rusticity, and emotional charge without distorting reception. The issue is as cultural as it is linguistic, since dialect indexes place, class, and identity. At the same time, Carr's reworking of Lorca requires that musicality and rhythm be maintained while stage performability is recreated for Spanish-speaking actors and audiences. Because the phonetic profile of the Midlands dialect is integral to the play's distinctive flow, we approached dialect transfer as functional sociolect mapping along a domestication–foreignization continuum (Venuti in Munday 2009). Rather than resorting to what could be called phonetic cosplay, the aim is to reproduce social index, tempo, and mouth feel across long utterances. This supports the use of a parallel-dialect strategy rather than the homogenizing convention described by Sternberg, as the latter tends to neutralize nonstandard linguistic features by assimilating them into a prestige norm. An ethical consideration also shaped our choices: like Lorca's, Carr's text touches on tropes of "gypsy" or Traveler otherness. The image system – moon, horse, knife – is therefore separated from sociolectal coloration so as not to amplify stereotypes; symbols carry alterity, while dialectal signals remain strictly functional to class and rurality.

The solution adopted was to transpose Carr's dialect into an Andalusian-inspired Spanish dialect, a choice motivated both by Lorca's original Andalusian setting and by the symbolic resonance between two rural worlds. Phonetic adaptation served as a primary tool. The loss of final consonants typical of the Midlands (for example *takin'*, *flowin'*) is mirrored by aspirated or elided finals in Andalusian Spanish. In practice, this yielded lines such as "No me llevah a ningún la'o" for "You're takin' me nowhere," and "Te huro que ehtáh diciéndome la verdá" for "I swear it's the truth." The Andalusian markers aspirated /s/ ("ehtáh," "cosah," "máh"), final consonant deletion ("venah," "Rafaé"), and article or pronominal variants ("loh," "elloh," "lah"), reproduce rural cadence in a way that is immediately legible to Spanish spectators. To match Carr's colloquial fluidity, consonant cluster simplification and intervocalic /d/ elision were employed (for example, *rajado* → *rajao*, *enterrado* → *enterrao*, *demasiada* → *demasiá*, *nada* → *na*), alongside streamlined conjugations (*borrá*, *comé*, *viví*) that support faster, more agile delivery on stage. We exploited lenition consistently, "er kabayo" for "el caballo," and *yeísmo* (merging /ʎ/ and /ʝ/), reinforcing a speech rhythm closer to Carr's.

Because visible nonstandard orthography can tire the eye and hinder rehearsal, we calibrated dialect by function on a sliding scale: it is highly marked in heated exchanges and bickering, moderately in exposition, and minimally in ritual lyric. The strategic neutralization of certain Midland idioms in favor of Andalusian rhythmic transparency may be seen, as Cassidy and Schwerter's (2025: 9) put it, as a case of intentional misunderstanding, a conscious choice to "ignore a specific cultural element in the original with a view to simplifying or clarifying cultural complexities." In theater translation, such selective domestications are not betrayals, but functional recalibrations aimed at performability and audience access. Thus, the repartee between Mother and Weaver in Act 1, Sc. 1 retains audible aspiration and apocope, while the Moon's chants and the final knife-related litany sharply reduce visible marking to foreground cadence and breath (*Blood Wedding*, pp. 7-9, 61-63).

ST (Carr)
Homo sapiens had their turn. Sharks of the Earth.
Dregs of hominid homini. Accident from the start" (p. 51).

TT (Spanish translation)
El homo sapienh tuvo su momento. Loh tiburoneh de la Tierra. Heceh de loh hombreh homínidoh. Ha sío un acidente dehde er principio" (p. 115).

The approach is evident across six representative loci. First, the knife leitmotif preserves the staccato fury of "Knives. Knives..." through sharp clause onsets and selective Andalusian edging at the start of the speech, then normalizes orthography in the longer periods, "navaja ... ¡Maldición al que las inventó!", so preserving percussion without sacrificing clarity (*Blood Wedding*, Act 1, Sc. 1). Second, the gossip pulse and stigma around "La Manchita" (Carr: "La Manchita... twenty children... that gypsy tang..." *Blood Wedding*, pp. 6-7 Spanish: La Manchita... Veinte hijoh tienen de veinte hombreh diferenteh. La ehpiga gitana (p. 64)) are mirrored through clipped syntax and edge aspiration ("ehtáh," "lah"), maintaining speed and social sting without caricature. Third, the ritual anaphora of the Moon, "I want you green. / Green wind. Green branches...", is retained in "*Te quiero verde. / Viento verde. / Ramas verdes...*," also preserving lineation, while "luna gitana" signals Lorquian recall in Carr's dramaturgical placement (*Blood Wedding*, p. 36; our translation pp. 35-36). Fourth, the Wife's lullaby ("white horse of spikes / He'll die of thirst") is tuned with open vowels and internal assonance to sustain a hushed song and airflow on stage. Fifth, the black bridal dress is rendered starkly literal, "vestido de novia negro," with dialectal coloring limited to interrogative edges (for example, "¿Por qué lleva(h)...?"), ensuring that

the visual symbol takes precedence in the spectators' decoding (*Blood Wedding*, p. 33; our translation p. 95). Sixth, in the final litany ("Oh True Cross … We have lived inside this knife…") visible dialect is suppressed to privilege cadence and liturgical gravity; Andalusian coloring reappears only in the taunts during the pursuit of Leonardo by the Groom and his Grazia family "¿Veh ehte brazo? ¿Ehta navaja?", to sharpen threat and tempo at the precise dramaturgical moment that requires it (*Blood Wedding*, pp. 61-63; our translation p. 116).

An orthographic policy follows from this calibration. Eye dialect such as "ehtáh" and "puertah" is restricted to utterance edges, especially tags and vocatives, and is avoided within dense imagery stacks, for example "Red fields without pity…," where meter and phrasal stress do the communicative work (*Blood Wedding*, p. 36). The net effect is a text that remains readable in print while still sounding nonstandard in performance.

These choices amount to an oblique strategy rather than a literal one. A literal rendering of Hiberno-English into standard Spanish would erase social markedness and rural flavor, flattening character voices. An extreme foreignization would risk estranging audiences and overcoding the text with stereotypes. By substituting a socially equivalent variety, the indexical function of speech is preserved in ways accessible to Spanish-speaking spectators, while Lorca's Andalusian matrix is honored and a dialogue is opened between the Irish Midlands and southern Spain. We deliberately avoided features of Caló or Romani language, since they could introduce stigmatizing associations absent from Carr's dramaturgy. At the level of lexis and phraseology, we handled culture-specific items through a blend of retention and adaptation: the Bride and the Groom become La Novia and El Novio in line with traditional Spanish theatrical nomenclature; English proverbs are matched with rhythmically equivalent Spanish proverbs, which preserves force without violating decorum on Spanish stages.

Recurrent difficulties required targeted solutions. The Mother's irreverent address before the crucifix contains Hiberno turns of phrase ("alabaster streesh off your puss") that can misfire culturally, causing offence; irreverence is retained through vivid Spanish verbs and Andalusian cadence, while opaque slang that might block comprehension is avoided (*Blood Wedding*, pp. 5-6). The Catholic material culture of the rosary and Black Madonna is rendered literally ("rosario de perlas … la Moreneta"), with dialectal color placed around rather than on the sacred nouns, to keep referents clear for spectators (*Blood Wedding*, Act 1, p. 6). The poetic interludes posed a tempo problem: to keep the action from stalling, Moon passages maintain anaphora and internal rhyme but use tightened connectors (*Blood Wedding*, Act 2, and our translation pp. 35-36). Where Carr echoes Lorca's "gypsy" trope, weight shifts to the image system of horse, moon, and knife rather than appealing to additional sociolinguistic markers, thereby preserving genre resonance without reinforcing stigma (*Blood Wedding*, p. 36). In confrontations, particularly the taunts during the knife fight in Act 2, Scene 2, Carr: "See this arm? See this knife? (p. 56); Spanish: "¿Veh ehte brazo? ¿Ehta navaja? Vernacular bite is preserved while heavy orthographic distortion is avoided, preserving timing and intelligibility in performance.

Placed within theory, our version occupies the middle ground on the domestication and foreignization continuum. The performance envelope is domesticated sufficiently for actors to speak the lines fluidly, while marked points are allowed to sound foreign so that Carr's Irishness remains audible. The result is a minoritizing visibility in Venuti's sense: the translator's presence is legible in rhythm, cadence, and selective orthography rather than in intrusive commentary, leaving the work theatrically alive while still signaling its foreign provenance.

5. Justification of translational choices

The cumulative effect of these strategies was to produce a translation that balances fidelity and accessibility, preserving Carr's Irish Midlands setting and the sociolectal variation of her characters while allowing Spanish readers and performers to experience the same dramatic tension and lyricism. By incorporating Andalusian phonology, apocope, lenition, and aspirated consonants, we mirrored the rural and oral quality of Carr's source text Carr: "takin', flowin'…" Spanish: "venah, cosah, Rafaé…". This choice was not a superficial aesthetic decision but a means of reproducing the play's rhythmic structure and its connection to oral tradition. The resulting text could be effective depending on the performance and would enable Spanish audiences to engage with Carr's world as simultaneously foreign and familiar.

Translating Marina Carr's *Blood Wedding* into Spanish involved a sustained negotiation between linguistic fidelity, cultural resonance, and theatrical performability. At its core, the challenge was not simply one of finding lexical equivalents but of recreating the complex network of rhythm, dialectal variation, and sociocultural markers that constitute the lifeblood of Carr's dramaturgy. As numerous scholars have noted, dialect poses one of the most formidable obstacles to literary translation because it does more than signal regional speech, it indexes class, belonging, intimacy, and even ideology. In this case, Carr's Hiberno-English was both a carrier of rural Midlands identity and a dramatic device generating orality, tension, and lyricism.

Our translation process therefore began with an understanding that no dialect travels intact: its social connotations are rooted in a specific time, space, and cultural memory. A strictly literal transfer into Spanish would have risked flattening the linguistic variation into neutral standard speech, erasing precisely what makes Carr's text vibrate with rural specificity. Conversely, an overly creative reinvention would have risked imposing a new sociolinguistic reality foreign to Lorca's symbolic Andalusia and Carr's Irish Midlands. This tension, between fidelity to the source and intelligibility for the target audience, became the central axis of our work.

In approaching this challenge, we drew on frameworks from translation studies that conceptualize dialect transfer as a continuum between homogenization and markedness. Rather than adopting what has been termed the "homogenizing convention," which replaces nonstandard forms with standard written language,

we opted for a strategy of parallel dialect translation. This method recreates a socially and geographically marked variety in the target language that is functionally equivalent to the source dialect but does not attempt to mimic it mechanically. In practical terms, this meant calibrating a dialect inspired by Andalusian rural speech, with its characteristic apocope, aspiration of final consonants, and intervocalic /d/ elision, that suggests rusticity, rhythm, and oral immediacy without lapsing into caricature Carr: "bloody tired of this..." Spanish: "toy sangrá cansá de esto..." / "demasiá" / "enterrao". This also aligns with recommendations in Spanish theater-translation scholarship on staging dialect and slang without sacrificing clarity (Perteghella 2002), and with reception-oriented constraints for audience legibility (Jauss 1982), both of which are acknowledged in our Introduction to the UR edition.

Phonetic choices were central to this strategy. We mirrored Carr's loss of final consonants (e.g. *takin'*, *flowin'*) by using forms such as "venah", "cosah," and "Rafaé," which evoke a similar sonic economy. Consonant cluster simplification (*rajado* → *rajao*, *demasiada* → *demasiá*), as well as *yeísmo* ("kabayo" for "caballo"), further reinforced the fluidity of the dialogue, allowing it to be spoken naturally on stage. These choices were not merely ornamental: they reproduced the musicality of Carr's dialogue, aligning the Spanish version with Lorca's own prosodic cadences and ensuring that the text "sings" in performance. Notably, this aligns with the aims presented in the introduction ("cambios dialectales ... hacer accesible la experiencia" (p. 38)) to the Spanish translation, situating our method within the explicit paratext of the Spanish edition.

Equally important was our decision to avoid superimposing Caló or Romani features onto the text, as seen in the following example: Carr: "Only gypsies have that flow... molten souls..." (p. 44) Spanish: "Solo loh gitanoh tienen ese ritmo en suh venah..." p. 107) which could have created unintended social connotations, or reinforced stereotypes absent from Carr's dramaturgy. The Andalusian linguistic variety was thus used not to signal marginalization per se but to preserve the orality and performative texture of the play. In scenes where excessive dialectal marking might have hindered comprehension, we strategically moderated the level of non-standardization, blending oral markers with more neutral syntax Highly marked: "No me voy a ningún lao" (p. 93) Minimally marked (lyric): "Ramas verdes..." (p. 85). This created a dynamic rhythm that alternates between heightened lyricism and colloquial exchange, preserving both the ritualistic and the intimate dialects of the source text. Where Carr revisits Lorca's concern with marginalized groups (Travelers/*gitanos*), our self-imposed constraints prevented stereotype amplification while allowing the symbolic system (earth, moon, horse, knife) to carry the "otherworldly" freight, a point already framed in the contextual chapter of the UR Rioja edition.

Our methodology was further informed by the practical realities of theater translation. Unlike prose, a theatrical script must live beyond the page: it is co-created by directors, actors, and ultimately by audiences. This recognition guided our choices toward a performable register, one that actors can speak convincingly and modulate according to staging needs. By maintaining a flexible, rhythmically charged Spanish, we have allowed room for theatrical interpretation while preserving the symbolic and emotional architecture of the play. This is consistent with Carr's own production history in the Young Vic staging (2019) and with the Spanish reception concerns recorded in the edition's notes to the proofs, particularly those addressing performability and audience access.

Ultimately, the challenge lay in balancing fidelity with readability, foreignness with accessibility, and poetic density with oral clarity. The solution we arrived at is a hybrid strategy that domesticates the text just enough to make it playable for Spanish-speaking performers, while foreignizing where necessary to keep the Irishness of Carr's voice intact. In doing so, we sought to reproduce not only the semantic content of *Blood Wedding* but its performative pulse, ensuring that Carr's reframing of Lorca remains legible, audible, and theatrically compelling in its new linguistic and cultural home. In Venuti's terms, our minoritizing of visibility is targeted and rhetorical: it manifests in cadence, lexis, and orthographic edges rather than intrusive notes or paratexts, which preserves stage momentum while signaling the text's foreign provenance to the attentive reader.

6. Cultural resonance and audience reception

Our decision to adapt Carr's *Blood Wedding* into an Andalusian-accented Spanish was not merely a technical solution but a cultural gesture, aligning the translation with the oral traditions of southern Spain – its songs, poetry, and storytelling – that echo Lorca's own creative wellspring. By doing so, we sought to preserve the cultural identity of the source text while situating it within a familiar auditory landscape for Spanish audiences. The result is not a neutral transposition but a transformative act that brings Carr's Irish Midlands into dialogue with Andalusian rurality, thus amplifying the symbolic and musical parallels between the two cultures. In short, the translation is intended to be *audible* as a translation while remaining *speakable* as theater, striking a balance between Venuti's "invisibility" (1995) of the translator and the pragmatic demand for stage fluency. Where domestication would have reduced Carr's marked orality and foreignization could have created excessive distance for spectators, the parallel-dialect strategy offers an intermediate solution that renders Irish linguistic features perceptible within a Spanish cultural framework.

Ultimately, the act of translating Carr's *Blood Wedding* into Spanish demonstrates what Cassidy and Schwerter (2025: 8) describe as the "creative, productive power" of cultural misunderstanding. The translation becomes not a mirror of the source but a resonant chamber where linguistic, musical, and cultural frequencies interfere with one another productively to yield new meaning. This project unfolded in what Mary Louise Pratt (1991) called a "contact zone": a space of asymmetrical cultural exchange. The mediation between Carr's Hiberno-English source, Lorca's Andalusian symbolic matrix, and the Spanish target text enacts precisely

the kind of "cultural misunderstanding" that Cassidy and Schwerter (2025: 10) define as both generative and ethically charged.

From the perspective of Jauss's (1982: 25) "horizon of expectations," we anticipate that Spanish readers and theatergoers will approach this translation with an implicit familiarity with Lorca's work and Andalusian culture. The Andalusian phonetics – apocope, aspiration, and lenition – will likely feel natural and evocative, allowing the audience to recognize the rurality, passion, and fatalism embedded in the play.

ST (Carr)
I'll be flyin through the cool air lookin for sorcerers and queens...
I'll still be roamin through the forever nowhere when your children's children are green bones on the wind...
(p. 63).

TT (Spanish translation)
Volaré por el aire frehco buhcando hechiceroh y reinah...
Seguiré vagando por la na eterna cuando loh hijoh de vuehtroh hijoh sean huesoh carcomíoh por viento...
(p. 128).

In this way, the translation does not erase the Irishness of Carr's text but reframes it in a manner that remains legible and resonant, ensuring that the themes of honor, desire, and transgression continue to provoke reflection and emotional response. Crucially, this reframing is not only linguistic but dramaturgical: the pacing of scenes with song and chanting (lullaby, and the final knife litany) privileges breath, anaphora, and cadence over orthographic display. The expected result is a reception curve that starts with recognition (Lorca's sonic world) and moves toward discovery (Carr's specific imagery and gender politics), generating what Jauss (1982: 25) would call a productive "aesthetic distance" rather than a collapse into familiarity.

Like any act of translation, this one involved inevitable losses and gains. Certain nuances of Carr's Midlands dialect, its specific sociolinguistic connotations and local humor, cannot be reproduced fully in Spanish. These losses were mitigated by gains in patterned prosody, theatrical rhythm, and cultural proximity. The Andalusian adaptation enriches the performability of the play in Spanish and restores Lorca's original Andalusian setting, creating a layered work that speaks simultaneously to Irish and Spanish traditions. In this sense, the translation becomes not only a bridge but also a space of re-creation, enabling Carr's pioneering dramaturgical voice to resonate powerfully within the cultural and theatrical horizons of Iberian audience. In practical terms, what is "lost" are micro-indexes of Hiberno-English (e.g. quips whose humor depends on Midlands idiom), while what is "gained" is macro-indexicality – a rhythmic, chant-ready Spanish that travels across stages. This trade-off is deliberate: it secures the play's ritual drive (moon/horse/knife), while allowing actors to shape social nuances with prosody and gesture instead of heavy eye dialect.

As regards the implications of our choices, ethically, the choice of parallel dialect avoids two pitfalls: (i) the homogenizing convention that would erase marked speech into a prestige standard, and (ii) the exoticizing impulse that would over-mark the target text with stigmatized features (e.g. gratuitous use of Caló). The first would obscure class and locality; the second would misattribute marginalization not present in Carr's dramaturgy. Strategically, our calibration by function (strong marking in heated exchange/bickering, minimal in lyric) also has staging implications: rehearsal time is spent on tempo, breath, and blocking rather than decoding orthography, which historically improves audience uptake in first runs. On the page, our "visibility" as translators manifests not as intrusive notes, but as rhythmic choices audible in performance, precisely the sort of measured, ethically aware intervention advocated in contemporary translation studies.

Concerning our election to preserve versus transform cultural identity, we maintain Carr's cultural identity at three levels: (1) *the symbolic*: we maintain the Irish-to-Lorquian image chain (moon/horse/knife), which spectators can map onto their Lorca repertoire while recognizing Carr's darker irony; (2) *the pragmatic*: we keep Catholic props clear (rosary, Black Madonna) and place dialect around them, so cultural referents remain legible; and (3) *the prosodic*: we reproduce Carr's percussive starts and parataxis in the Mother's knife tirade (*Blood Wedding*, Act 1, Sc. 1), retaining the emotional physics of her speech even as its local idioms shift. Transformation occurs where it must, for example, replacing Midlands-specific humor with Spanish idiom so that meaning-in-performance is preserved even when wording is not.

Regarding how the target audience will perceive the translation (horizon of expectations), for Spanish audiences, the Andalusian dialectal variety functions as an interpretive shortcut to rurality and tragic fatalism. Yet the play's "Irishness" remains perceptible in its dramaturgical architecture: the stark black wedding dress, the accelerando into the forest, and the final choral density are not typical of consumerist realism but of modern tragic ritual. We therefore expect a two-phase reception: an initial homecoming effect (Lorca's acoustic) followed by a cognitive jolt as Carr's feminist and class-inflected stakes surface. Teachers, directors, and critics can lean into this by programming the piece alongside Lorca excerpts, framing post-show discussions around how Andalusian soundscapes can host non-Andalusian conflicts.

Certain elements were inevitably lost in the translation process, such as the micro-sociolinguistic wink of Midlands banter, culture-bound nicknames that resist transfer, and instances of phonotactic humor that cannot be reproduced in another language. However, important gains were achieved: performability was heightened so that Spanish actors can ride the pulse of the dialogue without stumbling on spelling; prosodic transparency was secured in chants and litanies; cultural proximity was introduced, lowering the entry cost for general audiences; and interpretive layering was created, as the Lorca–Carr palimpsest now actively

invites comparison from both scholars and audiences. At the same time, deliberate trade-offs shaped the final product: visible dialect was trimmed in liturgical passages to foreground cadence, while edge-marking was sharpened in confrontational exchanges to maintain a high emotional temperature. Together, these choices align with theater-translation guidelines that prioritize "speakability" and "breath logic" over strict orthographic mimicry.

With respect to reception hypotheses and assessment, to move beyond intuition, the project lends itself to reception-based assessment: (1) *prosody tracking*: measuring actor pauses and syllabic stress during rehearsal to quantify whether the Spanish pulses similarly to the English source in marked scenes; (2) *spectator surveys*: brief post-show items on clarity, musicality, and perceived "Irishness" vs. "Lorquian echo"; (3) *critic discourse analysis*: tracking how reviews frame the dialect strategy (e.g. "natural," "overdone," "invisible"). These instruments can validate or refine the calibration choices and inform future revivals/tours.

Apropos of the context within translation theory, on the domestication–foreignization continuum, our solution sits in the middle zone that Munday describes where translators prioritize *function* (performability, reception) without surrendering *autonomy* (the translation's distinctive textuality). In Venuti's terms, our "minoritizing" of visibility is sonic rather than paratextual: a textured rhythm, not a translator's preface, signals difference. The wager is that a listener can "hear" the foreign through cadence even as the words feel native to the mouth and the ear.

As to the limitations of this project and avenues for future research, two risks remain. First, regional recognition: Andalusian markers may read differently across Spain and Latin America, so touring productions should consider lightening or rebalancing the dialect without reverting to neutral Castilian. Second, classroom editions: on the page, too much eye dialect can alienate readers. Our staging script therefore differs slightly from a reading edition, with fewer visible markers and greater reliance on actor direction, a bifurcation common in theater translation. Future iterations could pilot a Latin-American performance register (e.g. northwestern Argentine rural prosody) to test whether the parallel-dialect principle generalizes across the Hispanophone world.

7. Conclusion

This article has examined the principal challenges and strategies involved in translating Marina Carr's *Blood Wedding* into Spanish. The central difficulty lay in conveying Carr's Hiberno-English, with its rural cadence, cultural specificity, and emotional charge, while ensuring intelligibility and performability for a Spanish-speaking audience. The aim was never to reproduce words or sounds directly, but to reconstruct the dramaturgical rhythm and intensity of Carr's play so that it could function effectively in its new cultural and theatrical context.

We applied Vermeer's *skopos* theory (2000) because the intention was to produce a version that was to be performed in front of Spanish-speaking spectators without losing the intricate cultural and communicative aim of Carr's original. In other words, we aimed at presenting the same communicative situations as precisely as possible as well as the articulated and non-articulated situational components in a similar equivalent manner.

Our solution centered on the calibrated use of Andalusian phonological and lexical features as a functional analogue for Carr's Midlands speech. This choice preserved orality and prosody, allowing the translation to retain the social and cultural markedness of the original while remaining accessible. The resulting text is designed to be performable and to carry the same visceral impact as Carr's version, privileging rhythm, musicality, and emotional immediacy over strict literalism. Equally important was the mediation between Lorca's Andalusia and Carr's Ireland. Rather than domesticating the play into cultural neutrality, we sought to create a productive dialogue between the two settings, allowing difference to remain perceptible while inviting recognition. This approach frames translation not as mere linguistic transfer but as an act of cultural negotiation, where two traditions meet and generate renewed meaning.

While certain micro-level features of Carr's dialect, particularly local idioms and humor, cannot be fully replicated, these inevitable losses are balanced by gains in performative rhythm and cultural resonance. The Andalusian adaptation maintains both musical and symbolic continuity with Lorca's aesthetics, resulting in a translation that is faithful to the source text and suitable for theatrical performance. The significance of this work lies both in its immediate utility as a stage-ready script and in its contribution to scholarship on dialect translation, feminist reinterpretations of canonical works, and transnational theater. It demonstrates how a translation can maintain symbolic density and sociolect variation while enabling a text to speak powerfully to a new audience.

Ultimately, this translation seeks to sustain the dramatic energy of *Blood Wedding* and to allow Carr's reimagining of *Bodas de sangre* to be interpretable by Spanish-speaking readers and spectators. By prioritizing rhythm, orality, and cultural authenticity, it opens a space where the tragic and the mythic remain alive, affirming translation's capacity not only to transmit meaning but to renew it across languages, cultures, and theatrical traditions.

Future research could examine reception across different Spanish-speaking contexts, investigate how actors and directors respond to the Andalusian dialectal variety in rehearsal and performance, and compare this translation with possible alternatives to better understand the spectrum of strategies available for dialect transfer. Such studies would deepen insight into the intersection of translation, performance, and audience perception.

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