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Beyond performance: Spanish audiovisual translations of *The Crucible*

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ABSTRACT

The systems of theatrical production and cinematographic production are closely intertwined. Various English-language plays from the 20th century have been adapted for the cinema, and their Spanish audiovisual translations add new links to the textual chains deriving from these works for the theatre. This study first provides an overview of film adaptations of plays introduced in Spain under Francoist censorship, before turning to *The Crucible*. Linguistic decisions that shaped the textual chain of this play, including those related to the censored performance-oriented translation, the American film, the dubbing, and the subtitles, are examined. Particular attention is paid to language relating to topics deemed controversial by censors – mainly concerning religion, sexual morals and politics – and how they are rendered in the theatre and audiovisual translations. From this perspective, the extent to which the translated film constituted a different approach to this classic story for Spanish audiences is explored.

Keywords: censorship, performance-oriented translations, audiovisual translations, *The Crucible*, Arthur Miller.

1. Introduction

Works for the theatre by classic contemporary playwrights such as Arthur Miller and Tennessee Williams have transcended the stage through film adaptations in Spain in the 20th and 21st centuries. In turn, such adaptations seem to have had an effect on the reputation of those plays in terms of further theatre productions. Indeed, as Aaltonen points out, “in the theatrical environment, versatility and flexibility are virtues that help texts cross borders both in time and space, and turn them into classics” (2003: 141).

In this study we will consider the interface between theatre translations and cinema translations: in particular, we will focus on audiovisual translations of film adaptations based on plays in English that were translated and introduced to the Spanish stage during the Francoist censorship period (1939-1978). We will offer an overview of this area of activity by compiling and analysing a catalogue of relevant works. Then, we will take a case in point, *The Crucible*, for a more in-depth analysis, focusing on how certain topics are dealt with in the Spanish audiovisual translations of the film in comparison to the previous performance-oriented translation of the play, which was produced during the censorship period.

As a preliminary step we will review the literature on Francoist censorship of theatre and on the adaptation of plays for the cinema from that time, paying particular attention to the TRACE (censored translations) studies. We will then set out the methodological framework and the specific phases of the present research. Following this the results will be summarised, and finally some conclusions will be offered.

2. Audiovisual translations of plays from the Francoist censorship period

During the Francoist period in Spain, censorship was a compulsory process for cultural products. An extensive literature on the translation of these products during the censorship period exists within the framework of the TRACE studies¹ (e.g. Gutiérrez Lanza 2000; Merino-Álvarez 2000; Santamaría 2000; Merino-Álvarez – Rabadán 2002; Pérez Álvarez 2003; Pérez López de Heredia 2004; Bandín 2007; Fernández López 2007; Pajares 2007; Rioja Barrocal 2008; Camus 2009; Gómez Castro 2009; Lobejón Santos 2013). These studies, which lay the foundations for further research into translations from the censorship period, have used as their main documentary source the Archivo General de la Administración (AGA), a very rich archive of Spanish censorship (Lobejón Santos et al. 2021).

In terms of the censorship of theatre plays from that time, the AGA holds censorship records, these generated at the time that a performance was requested. Drawing on the extensive study of those censorship records, as well as on posterior text analyses, the TRACE studies have been able to observe those topics that were most often censored and self-censored: sexual

¹ <https://trace.unileon.es/>, accessed December 2024.

morals, religion, politics and foul language (Merino-Álvarez 2000; Pérez López de Heredia 2004; Bandín 2007). In fact, these topics were included in the censorship rules which applied to both theatre and cinema.² Censors exerted considerable control over translations, imposing textual cuts and other changes in relation to the above topics, as well as other extratextual conditions, prior to their authorisation of a work, or indeed banning a work. Apart from this external form of overt censorship, it is important to bear in mind that translators might also have engaged in self-censorship as a means of attaining the censors' authorisation (Merino-Álvarez – Rabadán 2002: 127).

In addition to revealing mechanisms of censorship and the impact of these on translated material, the TRACE studies include, among others of other genres, a catalogue of those theatre plays originally written in English that were introduced into Spain during the period of censorship: the TRACeTi catalogue (Merino-Álvarez 2000; Pérez López de Heredia 2004). Merino-Álvarez (2000: 132) has noted that a great number of plays were introduced at this time, and Pérez López de Heredia (2004: 482) has added that adaptations for the cinema of theatre plays are also found, and that these systems have “relaciones productivas” [productive relations].

Following the censorship period, a number of plays continued to be performed and/or published right up to the present day. Similarly, their film adaptations, whether created in the censorship period or afterwards, are sometimes still for sale, or are at least available in libraries. On these lines, Andaluz-Pinedo (2022) compiled the TEATRAD catalogue (TEATro TRADucido [translated theatre]), which focuses on the plays that were introduced into Spain during the period of Francoist censorship (as registered in the TRACeTi catalogue and the AGA) and examines their endurance in 21st-century theatre productions and/or publications in Spain. In the current study, taking the TEATRAD catalogue as a starting point, we will expand these data by exploring the endurance of plays through audiovisual translations.

Since no overview of this type of translated product (film adaptations from the 20th and 21st centuries of plays from the censorship period) is currently available, we have addressed this gap by compiling a new catalogue, the

² The decree issued on 9th February 1963 approved the “Film Censorship Rules” (<https://www.boe.es/boe/dias/1963/03/08/pdfs/A03929-03930.pdf>, accessed December 2024); the decree issued on 6th February 1964 approved the internal regulations of the “Theatrical Works’ Censorship Board” and the censorship rules (<https://www.boe.es/boe/dias/1964/02/25/pdfs/A02504-02506.pdf>, accessed December 2024).

TEATRAD_cinema catalogue. Works by playwright Arthur Miller stand out in this catalogue, and *The Crucible*, essential among them, will be studied from a textual perspective. Interesting studies have been published on translations into Spanish. For instance, Mateo (2000) offers a general approach to performance-oriented, reader-oriented and audiovisual translations as part of the textual chain deriving from the original play; Espejo (2010, 2011, 2017) provides detailed contextual information on Miller's works, looking specifically at the play and film *The Crucible*; and Espejo (2004) provides a textual study on the performance-oriented translation of the work. The present study seeks to complement this literature by adopting a different perspective, focusing on those areas that were problematic for censors: sexual morals, religion, politics and foul language.

3. Methodology

For this exploratory study on the interrelation between plays from the censorship period and their film adaptations, as well as on the audiovisual translations produced for one of these films, we followed the TRACE methodology (Gutiérrez Lanza 2005; Merino-Álvarez 2017: 142). This methodology, framed within Descriptive Translation Studies (Toury 2012), sets out two main stages of research: compiling and studying a catalogue or corpus 0 (because it still does not contain any text) that lists the type of translations under study and their main data, and afterwards selecting text sets (an actual corpus) of these as a means of exploring these cases further from contextual and textual perspectives (Gutiérrez Lanza 2005; Merino-Álvarez 2017: 142). As Gutiérrez Lanza (2005: 57) has noted, the TRACE methodology allows us to go from telescope-like observations to those of the microscope, that is, from broad cultural aspects to specific linguistic features (see also Tymoczko 2002).

3.1 The TEATRAD_cinema catalogue

For this study, we compiled the TEATRAD_cinema catalogue, which focuses specifically on film adaptations of translated plays (English-Spanish) from the censorship period, as registered in the TEATRAD catalogue (Andaluz-Pinedo 2022). To this end, we used the list of plays registered in the censorship period from the TEATRAD catalogue, drawing on the TRACeTi catalogue and the AGA (see Andaluz-Pinedo 2022). We then verified whether

film adaptations of these plays had been distributed in Spain, including audiovisual translations.

The main documentary source consulted for the compilation of the catalogue was the collective catalogue that includes Spanish public libraries (Catálogo Colectivo de Bibliotecas Públicas).³ To confirm and expand the data we also consulted the collective catalogue of the network of Spanish university libraries (Catálogo Colectivo de la Red de Bibliotecas Universitarias).⁴ These sources were used due to the high number of libraries and registers that they cover. In all cases, we searched for the name of the playwright and used the appropriate filter to retrieve information on films, and the translated films were then recorded in our catalogue.

The TEATRAD_cinema catalogue was compiled using Microsoft Excel. Each entry corresponds to a film. The first kind of information registered is the name of the playwright and the original (English) title of the play. Second, we listed both the original and target (Spanish) titles of the film, together with the year and country of the film release, plus the producer, director, and writer of the script, and whether the film includes dubbing and/or subtitles in Spanish. Finally, we recorded the sources of the information. These fields were chosen mainly to identify each film and corresponding play. Figure 1 shows a screenshot of part of the TEATRAD_cinema catalogue.

Quantitative analysis of the data gathered for the TEATRAD_cinema catalogue seeks to address questions regarding the number of film adaptations of the plays under discussion, and whether any trends may be observed between the endurance of these plays into the 21st century and the adaptation of the plays for the cinema. This would shed light on the relevance of considering films, and their audiovisual translations, as part of the complex “intersemiotic chains” (Rabadán – Merino-Álvarez 2002: 151) of texts deriving from the original plays.

Furthermore, the study of the different fields in the catalogue focused on identifying regularities that may be used for text selection here, with regard to: the periods when the films were released (the censorship period or after), and those playwrights whose works were transferred to the cinema most often. As Merino-Álvarez (2010: 136) has observed, “recurrent traits yield well justified selection criteria that help build well-defined corpus.” The identification of trends in the catalogue regarding recurrent authors

³ <http://catalogos.mecd.es/CCBIP/cgi-ccbib/abnetopac/O11073/ID30fb73bf?ACC=101>.

⁴ <https://rebiun.baratz.es/OpacDiscovery/public/home>.

Playwright	Play	Film title (ST)	Film title (TT)	Year	Country	Producer	Director	Scriptwriter	Translations	Source
Arthur Miller	<i>All My Sons</i>	<i>All My Sons</i>	<i>Todos eran mis hijos</i>	1948	United States	Chester Erskine	Irving Reis	Chester Erskine	Dubbing, subtitles	CCBIP, REBIUN
Arthur Miller	<i>Death of a Salesman</i>	<i>Death of a Salesman</i>	<i>La muerte de un viajante</i>	1985	United States	Robert Colesberry	Volker Schlöndorff	Arthur Miller	Dubbing, subtitles	CCBIP, REBIUN
Arthur Miller	<i>The Crucible</i>	<i>The Crucible</i>	<i>El crisol</i>	1996	United States	Robert A. Miller, David V. Picker	Nicholas Hytner	Arthur Miller	Dubbing, subtitles	CCBIP, REBIUN
Tennessee Williams	<i>A Streetcar Named Desire</i>	<i>A Streetcar Named Desire</i>	<i>Un tranvía llamado Deseo</i>	1951	United States	Charles K. Feldman	Elia Kazan	Tennessee Williams	Dubbing, subtitles	CCBIP, REBIUN
Tennessee Williams	<i>Cat on a Hot Tin Roof</i>	<i>Cat on a Hot Tin Roof</i>	<i>La gata sobre el tejado de zinc</i>	1958	United States	Lawrence Weingarten	Richard Brooks	Richard Brooks, James Poe	Dubbing, subtitles	CCBIP, REBIUN
Tennessee Williams	<i>The Rose Tattoo</i>	<i>The Rose Tattoo</i>	<i>La rosa tatuada</i>	1955	United States	Hal B. Wallis	Daniel Mann	Tennessee Williams, Hal Kanter	Dubbing, subtitles	CCBIP, REBIUN

Figure 1. Examples of some entries in the TEATRAD_cinema catalogue

not only led us to select the film *The Crucible* for further analysis, but also afforded us a better understanding of common extratextual traits shared by this work and other film adaptations in the TEATRAD_cinema catalogue.

3.2 *The Crucible*

As a case study, we will focus on the film *The Crucible*, written by one of the most frequent authors in the catalogue, and which illustrates the endurance of plays from the censorship period well into the 21st century via (translated) film adaptations. In particular, we will conduct a comparative analysis of how certain topics are dealt with in the dubbing and subtitles of the film in Spanish, and in the censored performance-oriented translation of the play. The topics selected are sexual morals, religion, politics and foul language, which, as indicated above, were heavily censored during the period of Francoism (see, for instance, Gutiérrez-Lanza 2000; Merino-Álvarez 2005; Gómez Castro 2009; Lobejón Santos 2013).

Thus, the textual data for this study are: the dubbing and subtitles of the film in Spanish, the performance-oriented translation of the play, and the original play and film in English. Following the TRACE methodology, we compiled a “corpus 2” composed of text fragments that included references to the topics that were censored in the performance-oriented translation (Gutiérrez Lanza 2005): that is, fragments that are “perspicuous passages that will serve to test one’s hypothesis or hypotheses” (Tymoczko 2002: 17 cited in Gutiérrez Lanza 2005). To this end we took, as the starting point, the analysis carried out in Andaluz-Pinedo (2022), in which anchor words used to express such topics were searched in the original play and aligned with the performance-oriented translation, using the tool TAligner (Zubillaga et al. 2015, Andaluz-Pinedo et al. 2021), itself based on the TRACE Corpus Tagger/Aligner 1.0© (Gutiérrez Lanza et al. 2015). By way of example, we can mention the anchor words *lecher**, *law**, *church** or *damn**. After identifying (self) censored fragments in the performance-oriented translation, we registered the corresponding passages in the dubbing and subtitles of the film. It should be noted that some of the fragments from the original play were absent from the original film, which might be related to adaptation issues that are beyond the scope of this study. Therefore, we focused on those fragments from the original play that are both censored in the performance-oriented translation and which are also present in the original script of the film.

After briefly contextualising the translations (considering mainly the period in which they were produced), the analysis of corpus 2 involved

classifying the translation techniques observed in each translation and identifying patterns. The categories of translation techniques used here are named “omission” (of a fragment or word), “substitution”, and “transfer”, these categories drawing on Andaluz-Pinedo (2022), which in turn is based on Gómez Castro (2009). By doing so, we seek to answer the question of how passages that had been (self-)censored in the performance-oriented translation are rendered in the Spanish dubbing and subtitles of the film after the dictatorship, and whether the audiovisual translations adopt an approach to these topics which is different from that of the performance-oriented translation.

4. Analysis of the TEATRAD_cinema catalogue

The TEATRAD_cinema catalogue comprises 106 entries, offering an overview of plays from the Francoist period (1939-1978), translated English-Spanish, that were also transferred to the cinema, with their corresponding audiovisual translations. In this section, we will look at the trends observed in the analysis of the TEATRAD_cinema catalogue, interrelating (translated) texts for the theatre and cinema.

4.1 Film adaptations of plays in numbers

The analysis of the data gathered in the TEATRAD_cinema catalogue reveals that approximately a quarter (25.7%) of the plays studied (those introduced in Spain in the Francoist censorship period, according to the TRACeTi catalogue⁵ and the AGA) have been transferred to the cinema. This underlines the close interrelation between the theatre and cinema systems, offering empirical data that supports the relevance of including film adaptations with their audiovisual translations in the textual chains deriving from plays.

Moreover, if we add information regarding which of the plays were found to endure in productions and/or publications of the 21st century (Andaluz-Pinedo 2022), we also see that, in the group of plays that endured, the percentage of film adaptations is the highest: 43.8% of these have been transferred into films. In other words, almost half of these works for the theatre have reached the screen through film adaptations and have been presented to Spanish audiences through audiovisual translations. On the

⁵ <http://corpusnet.unileon.es/bases-datos>.

other hand, if we consider those plays that seem not to have endured (with no productions or publications in the 21st century), we find that 18.6% also have film adaptations. The existence of film adaptations probably has an effect on the continued presence of plays through the increased likelihood of further theatrical productions and publications. Indeed, our findings seem to support the idea that the theatre and cinema systems of the 20th and 21st centuries in Spain present those “relaciones productivas” [productive relations] alluded to by Pérez López de Heredia (2004: 482). Figure 2 illustrates the contrast between the percentages of film adaptations of the plays (from the censorship period) that were found to endure in productions and/or publications, and of those that were found not to endure.

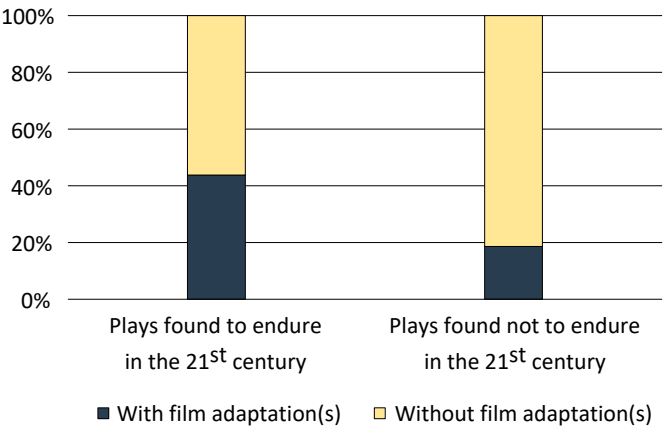


Figure 2. Plays with film adaptations (TEATRAD_cinema catalogue)

According to the analysis of the TEATRAD_cinema catalogue, the film *The Crucible* represents the trend of film adaptations based on plays that endured well into the 21st century in Spain through theatre productions and publications. Indeed, the film itself continues to be distributed in the 21st century. The transfer of this work to different formats possibly contributed to its status as a contemporary classic in the target culture and thus to its enduring presence.

4.2 Regularities of time periods and playwrights

The quantitative analysis of the various fields of the TEATRAD_cinema catalogue shows further trends. With regard to the chronology of the translated films included in the catalogue, we can see that some of these

were produced in the Francoist censorship period, and others after it. To illustrate this distribution, films belonging to the former group include *Cat on a Hot Tin Roof* / *La gata sobre el tejado de zinc* (1958), *Desire Under the Elms* / *Deseo bajo los olmos* (1958) and *Who's Afraid of Virginia Woolf?* / *¿Quién teme a Virginia Woolf?* (1966); films in the latter group include *Educating Rita* / *Educando a Rita* (1983), *Amadeus* / *Amadeus* (1984) and *The Crucible* / *El crisol* (1996).

We believe that it is worth exploring both groups of films from a qualitative viewpoint. On the one hand, the films introduced via translation during the censorship period might include traces of (self-)censorship. Studies by Gutiérrez-Lanza (2000) and Pérez López de Heredia (2004) offer very interesting accounts of the censorship of film adaptations from this group: specifically, *The Fugitive Kind* (1960), *A Streetcar Named Desire* (1951), *Cat on a Hot Tin Roof* (1958) and *Sweet Bird of Youth* (1962). Regarding the films introduced after the censorship period, a consideration of these would allow us to examine possible similarities and differences with translations from the censorship period, and whether the topics that had been problematic to censors were addressed differently after the lifting of the censoring restrictions of previous decades. This would shed light on, for instance, the degree to which these works were restored to something closer to their original content in various formats over time in case of having been previously altered. No analysis of this kind is currently available and thus constitutes a novelty of the present study. Furthermore, the case study of *The Crucible* in particular will allow for an exploratory approach to this area of film adaptations produced after the censorship period but derived from plays that were introduced during it.

Turning to regularities regarding playwrights in the TEATRAD_cinema catalogue, we can see that some writers stand out in terms of the number of works of which film adaptations were produced, such as Tennessee Williams (16.2% of registers), Eugene O'Neill (4.8%), Agatha Christie, Arthur Miller, Ben Hecht and Charles MacArthur, Frederick Knott, Neil Simon, Patrick Hamilton, and William Inge (2.9% each). We might note that many of the plays that were adapted for the cinema were written by classic contemporary authors. Another regularity (40% of registers) observed here is the coincidence of the playwright and the scriptwriter of the film, that is, playwrights who wrote the screenplays for their own works. Authors who illustrate this trend in the catalogue include Tennessee Williams and Arthur Miller. Miller is the author of the play *The Crucible* and also the scriptwriter of the corresponding film, and as such represents an example of this regularity: he is a recurrent playwright in the catalogue and is also the scriptwriter of certain films based on his own plays.

5. Case study: Dubbing and subtitles of *The Crucible*

In this section, a brief contextualisation of the translated products will first be provided. We will then describe the results of the comparative analysis of the dubbing and subtitling into Spanish of the film *The Crucible* and the performance-oriented translation of the play, focusing on aspects that were problematic for censors: religion, sexual morals, politics and foul language. In relation to each topic, the most frequent translation techniques observed will be detailed and illustrated.

5.1 Extratextual information

The plot of *The Crucible*, as we know, deals with the witch hunt that took place in Salem in the 17th century. Miller wrote the piece in the 1950s. It was triggered by the political repression of those suspected of sympathising with communism, which Miller himself suffered. The play *The Crucible* was introduced into Spain during the Francoist period (censorship record 310-56, AGA 1956). Since then, it has enjoyed a constant presence on stage, as documented by the Centro de Documentación de las Artes Escénicas y de la Música, as well as in print form (Miller 1955, 1963, 1997, 2003, 2007, 2011);⁶ even a TV adaptation was broadcast as part of the programme Estudio 1 in 1973.⁷ Furthermore, after the end of Francoist censorship the film was distributed with Spanish dubbing and subtitles, adding to the complex chain of translations and retranslations of the work in different formats that have circulated in Spain. As already indicated, the translations that we will focus on here are: the performance-oriented translation (carried out during the censorship period) and the dubbing and subtitles of the film adaptation (carried out afterwards).

The performance-oriented translation by Diego Hurtado, entitled *Las Brujas de Salem* (literally, “the witches of Salem”), introduced the play *The Crucible* into Spain in 1956. Given that this was during the Francoist period, the translated play had to undergo compulsory censorship. This process, registered in the censorship record 310-56 stored in the AGA archive (AGA 1956), resulted in the authorisation for performance of the play, and the translation premiered at the Teatro Español, in Madrid (Gil Fombellida 2002).

⁶ These translations were published in Compañía General Fabril Editora, *Primer Acto*, Escelicer, Tusquets, Teatro Español and Cátedra.

⁷ See <https://www.rtve.es/play/videos/estudio-1/estudio-1-brujas-salem/871609/> (for registered users only).

Regarding this theatre production, Espejo (2004) notes that there was an attempt by the translator, as well as certain critics, to eliminate content seen as problematic with respect to the dominant ideology of the time. This censored translation was used in performances in Spain for at least eleven years (AGA 1956). In addition, it was published as a text, and remained the only available Spanish translation until almost the end of the 20th century – although there was also an Argentinian translation dating from the 1950s (Miller 1955).

On the other hand, the American film adaptation, directed by Nicholas Hytner and written by Arthur Miller himself, was produced after the censorship period, indeed some forty years after the performance-oriented translation, in 1996. In this case, the title of the film was translated into Spanish as *El Crisol*, which is more faithful to the source title. This film has been distributed in Spain since then up to the present day, and continues to be on sale in DVD format in Spain, with Spanish dubbing and subtitles.

5.2 Translation techniques regarding religion, sexual morals, politics and foul language

The analysis here will focus on the translation of 37 anchor words (such as *minister**, *Christ**, *harlot**, *government**, *damn**) that appear in both the original play and film, leading to a total of 111 fragments in the three target texts considered (the performance-oriented translation, dubbing, and subtitles). The analysis of the translation techniques observed shows a marked contrast between the performance-oriented translation and the audiovisual translations. The results here reveal that the performance-oriented translation self-censors references to sexual morals, religion, politics and foul language, which the dubbing and subtitles translate, and thus restore. More specifically, the performance-oriented translation shows 54.1% omissions of a fragment, 37.8% of substitutions, and 8.1% of omissions of a word, thus mitigating the content that might have been deemed problematic by censors; however, the audiovisual translations transfer all of these text segments, restoring the original content. In general, it can also be observed that these audiovisual translations follow the original film script quite literally, especially the subtitles. Regarding the anchor words which appear on both the play and the film, most of the self-censored ones relate to religion (59.5%), many to sexual morals (32.4%), and a few to politics (5.4%) and foul language (2.7%). We will now consider and illustrate the translation of each of these topics.

5.2.1 Religion

We analysed 22 anchor words relating to religion that appear in both the original play and the film. In the performance-oriented translation this topic is widely self-censored through a variety of techniques: mostly through the omission of the fragment that includes the anchor word (50% cases), or through substitution (36.4%), and in certain cases through the specific omission of the controversial word (13.6%).

Table 1 illustrates this with an utterance from the original play and film that includes criticism of a religious character. This fragment shows an instance of self-censorship where the reference is omitted in the performance-oriented translation, as this was probably considered controversial in Francoist Spain. However, after the censorship period, the dubbing and subtitles retranslate this utterance, which is also present in the original film script, and retain the reference.

Table 1. Example I regarding religion

	Play	Film
STs	PROCTOR: Get y'gone with them! You are <u>a broken minister</u> .	PROCTOR: And you with them! You are <u>a broken minister</u> .
TTs	∅	Dubbing: PROCTOR: ¡Y vos! Sois <u>una</u> <u>desgracia, reverendo</u> . [PROCTOR: And you! You are <u>a disgrace, reverend.</u>] Subtitles: ¡Y usted con ellos! – Es <u>un pastor inútil</u> . [And you with them! – You are <u>a useless pastor</u> .]

In Table 2, we can see that the performance-oriented translation substitutes *the Christian character of this house* for the vaguer expression *algunos puntos referentes a este asunto* [some things related to this matter], which, as a result, makes no direct reference to Christianity. The allusion to the Christian religion is thus diluted, and this seems to have the aim of rendering the story more distant from the reality in Spain, and hence attaining the censors' authorisation. However, this reference, closely followed in the film script, is maintained in the dubbing and subtitles.

Table 2. Example II regarding religion

	Play	Film
STs	HALE: (...) I thought, sir, to put some questions as to <u>the Christian character of this house</u> , if you'll permit me.	HALE: (...) I thought, sir... to put some questions as to <u>the Christian character of this house</u> ... if you'll permit me.
TTs	HALE: (...) Yo he venido a esta casa para interrogarles a ustedes, si es que me lo permiten, sobre <u>algunos puntos referentes a este asunto</u> . [I have come to this house to question you, if you'll permit me, about <u>some things related to this matter</u> .]	Dubbing: HALE: Había pensado haceros algunas preguntas respecto <u>al ambiente cristiano de esta casa</u> ... si me lo permitís. [HALE: I thought to make you some questions as to <u>the Christian environment of this house</u> ... if you'll permit me.] Subtitles: Pensaba preguntarle sobre <u>el carácter cristiano de esta casa</u>si me lo permite. [I thought to ask you about <u>the Christian character of this house</u> ... if you'll permit me.]

Table 3. Example III regarding religion

	Play	Film
STs	PARRIS: All innocent and <u>Christian</u> people are happy for the courts in Salem!	PARRIS: All innocent and <u>Christian</u> people are happy for the courts in Salem.
TTs	PARRIS: (...) Toda la gente honrada de Salem está deseosa de ayudar a este Tribunal. [All honest people are eager to help this court.]	Dubbing: PARRIS: A todos los buenos <u>cristianos</u> inocentes les satisface el tribunal de Salem. [All good and innocent <u>Christian</u> people are satisfied with court in Salem.] Subtitles: Todos los <u>cristianos</u> e inocentes están contentos con el tribunal de Salem. [All innocent and <u>Christian</u> people are happy for the courts in Salem.]

Table 3 presents another allusion to Christianity that is self-censored in the performance-oriented translation of the play, this time by the mere omission

of the word that might have been an issue for the censors. By contrast, the audiovisual translations transfer the adjective in question.

5.2.2 Sexual morals

An analysis of anchor words (12) relating to the topic of sexual morals in the play and film translations reveals that the performance-oriented translation, once again, contains omissions of fragments (50%) and substitutions (50%) that reduce the presence of this type of content, whereas the dubbing and subtitles transfer the anchor words.

Table 4. Example regarding sexual morals

	Play	Film
STs	DANFORTH: And knew her for <u>a harlot</u> ? PROCTOR: Aye, sir, she knew her for <u>a harlot</u> . DANFORTH: Good then. [To Abigail:] And if she tell me, child, it were for <u>harlotry</u> , may God spread His mercy on you! (...)	DANFORTH: And when she put this girl out of your house... she put her out for <u>a harlot</u> ... and knew of her <u>a harlot</u> ? PROCTOR: Aye, sir, she knew her for <u>a harlot</u> . DANFORTH: If she tell me, child, it were for <u>harlotry</u> ... may God spread His mercy on you.
TTs	DANFOR: Abigail, el señor Proctor declara que su esposa os expulsó de su casa por <u>lo indecente de vuestro comportamiento en ella</u> . Si eso es cierto, Dios tenga piedad de vuestra alma. (...)	Dubbing: DANFORTH: Y cuando echó a esta muchacha de vuestra casa, ¿la echó porque era <u>una ramera</u> ... porque sabía que era <u>una ramera</u> ? PROCTOR: Sí, señor, sabía bien <u>lo</u> que era. DANFORTH: Si la señora Proctor me dice que te echó de su casa por <u>ramera</u> , pide a Dios que tenga piedad de tu pobre alma. [DANFORTH: And when she put this girl out of your house... she put her out for <u>a harlot</u> ... because she knew of her <u>a harlot</u> ? PROCTOR: Aye, sir, she knew well <u>what</u> she was. DANFORTH: If Mrs. Proctor tells me that she put you out of her house for <u>harlotry</u> ... ask God to spread His mercy on your poor soul.]

<p>[Abigail, Mr Proctor declares that his wife put you out of their house <u>for the indecency of your behaviour in it</u>. If it is true, may God spread his mercy on your soul.]</p>	<p>Subtitles: Y cuando echó a esta chica de su casa...</p> <p>¿la echó por <u>furcia</u> y por saber que era <u>una furcia</u>?</p> <p>Sí, señor, sabía que era <u>una furcia</u>.</p> <p>Si me dice, niña, que fue porque eras <u>una ramera</u>...</p> <p>que Dios te envíe su misericordia.</p> <p>[And when she put this girl out of your house...</p> <p>...she put her out for <u>a harlot</u>... and for knowing her for <u>a harlot</u>?</p> <p>Aye, sir, she knew her for <u>a harlot</u>.</p> <p>If she tell me, child, it were because you were <u>a harlot</u>... may God spread his mercy on you.]</p>
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The example in Table 4 includes references to harlotry. The performance-oriented translation shows an instance of the omission of a fragment and of substitution. First, it can be observed that Proctor's utterance is omitted, and Danforth's utterances are combined into one summarised turn, which seems to serve as a means of reducing the intensity of the dialogue here. Furthermore, the only similar allusion to harlotry is the translation of *harlotry* for *lo indecente de vuestro comportamiento en ella* [the indecency of your behaviour in it]. However, the utterances of the play, which are followed in the film (with the introduction of an additional reference to harlotry), are reflected in the audiovisual translations.

5.2.3 Politics

Two references to politics were found in the original play and film, and thus are included in the current analysis. In both cases, the performance-oriented translation registers omissions of the fragments, while the audiovisual translations again opt for transferring it.

Table 5. Example regarding politics

	Play	Film
STs	DANFORTH: <u>This is the highest court of the supreme government of this province.</u>	DANFORTH: <u>This is the highest court of the supreme government of the province.</u>
TTs	∅	Dubbing: DANFORTH: <u>Este es el más alto tribunal del gobierno supremo</u> de la provincia. [<u>This is the highest court of the supreme government</u> of the province.] Subtitles: <u>Éste es el tribunal superior del gobierno supremo</u> de la provincia. [<u>This is the highest court of the supreme government</u> of the province.]

In Table 5, the criticism of authority in the sentence *This is the highest court of the supreme government* was avoided by another omission in the performance-oriented translation, perhaps reflecting the fact that that criticism of a court, and by implication the organs of government, might have alarmed censors; nevertheless, the audiovisual translations transfer this reference.

5.2.4 Foul language

Finally, only one reference was found regarding the issue of foul language in the original play and film. This is included in Table 6: the sentence *Damn the village!* is omitted in the performance-oriented translation, whereas the audiovisual translations retain the foul language.

As can be seen in the examples presented above, the audiovisual translations, going beyond the performance-oriented translation from the censorship period, show a completely different approach to the original text, being closer in the renderings of the original content. At a different time and in a different – yet related – medium, the audiovisual translations restore previously self-censored references of *The Crucible* for Spanish audiences.

Table 6. Example regarding foul language

	Play	Film
STs	<u>Damn</u> the village!	<u>Damn</u> the village!
TTs	Ø	Dubbing: ¡ <u>Maldito</u> sea el pueblo! [<u>Damn</u> the village!]
		Subtitles: – ¡ <u>Maldito</u> sea el pueblo! [<u>Damn</u> the village!]

6. Conclusions

In conclusion, it is worth underlining the usefulness of the TRACE methodology as valid for an exploratory study of the kind reported here. The compilation of the TEATRAD_cinema catalogue and its analysis has made possible an overview of the types of translated product under discussion: film adaptations of 20th century plays (more specifically, adaptations of those that were introduced in Spain during the Francoist period). The analysis has also led to the selection of the film *The Crucible* as a case study, in which we have explored the translation of certain topics that were at the centre of the censors' objections during the Francoist period. Moreover, the analysis of the catalogue has also provided data that can be used for further studies, in that this new catalogue contributes to what Merino-Álvarez (2005: 88) describes as "a potential matrix for the selection of corpora".

Among other findings, the analysis of the TEATRAD_cinema catalogue has shown that a substantial percentage of plays from the censorship period were adapted for the cinema. These adaptations – a number of them being plays by contemporary classic authors – span the censorship period and the following decades, and many are still distributed in the 21st century. Arthur Miller's *The Crucible* well illustrates this process, beginning as a play which was then transferred into a film, both of these products with their corresponding translations. In fact, it is probably the film that has reached the greatest audience, given its continued presence in Spain.

The textual study of *The Crucible* in Spanish illustrates the influence of the historical context of translations: a shift is observed from the ideological self-censorship of topics, in the performance-oriented translation of the Francoist period, to the restoration of these references, in the dubbing and

subtitles of the film from the end of the 20th century. Without doubt, the translated film constituted a different look at this classic story for Spanish audiences. Interestingly, given the similarities between the original play and the original film script, in terms of the fragments studied here the audiovisual translations tend to reflect not only the original film but also the original play more closely than the performance-oriented translation from the period of the dictatorship.

Further work towards exploring film adaptations as part of the textual chains deriving from translated plays from the censorship period might take as a starting point the data gathered in the TEATRAD_cinema catalogue. A wide range of case studies could in this way be developed, from different perspectives, which could thus contribute to the more general field of AVT. For instance, taking a chronological point of view further work might focus on plays from the censorship period, complementing textual analysis with the rich paratextual information that can be found in the Spanish censorship archive (AGA). From the perspective of other authors that recur in the catalogue, the case of Tennessee Williams seems a particularly interesting area for future study, since various film adaptations and their translations into Spanish are available. Furthermore, the catalogue itself might usefully be expanded, or a similar one compiled focusing on TV adaptations, this to gain a broader view of the audiovisual reception of plays in Spain. All in all, the comparison of the approaches that can be observed in translations of plays and in their film adaptations seems to offer great potential for more research here; by exploring and transcending the boundaries of the theatrical and the cinema systems a richer and more complete view of the textual chains generated from these works will come to light.

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