

UK's largest foreign-language bookshop

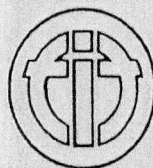
- ⇒ send for our **1993-1994** dictionary catalogue over 100 pages of specialist and general dictionaries and books on translation
- ⇒ rapid **mail order** service
- ⇒ visit our West End shop, where we have thousands of dictionaries on display
- ⇒ open Mon-Sat 9.00-5.30, Thursday until 7.00

55-57 Great Marlborough Street  
London W1V 2AY

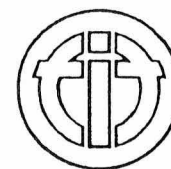
Tel: 071-734 2012 Fax: 071-734 9272

Access/Mastercard & Visa

XIII **fit** World Congress • 1993  
Proceedings • Actes du congrès



Volume 1



XIII **fit** World Congress

Translation – the vital link

6 – 13 August 1993  
Brighton

*La traduction au cœur de  
la communication*

Proceedings • Actes du congrès

Volume 1

# CONTENTS

Page

## Workshop 1: Literary Translation

### *Responsibilities and results*

- More than mere words: literary translation as literary interpretation 1  
 Dr. Maureen T. Krause, Rose-Hulman Institute of Technology, Terre Haute, USA
- On the dialogics of translating for children 10  
 Riitta Oittinen, University of Tampere, Finland
- A view from the stage: Arthur Miller in Spanish 17  
 Dr. R. Merino Alvarez, University of the Basque Country, Spain
- The manipulation of otherness in translated drama 26  
 Sirkku Aaltonen, Universities of Vaasa and Joensuu, Finland
- Les problèmes spécifiques de la traduction des drames 34  
 Alena Morávková, translator, researcher, Prague, Czech Republic

### *Discussion:*

- The problem of defining literary translation 38  
 Dr. John Dixon, Instituto Superior de Linguas e Administraçao, Lisbon, Portugal
- A matter of flexibility 42  
 Marcella Dallatorre, Italian Translators' Association, Milan, Italy
- Various translations of Čingiz Ajtmatov's novel "Plakha" – "The Place of the Skull" 44  
 Heike Schmidt, interpreter student, Humboldt University, Berlin

### *Poetry*

- The translation of poetry from English to Arabic and vice versa 52  
 Dr. Qustandi Shomali, Bethlehem University, West Bank
- Fidelity with originality = possibility? Translating Scandinavian poetry 59  
 Anne Born, Translators Association, UK
- Intertextuality and translation: *The Waste Land* in French and German 63  
 Karin Littau, University of Warwick, UK

### *Discussion:*

- The translation of the prepositional phrase in the Qur'an (A comparative study of two English translations) 70  
 Salah Salim Ali, Mosul University, Iraq.

### *The untranslatable*

- The pragmatic gap: the translation of deliberate irony 79  
 Christopher Taylor, University of Trieste, Italy
- Notes from "Down Under" on translating Dostoyevsky into English 86  
 Dr. John Jamieson, New Zealand Translation Centre, Wellington, New Zealand
- Communiquer l'intraduisible, ou traduire les jeux de mots 92  
 Jacqueline Henry, ESIT, Paris, France
- Traduire Choderlos de Laclos: représentations du langage du XVIIIe siècle 100  
 Patricia Willson, Buenos Aires, Argentina
- Translating "untranslatable" Russian jokes 105  
 Endre Lendvai, Janus Pannonius University, Pécs, Hungary

### *Discussion:*

- Sur le niveau esthétique de la traduction littéraire 110  
 Xu Jun, University of Nanjing, China

### *Literary training*

- Translation, a tool for criticism 120  
 Tim Parks, Universities of Verona and Milan, Italy
- Literary training 139  
 Mary Cotton, Translators Association, UK

XIII World Congress of FIT. Proceedings Translation – the vital link  
 XIII Congrès mondial de la FIT. actes du congrès: La traduction au coeur de la communication.  
 Volume 1  
 Editor: Catriona Picken.  
 Publishers: Institute of Translation and Interpreting  
 Volume 1 ISBN No. 0 9522056 0 2  
 (Set of 2 volumes ISBN 0 9522056 2 9)

No part of this publication may be reproduced in any form, by print, photoprint, microfilm or other means without written permission of the publisher.

©1993 Institute of Translation and Interpreting, 377 City Road, London EC1V 1NA



Printed from Camera ready copy by:  
 The Chameleon Press Limited, 5-25 Burr Road, London SW18 4SG, England

A VIEW FROM THE STAGE: ARTHUR MILLER IN SPANISH

Raquel Merino Álvarez  
Department of English and German  
University of the Basque Country (Vitoria-Spain)

In the last forty odd years playtexts originally written in English have been translated into Spanish according to certain patterns of translational behaviour.

The translations of Arthur Miller's plays reflect this reality.

TRANSLATIONS OF ARTHUR MILLER'S PLAYS PERFORMED AND  
PUBLISHED BETWEEN 1950 AND 1990

Arthur Miller's plays have for the last forty years been translated and performed in Spain at regular intervals of time from the 1950s to the end of the 1980s. Unlike other playwrights like G.B. Shaw or Oscar Wilde whose plays have mostly been translated by one translator (Julio Broutá and Julio Gómez de la Serna respectively) Arthur Miller's plays have been the target of various professionals immersed in the Spanish theatrical system (translators, stage directors, actors). The Spanish versions of his plays reflect in this sense what has been the rule rather than the exception in the translation of English drama into Spanish throughout these decades: a variety of individuals, approaches and methods.

There are two clear periods in the presence of Arthur Miller in the Spanish theatrical system. The first, starting in 1950 until 1970, is characterised by the staging and publishing of Miller's plays in Spanish shortly after the corresponding English performances and editions. In the 1950s *Death of a Salesman* (1952), *The Crucible* and *A View from the Bridge* (1958) were staged for the first time roughly three years after the corresponding premieres in English (1949 *Death of a Salesman*, 1953 *The Crucible* and 1955/1956 *A View from the Bridge*). In the following decade *All my Sons* (1963), *After the Fall* (1965) and *The Price* (1970) were presented in Madrid shortly after their English counterparts were produced in London or New York.

The second period starts with Miller's adaptation of Ibsen's *An Enemy of the People* which was translated into Spanish and performed in 1971. *A View from the Bridge/Panorama desde el puente* was presented in 1980 as the debut in Spain of Miller's drama in spite of the fact that a Spanish version had been produced in 1958. In 1981 the versions of *The Price* (1981) and *Death of a Salesman* (1985) were revivals of the same versions used in the corresponding first Spanish performances. *All My Sons* was revived in 1988, although this time under the name of a different translator.

Six translations for ten largely successful productions of Miller's plays in forty years present quite a diverse view from the stage. All the productions mentioned above ran for 100 or more performances. So *All my Sons* was performed over 100 times in 1962. *After the Fall* (1965), with more than 150 performances, was given that year's awards for the best production of a foreign play and to the best director and stage producer. *The Price* ran for over 200 performances in 1970, two years after Miller himself had been awarded the Pulitzer price, and over 300 times in 1981. *Death of a Salesman* was equally successful both in 1952 and 1985 when more than 200 performances were recorded. The 1980 production of *A View from the Bridge* ran for over 150 performances and José Bódalo, the actor playing the leading role, was given that year's award to the best actor. Even Miller's adaptation of Ibsen's *An Enemy of the People* was on stage for over 200 performances in 1971.

An overview of Miller's presence in Spain would be restrictive looking only at the stage; a view from the page, from the world of publishing, is felt to be necessary. The publication of *Death of a Salesman/La muerte de un viajante* was simultaneous with its production in 1952. *The Crucible/Las brujas de Salem* (after the French title) was published in 1961, *All My Sons/Todos eran mis hijos* in 1962, *After the Fall/Después de la caída* in 1966 and *Incident at Vichy/Incidente en Vichy* in 1968, although this play has never been performed in Spain. An adaptation by J.L. Alonso of *A View from the Bridge/Panorama desde el puente* was published in 1980 and Enrique Llovet's new translation of *All My Sons/Todos eran mis hijos* in 1988.

So most, but not all, translations of Miller's plays have been published (*The Price/El precio* and the first translation of *A View from the Bridge/Panorama desde el puente* remain unavailable to the reading public). Some of these plays have been reprinted, for example *All My Sons/Todos eran mis hijos* (1962, 1st & 2nd edition) or *Death of a Salesman/La muerte de un viajante* (3rd edition 1970), which was published again in 1983 by MK Ediciones.

The Index Translationum (no. 24 & 30) gives two more references for Arthur Miller's work translated into Spanish: *En Rusia* (translated by Juan Ribalta, Lumen, Barcelona, 1971) and *La colcha de Marte*-source title: *Jane's blanket*- Lumen, Barcelona, 1977). The corresponding source texts or titles of these have not been found.

### TEXTUAL COMPARISON OF TARGET AND SOURCE TEXTS

Having drawn an outline of Miller's presence in Spain in the second half of this century, I shall now deal with the results of the textual comparison of five Spanish target texts and their English counterparts. These target texts are part of a large corpus of 150 translations performed and/or published in the last forty years in Spain and exemplify the main translational strategies found after studying this corpus. The conclusions reached after studying the selection of translations of Miller's plays presented here are to a large extent applicable to and true of the larger corpus studied.

Before dealing with the actual comparison of TT and ST, it should be pointed out that the study of such a large number of translations was possible only because of the unit of description and comparison of drama texts which I have posited for the purpose of such study. This unit which I have called "réplica" in Spanish and "utterance" or "turn" in English is composed of the two levels of dramatic language: dialogue and frame or secondary text. The réplica can easily be identified both on the page and on the stage. Graphically this minimal dramatic unit is marked by the name of the character, which together with the stage directions referring to this character or his/her discourse make up the frame, and the dialogue refers to the discourse itself to be uttered on the stage by the actor playing that role. The frame is not reflected verbally on the stage while the dialogue is only expressed verbally when performed. An episode, scene or act and obviously a play are therefore made up of réplicas, the basic inherently dramatic units.

In this paper I shall refer to this unit using the Spanish term since an English equivalent is difficult to establish. In the Translation and Rewriting Conference Held in Misano Adriatico (Italy) in September 1992, J.S. Petöfi suggested the term "turn" instead of "utterance" but neither seem to correspond to the Spanish "réplica" which does describe this unit as it is written and performed.

Through a macrostructural analysis of approximately 100 TT-ST pairs of plays, including the comparison of global numbers of réplicas in each TT-ST pair, I was able to discern the main translation strategies used by the translator when rendering the originals into Spanish. These strategies correlate directly with the dual classification of the texts studied into reading or acting editions. The strategies are: deletion and, to a lesser extent, addition in target texts of the acceptable type usually published as acting editions, and adequacy to the source text in reading editions of drama texts.

#### *Incident at Vichy/Incidente en Vichy*

*Incident at Vichy/Incidente en Vichy* is an extreme example of a reading edition in that it presents the translation of the play for the reading public with reference only to the first performance in the source language. This Spanish TT is part of a collection devoted to theatre where Miller's *After the Fall* and *Incident at*

*Vichy* can be found along with plays by B. Brecht and Unamuno. The text itself is preceded by a general introduction in which the source performance is mentioned and the aims of the collection are explicitly expressed (namely to incorporate into the Spanish theatrical culture those outstanding plays produced in other countries). After the general introduction a twenty-page essay on Miller and his plays follows and, finally a thorough study of *Incident at Vichy* carried out by the translator himself. The appendix at the end of the edition is an extract from a speech given by Miller in 1961 before the Writers Club in Washington. A chronology of Miller's plays is also to be found at the end.

As for the target text itself when compared with its original we find that every *réplica* of the original has its counterpart in the translation and this parallelism is to be found within each *réplica* at lower syntactic levels. Jorge Enjuto's translation is thus very close to the original although not literal in the narrowest sense of the term.

Target texts like *Incidente en Vichy* were classified in the study of the larger corpus as translations of the adequate type, favouring the source culture and trying to make the reader approach the source author and play. Edward Bond's *Passion*, translated and published in 1989, is another extreme example of a text of the adequate type.

*Death of a Salesman/La muerte de un viajante. All My Sons/Todos eran mis hijos (1962 & 1988 translations)*

If *Incident at Vichy/Incidente en Vichy* is an extreme example of reading edition, *Death of a Salesman/La muerte de un viajante* and *All My Sons/Todos eran mis hijos* (1962) are both illustrative acting editions. Both target texts have been published in collections of drama texts which have been previously staged in Spain or which were being performed when the text was published. In both cases details of the target language performance are given alongside the Spanish cast, in both editions the copyright is held by the target publishing house only. Neither of these texts seems to be treated as foreign theatre but as texts which have undergone a process of integration.

*Death of a Salesman/La muerte de un viajante.* There have been two principal performances of this play in Spain. The first in 1952 was followed by an acting edition of the text and so was the second in 1985. Both editions correspond to the same translation by José López Rubio, currently member of the Royal Academy of the Spanish Language. A playwright himself, José López Rubio's frequent translations in the 50s and 60s were frequently praised by the critics. His translation of *Death of a Salesman* was produced and directed by José Tamayo in both occasions.

A preliminary reading of López Rubio's text reveals his translation as accurate and close to the original. Plot and characters seem to flow in much the same way as they do in the original. A comparison at the macrolevel, nevertheless, shows that the number of *réplicas* in the source text and the target text differs with

approximately 10% less in the first act of the translation and 20% in the second and third acts. One could be led to think that the process of deletion has affected the unit *réplica* in such a way that two out of ten *réplicas* have been systematically deleted.

A closer analytic comparison of target and original texts, centered in the second and third act shows that although a number of *réplicas* have been deleted most of them have been reduced rather than simply omitted. In other words, Miller's swift interchange of *réplicas* in the original text has its counterpart in the target text in longer utterances and a much slower interchange in the dialogue. Thus, most quick dialogues in the original with short questions followed by short answers are rendered in the translation in such a way that, for example, the discourse uttered by the same character in more than one *réplica* in the original is reduced to just one in the target text and the rest of the dialogue is adapted. This process can be observed evenly distributed in the text. The result is that the "content" of the play varies little but Miller's style is modified, the dialogue is slower and the utterances of the characters are many times longer than in the original.

Deletion and merging do not only occur at the level of *réplica*. Within this unit some sentences and smaller syntactic units are omitted and others are merged. In this sense the translator demonstrates consistency throughout the play. Finally, there are three characters in the play who have a very small part in it and who are not present in the Spanish text. The sections of the text where they appear have been omitted accordingly.

*All My Sons/Todos eran mis hijos (1962).* The translation by Vicente Balart of *All My Sons* was performed in 1951 for the first time and subsequently in 1963 and 1964. This target text when compared with the original at a macrostructural level proves to be another instance of manipulation through deletion. Approximately 45% of the *réplicas* in the first act of the original, 15% in the second and nearly 20% in the third act are deleted. This process of deletion has been carried out mainly through the merging of more than one *réplica* into one unit of this type. As a result, a number of *réplicas* have been completely deleted and in most cases the process of merging *réplicas* implies merging other syntactic units in the corresponding discourse or even omitting them altogether. The number of *réplicas* merged into one is an average of four or five although there is one instance in the first act of a group of ten *réplicas* merged into one. In this translation one of the characters with a small part in the play (Bert) is deleted and so are all the sections of the original where he has a part.

Both Balart's version of *All my Sons* and López Rubio's translation of *Death of a Salesman* are acting editions of the acceptable type, possibly manipulated to conform to a specific acting fashion. This would account for the longer *réplicas* and slower dialogues found in both target texts when compared with the original.

*All My Sons/Todos eran mis hijos (1988).* The other Spanish translation of *All My Sons*, done by Enrique Llovet, was published and performed in 1988. It was presented both in the edition and the production as a new version of Miller's play.

And it is. Unlike many second and third versions of foreign plays which owe a lot to already existing translation(s) Llovet's seems to have no relationship with Balart's. The 1988 version does not differ much in terms of the number of réplicas with the original. Although the edition of the target text is presented as an acting edition there seems to be an implicit respect for the original author and his text. This translation could be defined at least at a macrostructural level as a faithful rendering of the original. Source text réplicas coincide almost completely with target text réplicas, they run parallel in equivalent couplets. We are therefore dealing with a rare case of an acting edition of the adequate type.

*A View from the Bridge/Panorama desde el puente*

*A View from the Bridge/Panorama desde el puente* is the most complex case of all. It was first performed in New York as a one-act play in 1955 in a double bill with *Memory of Two Mondays*. This production was not as successful with the critics and audience as was expected. Miller thus revised it for a performance in London in 1956. This revised two-act text was subsequently performed in Paris in 1957 and possibly in Madrid in 1958. The 1958 Spanish version was done by José López Rubio but it was never published so it is difficult to tell whether López Rubio used the original or the revised English text for his translation. Nevertheless given the European trend of the play it is likely that the translator used the revised version.

*Panorama desde el puente* was presented in 1980 in José Luis Alonso's version and published the same year as an acting edition. No reference to the first 1958 production is made in this edition and the translator explicitly states in the blurb at the back of the book that he wants to offer the text revised by Miller to Spanish theatregoers. In effect, this target text is presented as a two-act play.

Although José López Rubio's translation produced in 1958 was never published, another translation of the play is available in specialized theatre libraries: a reading edition of *A View from the Bridge* and *Memory of Two Mondays* published in Argentina in 1956 and translated by Jacobo Muchnik and Juan Angel Cotta. Judging by the date, this translation could only have been done from the first one-act play presented in New York in 1955. This target text is a typical reading edition in presentation and a faithful rendering of the non-revised original in the making. On closer inspection I have found out that most of the text corresponds with the first published English version except for approximately 10% of the Argentinian text which deviates from the English published original. A thorough study of this deviation led me to hypothesize the existence of a different original based on the 1955 production but slightly modified by Miller himself and possibly supplied by his agents to the Argentinian translator.

So, apparently the only published Spanish translation of Miller's revised *A View from the Bridge* is Alonso's 1980 version. When the comparison of this target text with the revised original was attempted it proved impossible. Although the characters of the Spanish text seemed to correspond with those in the original

and the story appeared to be basically the same, there was a lack of equivalence and ST-TT pairs of réplicas could not be made. There was no evident process of deletion or merging of réplicas and the ST units did not seem to correspond in any logical way with their supposed TT counterparts.

Disregarding Alonso's statement that he was offering the text revised and enlarged by Miller and having checked that the end of the first act and beginning of the second did not correspond with the revised original divisions; I attempted a comparison which was at least in principle unlikely: Alonso's text was compared with the first one-act English original. This comparison was actually more profitable. Even though around 15% of the original with which it was compared was missing in the target text the comparison TT-ST réplicas was feasible.

To complete the study of Miller's *A View from the Bridge* in Spanish editions an even more unlikely comparison was carried out. Muchnik-Cotta's translation was compared with Alonso's. The result was that both Spanish target texts were very much alike, too much alike. With random adaptations of the Argentinian version, Alonso's text was a word for word copy. Even where Muchnik-Cotta's text showed deviation from the published original so did Alonso's. The relationship of both TTs was then studied in depth and it became obvious that the 1980 Spanish edition was based on the 1956 Argentinian text with a few adaptations such as deletion of réplicas, sentences and smaller syntactic units, rewriting of terms corresponding to the Argentinian variety of Spanish or the substitution of verse by prose layout on the page. Alonso divided the text arbitrarily in two acts making it look like the revised original. Alfieri's final speech is the only exception to this rule of plagiarism, for Alonso changed this last speech possibly to fit the same end of play that he had seen in Paris and or London. The rest of his text is not his but a copy, and at times an adaptation, of Muchnik-Cotta's 1956 translation.

If the target text used for the first performance of this play in Spain in 1958 could be traced we might have the chance to complete this study. The chances are that López Rubio's version was done from the revised original and it would thus be the only Spanish version of the revised original ever presented to the Spanish audience. Or else, one might be tempted to conjecture that López Rubio's version could have been based on the Argentinian translation (the main actor, López Lagar, and director of the 1958 Spanish performance was Argentinian and had performed the play in his country before coming to Spain) and so this 1958 target text could have been in turn the basis for Alonso's copy/adaptation. In either case, it remains to be proven whether Arthur Miller's revised version of *A View from the Bridge*, the only English version performed and published from 1956 onwards in the US and Europe has ever been made available in Spain. So far, this is only a hypothesis and the truth remains that only the first non-revised one-act version of *A View from the Bridge* was performed and published in 1980 albeit presented as the "text revised and enlarged by Miller".

CONCLUSION

Chains of acting editions of target texts, such as *A View from the Bridge/Panorama desde el puente*, which owe their actual content to previous reading editions of target texts in the same language and show no direct relationship with the source text are by no means isolated cases. They are the result of a theatrical system which does not favour the text but the freedom of the director, company and actors to behave in accordance with certain non-written rules in force at a certain time. This state of affairs is corroborated by the way even Spanish classics are performed, their texts are also adapted, shortened, re-written, manipulated. Everything which may happen with a foreign playtext translated into Spanish can and does happen with classical Spanish texts because the text, or at any rate the author, are secondary for directors, producers, actors or owners who play the game of theatre by their rules. In the end it is a question of power and whoever happens to be in power at a certain time in the world, for example, of theatre.

REFERENCES

- Miller, A., 1955, *A View from the Bridge, A Memory of Two Mondays (Two one-act plays)*, The Viking Press, New York, U.S.A.
- Miller, A., 1956, *Panorama desde el puente/Memoria de dos lunes*, translation by Jacobo Muchnik & Juan Angel Cotta, Jacobo Muchnik Editor, Buenos Aires, Argentina.
- Miller, A., 1962, *Todos eran mis hijos*, Spanish translation by Vicente Balart, Escelicer S.A., Colección Teatro 324, Madrid, Spain (2nd edition).
- Miller, A., 1968, *Death of a Salesman*, Penguin, Harmondsworth, Middlesex, England.
- Miller, A., 1968, *Incidente en Vichy*, translation by Jorge Enjuto, Aymá S.A. Editora, Serie Teatro 15, Madrid, Spain.
- Miller, A., 1980, *Panorama desde el puente*, adaptation by José Luis Alonso, MK Ediciones, Colección Escena 17, Madrid, Spain.
- Miller, A., 1983, *La muerte de un viajante*, version by José López Rubio (member of the Spanish Royal Academy of the Language) MK Ediciones, colección Escena 45, Madrid.
- Miller, A., 1985, *Incident at Vichy*, in *Four American Plays*, Harmondsworth, Middlesex, England, 151-203.
- Miller, A., 1987, *A View from the Bridge/All My Sons*, Penguin, Harmondsworth, Middlesex, England.
- Miller, A., 1988, *Todos eran mis hijos*, Spanish version by Enrique Llovet, MK Ediciones, Colección Escena 58, Madrid, Spain.
- Merino Álvarez, R., 1992, *Teatro inglés en España: traducción, adaptación o destrucción? Algunas calas en textos dramáticos*, (PhD Thesis), Vitoria, University of the Basque Country, Spain.
- Merino Álvarez, R., 1993, "Rewriting for the Spanish Stage", *Koine*, Instituto S. Pellegrino, Misano Adriatico, Italy.