

CHAPTER SIX

BUILDING TRACE¹ (TRANSLATIONS CENSORED)
THEATRE CORPUS: SOME METHODOLOGICAL
QUESTIONS ON TEXT SELECTION

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1. Translation and censorship in Spain: the history of (theatre) translations 1960-1985

When tackling the study of translations from a historical point of view one of the basic sources for research are usually libraries, bibliographies, archives and databases. In TRACE we have been drawing data from a variety of sources and soon found out that the most complex and richest source of information for most of the 20th century in Spain seemed to be the AGA, *Archivo General de la Administración* (<http://www.mcu.es/archivos/MC/AGA/index.html>).

The fact that all cultural products (including translations) had been filtered through censorship offices and had consequently left abundant documental traces led us to use the AGA as the main source of data and to use censorship as a privileged standpoint from which to observe and describe the history of translations in Franco's time.

In the AGA archives translations are filed along with native production. They are organized by type (books, theatre, films) and catalogued by year, title or author². AGA files may hold contextual information (reports, notes,

1 TRACE projects, BFF2003-07597-C02-01/02 and FFI2008-05479-C02-02 (TRAducciones CENsuradas INGLÉS/ALEMÁN-ESPAÑOL (TRACE 1939-1985): estudios sobre catálogos y corpus), funded by the Spanish *Ministerio de Educación y Ciencia y Tecnología*. Fondo Europeo de Desarrollo Regional, FEDER. Proyecto TRACE (www.ehu.es/trace): TRAducciones CENsuradas INGLÉS/ALEMÁN-ESPAÑOL (TRACE 1939-1985): estudios sobre catálogos y corpus. FFI2008-05479-C02-02.

2 Appendix 2.1. shows the information held in AGA (Archivo General de la Administración, Alcalá de Henares, Madrid) index cards, on authors mentioned here. Appendix 2.2 contains information gathered from direct access to AGA complete files (not only index files) as well as from other sources.

minutes of board meetings) and texts (printed books or typed manuscripts). You may find just one version of, for example, a theatre play³ or different draft versions of the same translation⁴ and/or published translated texts⁵. There is also information on theatre groups and the cities they toured with a specific play, from premiere through various performances⁶.

The different TRACE catalogues have been compiled using a variety of sources⁷, applying two main search procedures: direct use of AGA title or author index files and databases (guided search), and/or extensive sampling on the box files themselves by year or years (random search)⁸. The latter is a slower procedure but renders more accurate results and does not rely on an *a priori* checklist of authors or titles. This is the reason why such procedure was used in the research on theatre translations in the 1960s through to 1985.

The catalogue of theatre translations that underwent censorship in this period (TRACeTi 1960-1985) is therefore the result of sampling and

3 Labelled “TTce”, target text censored. We may find just one translation in a censorship record, but when a play became popular, or when it underwent difficulties when asking for permission, we might find more than one censored translation of a ST (“TTce1”, “TTce2”...) by different translators.

4 When we come across various versions of a given translation we label them consecutively: “TTce1.1”, “TTce1.2”... They are usually the result of cuts and modifications suggested by censors or of rewriting processes derived from the negotiation that preceded authorization of a theatrical production. They are usually printed manuscripts. Jaime Salom’s translation of Crowley’s *The boys in the band* is a case in point (see 3 below).

5 We use “TTpub” when the text found is a published play as opposed to other types of printed manuscripts.

6 Theatre files for the period 1938-1985 can be found in AGA archives. The reason why filing went on until 1985 may be that it was precisely that year that the structure of the Ministry of Culture changed almost overnight and former Censorship (later on renamed “Ordenación” and “Calificación”) Theatre Sections ceased to exist. In the register book for theatre plays corresponding to 1985 the last entry is June 19th, 1985 (Merino 2000: 123).

7 Elena Bandín in her PhD on Classical English Theatre applies TRACE methodology to research sources. She explains how they have been used to compile TRACeTi, the catalogue of Classical English Theatre performed and published in Spain between 1939 and 1985.

The following are research sources used in TRACE investigations: AGA General Administration Archives, Index Translationum, El Libro Español, Bibliografía Española, Spanish National Library’s database (ARIADNA), Spanish University Libraries network (REBIUN), Spanish Public Libraries Catalogue (REBECA), Spanish ISBN online, Francisco Álvaro’s 1958-1985 yearly volumes on theatre performed in Spain, Spanish Theatre Documentation Centre (CDT), and various bibliographies published by theatre scholars (Bandín 2007: 94-102). See also <http://trace.unileon.es/>.

8 Other theatre TRACE researchers have used both procedures (Pérez 2004) or have started from a checklist of classical authors (Bandín 2007).

contains information about authors or plays that would not have been necessarily deemed representative in histories of theatre in Spain⁹ or histories of theatre in the various source cultures. The TRACETi 1960-1985 catalogue also contains information from non-AGA/censorship sources¹⁰.

Since the choice of object of study and corpus does not derive from external criteria (e.g. importance of an author in source culture) but rather it is based on empirical evidence gathered from direct access to sources of information, it is often the case that we end up studying Crowley, Greene or Albee rather than Wilde or Shakespeare. The case study I will be analysing below (*The Boys in the Band*) may serve as an illustration.

The results of the analysis of the TRACETi 1960-1985 catalogue have been presented in previous publications. I have also gone into detail about some representative translated theatre corpus¹¹ derived from such analysis. So in this paper I would like to address some methodological questions that have arisen when selecting a corpus as an object of study and when drawing textual corpus as objects of study from catalogues.

2.1 Mapping areas of the history of translation in 20th century Spain

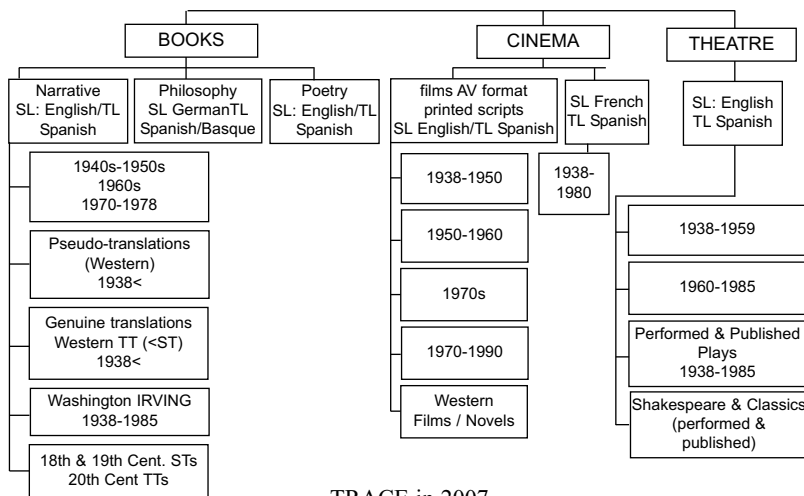
In TRACE we have gradually “distributed” among researchers areas of the history of translations in 20th century Spain that were blurred or simply not yet explored. The chart below shows a general break-up of areas of the “map” of TRACE investigations as of 2007.

9 Translated theatre is not usually dealt with in Histories of Theatre in Spain. It is just not mentioned. Even in the most thorough study on censorship of Spanish theatre to date (Muñoz Cáliz, 2005) only a few translations done by the Spanish playwrights under study are mentioned. See also O’Leary (2005).

In the last decade some publications have tackled the question of translated drama as part of Spanish theatre (London 1997) but they are the exception.

10 Appendix 2.2 contains information from non-AGA sources merged with information from censorship AGA archives gathered from direct access to box files.

11 See Merino 2003, http://www.ehu.es/trace/publicaciones/2003bRMA_Catalogo_Corpus_TRACE.pdf and Merino 2005, http://www.ehu.es/trace/publicaciones/2005aRMA_RCEI.pdf.



TRACE in 2007

The deeper we went into cataloguing translated culture, the more we could direct researchers on possible areas that might be within their specific expertise. In the last five years at least seven young scholars became members of the group and tackled new genres or periods: translations of narrative (1962-1969 and 1970-1978), English poetry (1939-1978), classical English theatre (1939-1985)¹². Spanish translations of German philosophy or translations of western novels and films¹³ are among the slots added over the past few years.

As I mentioned before sampling proved a fairly productive tool for the first approach to such data as AGA holds. When the results of sampling AGA files were transferred to properly compiled catalogues of narrative (TRACEni), theatre (TRACeti) and cinema (TRACEci)¹⁴, a second generation of studies could be planned and allotted to investigators.

12 University of León researchers Rioja (2008) and Gómez Castro (2008) deal with narrative; Lobejón studies poetry and Bandín tackled classical English theatre. <http://trace.unileon.es>.

13 Uribarri (2008) works on translations of German philosophy and Camus (2008) on Western narrative and films. <http://www.ehu.es/trace>.

14 The foundations for the catalogue of translations of narrative censored (TRACEni) were laid by Rosa Rabadán (2000) and José Miguel Santamaría (2000). Eterio Pajares is in charge of 20th century translations of 18th century British novelists (Pajares 2008).

TRACE narrative catalogues were enlarged with Merino's search for translations into Spanish of Washington Irving's *The Alhambra* in AGA book files. The catalogue compiled

The second wave of TRACE researchers have compiled more thorough catalogues for sub-periods based on the results rendered by the information analyzed in initial TRACE (-ni, -ti, ci) catalogues. Such catalogues are in all cases the source of textual corpus that have ultimately been selected and studied in detail.

2.2 What renders a corpus/set of texts representative?

In dealing with descriptive studies, criteria for selecting well-defined¹⁵ (non-random) corpus are derived from the analysis of TRACE catalogues, such as TRACETi for theatre. Certain authors, directors or translators may prove representative of a period. In the same way each type of theatre (official, mainstream commercial theatres, *teatros de cámara*) can be studied in detail, since they represent different ways of approaching various kinds of audiences, from the bulk of middle-class theatregoers to the avant-garde minorities.

The censors' procedures took for granted that a theatre production could expose audiences to topics that might clash with their morals. Censors were designed to domesticate the plays by means of text selection and adaptation. In this respect homosexuality and infidelity rated higher than politics.

Certain "banned" topics are no doubt a good starting point for selecting a corpus, since plot and sensitive topics are always present in censors' reports as well as in the producers' directors' or translators' attempts to counteract bans and cuts and to get their plays shown to as big an audience as possible.

(TRACEniir) was part of a wider project but helped corroborate that censorship records were the richest and most thorough source of information. http://www.ehu.es/trace/publicaciones/2004RMA_ProgresionMetodolog.pdf.

As for theatre, Pérez L. de Heredia and Merino have compiled representative catalogues of drama translations (TRACETi 1939-1985, <http://www.ehu.es/trace/catalogos.html>) which were the source for various corpus studies. Gutiérrez Lanza (2005 & 2008) has dealt with cinema, and Marta de Miguel (<http://www.ehu.es/trace/MiguelGonzalez.pdf>) and Luis Serrano complemented Gutiérrez Lanza's studies. Carmen Camus's PhD on translated western narrative and films will contribute to understanding the leading role the western enjoyed both in popular fiction and commercial cinema in Spain (<http://www.ehu.es/trace/tesis-trace-ccc.html>).¹⁵ Our main methodological framework has always been DTS, "a discipline based on programmed empirical discovery rather than quick opinions" (Preface. *Beyond Descriptive Translation Studies. Investigations in homage to Gideon Toury*. John Benjamins, 2008: ix.) In Toury (2004: 71-79) we find a series of concepts and the global approach to basic DTS research that we have applied to building textual corpus from catalogues. Catalogues add the historical dimension that may lead to well-chosen textual corpus.

Box office success, commercial theatres vs. *teatros de cámara*, the influence of film adaptations of a given play in the final decision of censorship boards are criteria derived from regularities observed in the catalogue that may be used when selecting representative corpus.

The notion of regularity is used when analyzing catalogues and selecting cases to be studied in detail. Those cases tend to be built around complex and complete censorship records, as will be shown below. A censorship record comes into existence when a producer or director applies for permission to perform. A series of interventions by censors, authors or translators leave traces in the form of numerous documents around a given text. Reports, letters, chains of corrected versions of the translated playtext pile up. But whether a play ever gets to the stage or is filed along with other documents does not rule out its being a potential object of study.

A brief example may illustrate this: Peter Shaffer's *The Royal Hunt of the Sun* (record no. 3/69), a play about the Spanish conquest of Peru, was not exactly felt to be pro-regime propaganda. Over eighty documents make up that record: application forms, reports, letters and the printed manuscript of the translation. The Spanish text submitted to censorship has never been published or performed, possibly because of the various bans issued, but also because when it was finally authorized in 1974 the producer did not choose it for the stage. Among the documents found in the record we find evidence of a British film based on this play that was shot in Spain with the necessary prior approval of the cinema board.

Complex records such as 3/69 laden with all kinds of documents await further study including the comparative analysis of both ST-TT and TT-TT pairs. A similar record in terms of richness of the documents found is *Who's Afraid of Virginia Woolf?* (record no. 215/65). In this case the play, after a long process of cuts and threats of total ban, was staged. A huge success was followed by strong reactions from critics and audiences. This case was analyzed as a pre-textual corpus: access to the full text of the translation was not possible (Merino 2003). It was just not available either in AGA or elsewhere¹⁶.

16 In pre-textual corpus we usually have access to numerous references to the texts: censors quoting cuts and certain problematic passages, or letters by the director asking for a few more taboo words to be allowed in the final authorized version, even telegrams, hand-written informal notes. All these text fragments are part of the censorship record as such, and they have been used by some researchers (Muñoz Cáliz 2005) as textual evidence in their studies.

Neither Shaffer's nor Albee's play were ruled out as objects of study. The lack of a production or the fact that the Spanish text was not available weighed less than other traits that made those cases representative.

Other case studies can be tackled since the full range of potential documents are available. This was the case with Graham Greene's *The Complaisant Lover* (record no. 299/62 & 238-65). More than one director sought permission to perform this play between 1962 and 1968. There were various versions of the play by different translators or adaptors and after a few attempts the play reached both the stage and the page (an acting edition of the text approved was published in 1969). This case is rich and complex both from a contextual, pre-textual point of view and from a textual stance (various versions by different target authors). The main topic, adultery, once again can be found at the root of its complexity as regards censorship.

One more case that has already been investigated and analyzed in detail is Albee's *The Zoo Story* (record no. 75/63). The history of this play in Spanish theatre can be traced from 1963 to the present. This case was recorded thoroughly and some of the AGA documents that were related to the play were scattered in different files. This is probably due to the fact that the text was sent back and forth on many occasions. The play was banned on account of its topic, homosexuality, after extremely fierce attacks by some censors. Nevertheless, after certain cuts and modifications were made in the text, permission was granted for one-night *teatro de cámara* production. There were many such productions until permission was given for commercial theatres in 1973. And from then on William Layton's translation, the only version of the play into Spanish, has often been staged in different Spanish cities and it has also been published in an acting edition¹⁷.

The case study below, *The Boys in the Band*, has been thoroughly documented and may serve as example of a specific play and author, neither particularly relevant in the history of Spanish theatre (or even of American theatre) but sufficiently illustrative of a certain year (1975) and sub-period (1969-1975) and of the way a taboo topic had gradually entered Spanish theatre via translations.

17 The published version (Albee 1991) includes the paragraph that underwent censorship cuts, and the translator, William Layton, also added the fragment modified by a theatre group for their production of the play. The Spanish translation is assumed to have gone through numerous rewriting processes, nevertheless full comparison of all censorship (TTce) and published (TTpub) versions shows that changes were kept to a minimum and that Layton's text remained quite unchanged from 1963 to 1991 (Merino 2003: 658-659).

What most of the corpus derived from the TRACETi catalogue share is the notion of regularity, recurrent traits yield well justified selection criteria that help build well-defined corpus¹⁸.

3. Case Study: Homosexuality enters Spanish stages via TRA_CE¹⁹

In TRACE theatre catalogues there is abundant contextual censorship (CE) information on plays by foreign authors who were usually granted a more lenient treatment by Spanish censors than native authors or plays. In actual fact anything foreign was justified more easily, this being the favourite counter argument used by censors, producers or translators alike. Of all potentially pernicious topics carefully filtered by censorship boards, the most outstanding was homosexuality. The Spanish production of Mart Crowley's *The Boys in the Band* in 1975 was a landmark; rather than the beginning it marked the coming of age of a topic that had shrewdly bypassed bans and cuts since 1950, when the first permission to stage *A Streetcar Named Desire* was filed in censorship records (record no. 217/50).

Mart Crowley's was not the first nor was it the last play to show homosexuals on Spanish stages, but its premier in 1975 was probably the

18 In actual fact it is regularities found in each new analysis of additional pre-textual and textual information that pushes the investigations forward. Enlarging a corpus or selecting new corpus to be studied can only be done using criteria derived from regularities:

- most common censorship resolution or most extreme (prohibition)
- source author/title/country with the greatest presence on Spanish stages
- target author (translator/adaptor) with the largest production or the biggest success in getting his versions through censorship, or any other similar recurrent and or prominent trait
- topic
- period
- complex censorship cases
- complex textual cases
- a combination of any of the above (e.g *The Boys in the Band* case study).

19 Appendix 1 shows a chronological list of the translated plays that dealt with homosexuality, recorded in TRACETi catalogues. All of them were censored and staged. This list is open-ended and might have to be revised as more empirical evidence is found.

In Appendix 2.1 and 2.2 we can find all the plays by the authors mentioned in Appendix 1. It seems obvious that once an author had any problems with censorship authorities, or became notorious for dealing with a taboo topic, the chances that his plays would become more popular increased.

drama production that showed for the first time homosexuality in a more carefree way with the biggest impact on theatregoers and critics alike (Álvaro 1975: 86-90, Crowley 1975: III-XII). Never before had this “banned” topic been treated as openly in Spain.

To be sure, this play was staged in a key year for Spanish history (Franco died 20th November 1975), at a time when official censorship found it quite difficult to withstand increasing pressure from abroad in virtually every walk of life. But still the question may linger as to why and how this play has been chosen as a TRACE case study.

The great impact and success of the Spanish production, sanctioned by the necessary prior authorization by censors, was the result of a long history of foreign plays that helped import a “pernicious” topic. The first cases we have been able to trace back are *A Streetcar Named Desire* (1950) or *Tea and Sympathy* (1955), as is shown in Appendix 1.

In no cases was gaining approval by the authorities an easy matter, neither was it with the first application to perform Crowley’s play sought by playwright-translator Jaime Salom back in 1970 (record no. 267/70). Both his first 1970 translation and his second 1972 revision were banned²⁰ and remain “forgotten pages” only accessible in AGA files.

A second record was filed when Arttime and Azpilicueta submitted their translation to censorship offices two years later (record no. 533/74). This time, some cuts and modifications in the Spanish translation suggest that there was some degree of intervention in the text, which saw its debut in October 1975.

Both sets of texts (Salom’s manuscripts–TTce1.1 & TTce1.2- and Arttime and Azpilicueta’s–TTce2- together with the 1975 published translation-TTpub) have been thoroughly compared along with the complete sets of censorship documents available²¹. All other metatextual

20 It is worth mentioning that the ban was final after all member of the Theatre Censorship Board voted and a “technical” draw was reached. The votes against of the Director General and Secretary of the Board were decisive.

This, along with the fact that the second Salom manuscript was ready for publication (it was preceded by the “Antecrítica”, a standard Escelicer Publisher’s Introduction to acting editions, and careful proofreading of the text), indicate that censors in favour of recommending the play for performance were at least as strong in their beliefs as those against. Resistance from within the Theatre Censorship Board is very obvious in this case.

21 For a detailed description of censorship record 267/70 see Merino 2008: 279-285. Censorship record no. 533/74 documents have not been found. The only trace of this record found in AGA is the manuscript identified as record no. 533/74 which has been used in the textual comparison.

information from secondary non-AGA sources (Álvaro 1975, Crowley 1975)²² has been used to reconstruct this case study.

4 Methodological questions

In this type of descriptive-explanatory textual studies there are some key methodological issues at stake. The first may be how many texts to include in the corpus. If it is feasible, it seems advisable to study as many texts as are available. But then the next obvious question is how much text to select for the descriptive-comparative stage and how to select text fragments (Tourey 2004: 85).

Another additional question, when dealing with theatre, is how to compare drama texts at the macro and micro level. In this respect using the *replique*²³ or utterance as the minimal structural unit has been useful. Each TT or ST can be broken up into small units that are then numbered and “maps” of *repliques* may be drawn for each text, but more importantly, for each pair of texts (either TT-TT or ST-TT). In this way pairing text segments becomes much easier, and so does identifying comparable text segments.

When we proceed to number (tag) each minimal drama unit (macro-structural stage), in every text available, we end up with a chart like this:

Act II, ST (or TTx)	1	2	3	4	5	6	7	8	9	...
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The descriptive-comparative textual study of *The Boys in the Band/Los chicos de la banda* can be found in Merino (2008: 249-259). All available texts (TTce1.1, TTce1.2, TTce2, TTpub) have been compared, and all potential text relations have been explored (between target texts, TT-TT as well as between source text-target text, ST-TT).

²² The published Spanish version of *The Boys in the Band* reproduced many of the theatre reviews and reactions in the press. Álvaro (1975: 86-90) gives a fairly complete account of the reactions of drama critics.

²³ See Merino 2008: 266, note 31. This drama unit, “réplica”, was defined in Merino (1994: 41-48) and it was a key methodological aid in analysing hundreds of theatre bi-texts at the macro as well as the micro level (see also http://www.ehu.es/trace/publicaciones/2005/cRMA_Cadernos.pdf).

M. J. Serrano (2003), Pérez L. De Heredia (2004) and Bandín (2007) have used *repliques* for analysing theatre and Romero (2005) for film subtitles.

Rioja (2008: 181) discusses the *replique* as a potential unit for aligning texts.

For computer corpora of Spanish Golden Age theatre, see: <http://www.uqtr.ca/teatro/bro-cense/bro.html>.

This allows us to establish maps of potentially comparable pairs (whole texts, or text fragments). Text fragments are coupled to check where they might coincide and whether there are any additions or deletions at the macro-level (see selection of comparable segments ST 200-207, TTce1.1 175-181, TTce1.2 159-160 in Appendix 3). Maps of comparable units in complete sets of texts may then be drawn in order to identify text fragments that might be submitted to further analysis.

In a prototypical case like *The Boys in the Band* all the texts available have been submitted to descriptive-comparative analysis. The first necessary task had to do with the reconstruction of the process of text generation. Extra textual information helps to identify texts as having been produced at a certain stage. In this way we have plenty of information gathered from the censorship record of the modifications Jaime Salom was asked to make in his text after the first ban had been issued. After comparing ST-TTce1.1, TTce1.1-TTce1.2 (and also ST-TTce1.2), using comparable pairs of text segments (either *repliques* or fragments that could be broken up in *repliques*), we were able to establish the final structural map for ST>TTce1.1>TTce1.2.

ST	1	2	3	4	5	6	7	8	9
TTce1.1	1	2	3	4	5	6	7	8	9

ST	200	201	202	203	204	205	206	207
TTce1.1	175	176	177	178	179		180	181

TTce1.1	1	2	3	4	5	6	7	8	9
TTce1.2	1	2	3	4	5	6	7	8	9

TTce1.1	175	176	177	178	179		180	181
TTce1.2				159	160			

Maps of *repliques* (ST, TTce1.1, TTce1.2, Act II). Macro level. Selection²⁴

Macro-level text fragments comparison may render surprising results. This was the case with Artime and Azpilicueta's translation. The only evidence of this Spanish version that we could find was the published text (Crowley 1975, TTpub), and judging by critics' reviews reproduced in the publication of the Spanish text, it was certain that it had been a great theatrical success (and that it would have been approved by censorship authorities).

²⁴ ST-Source text (Crowley 1969), TTce1.1/1.2 Salom's AGA Ms.

Direct AGA search rendered surprising results. For a long time neither AGA index files by author or title, or any other guided search yielded any results. It remained a “lost file” for a long time. At long last we found a trace: a manuscript of the Spanish translation identified as part of record no. 533/74.

ST	1	2	3	4	5	6	7	8	9	10	11	12
TTpub	1	2	3	4	5	6	7			8	9	10

TTpub	1	2	3	4	5	6	7			8	9	10
TTce2	1	2	3	4	5	6	7			8	9	10

ST	200	201	202	203			204	205	206	207
TTpub	170	171	172	173	174	175	176	177	178	

TTpub	170	171	172	173	174	175	176	177	178	
TTce2	153							154	155#	

Maps of *repliques* (ST, Ttpub, TTce2, Act II). Macro level. Selection²⁵

So we had access to two versions identified as being the translation by Artime and Azpilicueta. The obvious sequence of text production would in principle be: ST>TTce2>Ttpub²⁶. In this case numbering *repliques* and drawing comparative structural maps for every potential text pair helped establishing the only probable sequence of text production: ST>Ttpub>TTce2. Textual evidence is overwhelming in refuting the first hypothesis based on external information²⁷.

25 *ST-Source text (Crowley 1969), Ttpub (Crowley 1975), TTce2 Artime & Azpilicueta's AGA Ms*

26 We even contemplated the possibility of a different chain of text production: TTce1 >Ttpub > TTce2. It is not at all uncommon to find that a play in Spanish does not derive from its assumed source text in English, but rather from an existing translation into Spanish: usually a reading edition of the play published in Argentina, or any other previous translation (manuscript or published text). See Merino 1994 for a tradition of plagiarism in Spanish theatre.

27 The most outstanding evidence can be seen in the number of *repliques* deleted in TTce2, when compared with Ttpub. See the Ttpub 170-178, TTce2 153-155 selection above. In Appendix 3 the text corresponding to that selection is reproduced.

The sequence ST>Ttpub>TTce2 that we have so far reconstructed may become more complex if there were more than one AGA TTce2 manuscript. TTce2 would be labelled “TTce2.2” in a hypothetical TTce2.1*>TTce2.2 chain. TTce2.1* could very well be the manuscript first presented to censorship, and it could have been used for publication. This might be a plausible explanation since censorship of plays in book form was dealt with by a different independent section, and usually earlier versions of a text were chosen by translators as the final manuscript for publication.

In Merino 2008 (251-253 for Salom's texts, and 254-259 for Artime and Azpilicueta's) we have presented the results of a thorough comparative study of all texts of *The Boys in the Band* and have related them to the censorship records when they were available or to extra-textual information (critics' reviews, audience reaction...).

The overall conclusion is that translations were modified by following some of the censors' direct suggestions (deletion of certain words), not all of them. Censorship cuts were surprisingly low given the language and topics in this play. The translations presented for censorship showed some traces of self-censorship, but there are also shifts from the original that do not seem to be related to censorship of any type but rather to more general phenomena observed in translations from English into Spanish.

With respect to the use of computer programs that may help in the automatic alignment and comparison of theatre texts, we have tried a few and have explored possibilities for aligning drama texts based on the *replique*, but there are still a few problems to be overcome before we can present all the texts that have been digitized in TRACETi as a proper parallel corpus²⁸. When this TRACETi parallel corpus is finally made available its potential will extend beyond the boundaries of censorship proper. In point of fact the texts digitized, those found in AGA as well as all published material compiled, have been analyzed to find out what got censored (key anchor words and phrases may be used for this purpose), but the potential of TRACE textual corpus is much greater.

All cultural products from the period under study, plays as well as films and books, with very few updates, are still part and parcel of Spanish culture. Many of the translations that were published, performed or shown then are still part of our culture now. This means that texts compiled for the TRACE parallel corpus may be used for future descriptive and contrastive textual studies.

28 My own experience trying *Multiconcord* and *Wordsmith Tools* with *The Zoo Story* and *The Boys* corpus, led me to discuss with Knut Hoffland (AKSIS, Bergen) the possibility of adapting the program used in ACTRES (<http://actres.unileon.es/inicio.php?elementoID=12>) so that instead of paragraphs we would use *repliques* (TRACE-ACTRES Symposium, May 2007).

In the last TRACE PhD presented in 2008, Rioja applied ACTRES tools (e.g. the Translation Corpus Aligner, TCA) to align a larger corpus of censored translated novels.

In the University of the Basque Country TRACE group Uribarri has successfully used *Wordsmith Tools* to compare multiple translations of a given source text (narrative). In the same line Elizabete Manterola is comparing multiple published translations from Basque novels in her PhD. http://www.ehu.es/ibon_uribarri/aleuska-ikerketa-corpora.htm.

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APPENDIX 1:

Homosexuality appears on Spanish stages via censored translations

1950-1951	<i>A Streetcar Named Desire / Un tranvía llamado deseo</i> ²⁹ Tennessee Williams	Record no. 217/50. José Méndez Herrera (Banned 1950, <i>Teatro de Cámara y Ensayo / Chamber Theatre</i> 1951)
1956	<i>A Streetcar Named Desire / Un tranvía llamado deseo</i>	Record no. 300/56. Juan Guerrero Zamora. Commercial Theatres. Audiences over 18. (1956 Film adaptation)
1955-1956	<i>Tea & Sympathy / Té y simpatía</i> Robert A. Anderson ³⁰	Record no. 358/55. M. L. Regás. (Banned). (record no. 118/56) Performance in <i>Teatro de Cámara y Ensayo / Chamber Theatre</i> .
1956	<i>Tea & Sympathy / Té y simpatía</i>	Record no. 338/56. J. I. Luca de Tena. Commercial Theatres. Audiences over 18.
1957	<i>Tea & Sympathy / Té y simpatía</i>	Record no. 61/57. V. de Asís. Commercial Theatres. Audiences over 18.
1958	<i>Tea & Sympathy / Té y simpatía</i>	New production (Pastora Peña Theatre Company) Record no. 338/56 Trad. Luca de Tena Victoriano de Asís 61/57
1958	<i>Cat on a Hot Tin Roof / La gata sobre el tejado de zinc</i> . Tennessee Williams ³¹	Record no. 228/58. Antonio de Cabo & Luis Saenz (Banned)
1958	<i>Cat on a Hot Tin Roof / La gata sobre el tejado de zinc</i> ³² .	Record no. 7/59
1959	<i>Five Finger Exercise / Ejercicio para cinco dedos</i> Peter Shaffer ³³	Peter Shaffer attends Spanish premiere
1962	<i>Tea & Sympathy / Té y simpatía</i>	Record no. 299/62
1963	<i>The Zoo Story / Historia del Zoo</i> . Edward Albee	Record no. 75/63. <i>Teatro de Cámara y Ensayo / Chamber Theatre</i>
1969	<i>The Zoo Story/ Historia del Zoo</i>	Record no. 118/69
1970	<i>The Boys in the Band / Los chicos de la banda</i> . Mart Crowley.	Record no. 267/70. Jaime Salom (Banned 1970 & 1972)
1972	<i>The Zoo Story / Historia del zoo</i>	Record no. 593/72. Terenci Moix (Catalan)
1973	<i>The Zoo Story. / Historia del zoo</i>	6 September 1973. First performance in Commercial Theatres
1975	<i>The Boys in the Band / Los chicos de la banda</i> ³⁴ .	Record no. 533/74. I. Artime & J. Azpilicueta. First performance in Commercial Theatres. Box office success.
1975	<i>The Zoo Story / Historia del Zoo</i> ³⁵	
1975	<i>Equus</i> Peter Shaffer ³⁶	Record no. 323/74. First male and female nudes on stage. Commercial theatre.
1979	<i>Cat on a Hot Tin Roof / La gata sobre el tejado de zinc</i> ³⁷ .	Record no. 334/79. <i>La gata sobre el tejado de zinc caliente</i> . New version by Ana Diosdado

29 Pérez L. De Heredia, 2004: 162-169, 220-222. See also London 1997: 98-103.

30 Pérez L. De Heredia, 2004: 179-184.

31 Pérez L. De Heredia, 2004: 184-192, 358-383. “*Cat* had to be performed under club conditions and was instrumental in breaking ground in the serious theatrical treatment of homosexuals (London 1997: 100-101).

32 Pérez L. De Heredia, 2004: 190-191.

33 Álvaro 1959: 98-101.

34 Álvaro 1975: 86-90.

35 Álvaro 1975. New Productions of *Historia del Zoo* can be found in Spanish theatres almost every year until 2003.

36 Álvaro 1975: 107-111.

37 Authorized for young people over 14. Plays were classified following so-called Censorship procedures under “ordenación” or “calificación” until May 1985 (Merino 2000).

APPENDIX 2.1*Plays by Albee, Anderson, Crowley, Shaffer and Williams in AGA theatre DB (03)046.000*

Author	Title	CE Record	Init. Year	Last Year	Trans. Adapt	Ms. on Record	AGA Books
Albee, Edward	La historia del Zoo	0075/63	1963	1973	García Rey, Miguel	Yes	
	La caja de arena	0076/63	1963	1963	Layton, William (trad.)	Yes	
	Zoo o El asesino filántropo	0228/64	1964	1969	Yzaguirre Romero, J. Luis		
	Quién teme a Virginia Woolf	0215/65	1965	1966	Osuna, José	Yes	
	El sueño de América	0050/66	1966	1966		Yes	
	The Sandbox	0061/66	1966	1966	Franfelder, Fran		
	Un delicado equilibrio	0288/67	1967	1967		Yes	
	Un delicado equilibrio	0119/69	1969	1969	Mara, Susana	Yes	
	La historia del Zoo	0118/69	1969	1969	Martínez Trives, Trino	Yes	
	Todo en el jardín o La culpa fue del jardín	0188/70	1970	1972	Hurtado, Ricardo	Yes	
	Quién teme a Virginia Woolf	0368/72	1972	1972	De Ridder, Marcelo	Yes	
	Una historia del zoo o Zoo story	0593/72	1972	1972	Moix, Ramón (sic.)	Yes English	
	Besties de mar	1011/76	1976	1976	Terenci Moix, Ramón (sic.)	Yes	
Anderson, Robert A.	Té y simpatía	0358/55	1955	1956	Regás, María Luz	2 ms	0118/56
	Té y simpatía	0338/56	1956	1956		Yes	
	Té y simpatía	0061/57	1957	1968	Peña, Pastora	Yes	
	Cómo quieres que te escuche con el grifo abierto	0504/74	1974	1974	Kaufmann, Julio	Yes	
Crowley, Mart	Los chicos de la banda	0267/70	1970	1970	Salom, Jaime	Yes	
	Los chicos de la banda	0533/74	1974	1975	Artime	Yes	MK, 1975
Shaffer, Peter	Ejercicio para cinco dedos	0006/59	1959	1972	Guillot Calatayud, Mariano		
	Ejercicio para cinco dedos	0006/59	1959	1966	López Matheu, Luis	Yes	Escelicer, 1961
	El oído privado y el ojo público	0062/64	1964	1964	Rubio, Miguel	Yes	
	El apagón	0362/67	1967	1968		Yes	
	La caza real del sol	0003/69	1969	1974	Marsillach, Adolfo	Yes	
	The private Ear	0450/70	1970	1970	Clarck, John M.	Yes English	
	The public eye	0451/70	1970	1970	Clarck, John M.	Yes	
	Equus	0323/74	1974	1974		Yes	

Williams, Tennessee	Un tranvía llamado deseo	0217/50	1950	1957	Méndez Herrera, José/ Fresno, Maruchi - Guerrero.	Yes
	El zoo de cristal	0274/50	1950	1978	Vazquez Vigo, Carme/ Gordon, J. / De Quinto, Jose María-	Yes
	Verano y Humo	0342/52	1952	1961	Montes, Conchita	Yes
	El ángel de piedra	0199/55	1955	1955	Cabo, Antonio de (adap.)	Yes
	Figuretes de vidre	0134/56	1956	1966		Yes
	Un tranvía llamado Deseo	0300/56	1956	1956	Guerrero Zamora, Juan	Yes
	La rosa tatuada	0015/57	1957	1958	Cabo, Antonio de (adap.)	Yes
	Una gata sobre un tejado de zinc caliente	0228/58	1958	1958	Frade Almohalia, José	
	Camino real	0003/58	1958	1958	Vila Selma, Enrique	Yes
	Una gata sobre un tejado de zinc caliente	0017/59	1959	1962	Orce, Ramón	Yes
	La caída de Orfeo	0003/60	1960	1968		Yes
	Dulce pájaro de juventud	0152/60	1960	1962	Alonso, Justo	Yes
	Hasta llegar a entenderse	0167/63	1963	1965	Lorente Muñoz, Rafael	
	La noche de la iguana	0007/64	1964	1967		
	El caso de las petunias pisoteadas	0177/68	1968	1968		Yes
	El largo adiós	0356/68	1968	1972		Yes
	El más extraño idilio	0395/68	1968	1969		Yes
	La marquesa de Larkspurtlotion	0176/68	1968	1970	López de Cervera, María Dolores	Yes
	Auto da fe	0369/69	1969	1969	Adan Sánchez, Pedro	Yes
	Háblame de la lluvia y déjame escuchar	0027/69	1969	1972	Espada Díaz, José de	
	Lo que no se dice	0497/70	1970	1970	López Cervera, Dolores	
	Cena desagradable	0651/71	1971	1971		
	Repentinamente el pasado verano	0256/71	1971	1971	Borrel, Carlos	Yes
	Veintisiete vagones de algodón	0339/72	1972	1972		Yes
	La marquesa de Larkspurtlotion	0516/72	1972	1972	San Miguel Sánchez, Francisco	Yes
	Súbitamente el último verano	0554/74	1974	1974		Yes

APPENDIX 2.2

*Plays by Albee, Anderson, Crowley, Shaffer and Williams recorded in TRACETi database*³⁸

Author	Title	CE Record no./Year	CE classification	Theatre	Translator Adaptor	Publishing House	Public Year
Albee, Edward	CAJA DE ARENA, LA	75/63		Valle Inclán	Layton, William y García Rey, Miguel García Rey, Miguel	La avispa	1991
	HISTORIA DEL ZOO	75/63	Approved	Eslava	Layton, William		
	LO QUE PASÓ EN EL ZOO	75/63	Approved Teatros de cámara (One session)	Eslava	Layton, William		
	HISTORIA DEL ZOO	75/65	Approved Teatros de cámara (One session)		Layton, William García del Rey, Miguel		
	¿QUIÉN TEME A VIRGINIA WOOLF?	215/65	Approved 18+ Cuts	Marquina	Méndez Herrera, José		
	DELICADO EQUI-LIBRIO, UN	119/69	Approved 18+ Cuts	Barcelona, Barcelona	Gala, Antonio Gala, Antonio		
	LA HISTORIA DEL ZOO	118/69	Approved Teatros de cámara (One session)	Ateneo de Bilbao	Martínez Trives, Trino		
	UNA HISTORIA DEL ZOO (Catalan)	593/72	Approved 18+	Poliorama de Barcelona	Moix Meseguer, Ramón		
	¿QUIÉN LE TEME A VIRGINIA WOOLF?				Ridder, Marcelo de	Nueva Visión	1985
Anderson, Robert A.	TÉ Y SIMPATÍA	358/55	Approved Teatros de cámara (One session)		Regás, M ^a Luz		
	TÉ Y SIMPATÍA	118/56	Approved		Regás, M ^a Luz		
	TÉ Y SIMPATÍA	338/56	Approved 18+ Cuts		Luca de Tena, Juan Ignacio		
	TÉ Y SIMPATÍA	61/57	Approved 18+ Cuts	Cómico	Asís, Victoriano de		
Crowley, Mart	LOS CHICOS DE LA BANDA	267/70	Banned 1970, 1972	Beatriz de Madrid	Salom, Jaime Salom, Jaime		
	LOS CHICOS DE LA BANDA	533/74		Barceló (Madrid)	Ignacio Artime Jaime Azpilicueta	MK Ediciones	1975
	CHICOS DE LA BANDA, LOS				Artime, Ignacio y Azpilicueta, Jaime	MK Ediciones	1975
Shaffer, Peter	EJERCICIO PARA CINCO DEDOS	6/59	Approved 18+ Cuts	Infanta Beatriz	Martínez Adell, Alberto González Vergel, Alberto	Escelicer	1961
	OÍDO PÚBLICO Y EL OJO PRIVADO, EL	62/64	Approved 18+ Cuts	Teatro Club de Madrid	Rubio, Miguel y González Vergel, Alberto		

38 <http://www.ehu.es/trace/catalogos.html>. Eight out of 35 fields that make up the TRACETi (translations censored- theatre English> Spanish) catalogue have been chosen for this Appendix. See Merino 2001 & Pérez L. de Heredia 2005 for more information on the design of TRACETi catalogues and use of databases.

Author	Title	CE Record no./Year	CE classification	Theatre	Translator Adaptor	Publishing House	Public. Year
	APAGÓN, EL	362/67	Approved 18+ Cuts	Eslava	Balart, Vicente		
	CAZA REAL DEL SOL, LA	3/69	Banned	Bellas Artes	Balart, Vicente		
	CAZA REAL DEL SOL, LA	3/69	Approved 18+	Beatriz, Madrid	Balart, Vicente		
	EQUUS	323/74	Approved with Cuts		Balart, Vicente	Aymá	1978
	AMADEUS	85			Pilar Salsó y Paredes Sansón	MK Ediciones	1981
Williams, Tennessee	ZOOLOGICO DE CRISTAL, EL	/45			Mírlas, León		1953
	VERANO Y HUMO	/48			Mírlas, León y Barberá, Manuel	Losada	1979
	TRANVÍA LLAMADO DESEO, UN	217/50	Approved	Reina Victoria	Méndez Herrera, José	Escelicer	1962
	TRANVÍA LLAMADO DESEO, UN	217/50	Approved only for Teatros de cámara Oficial de Cámara del Español	Méndez Herrera, José	Alfil	1962	
	ZOO DE CRISTAL, EL	274/50	Approved 18+ Cuts		Gordón, José	Escelicer	1960
	TRANVÍA LLAMADO DESEO, UN	217/50	Approved Teatros de cámara		Méndez Herrera, José	Alfil	1962
	TRANVÍA LLAMADO DESEO, UN	217/50	Banned	en Barcelona	Méndez Herrera, José	Alfil	1962
	VERANO Y HUMO	342/52	Approved 18+, Teatros de cámara (One session)	de Cámara y Ensayo del María Guerrero	Cabo, Antonio de Gordon, José		
	ÁNGEL DE PIEDRA, EL	199/55	Banned Commercial Theatre, Approved Teatros de cámara	Windsor (Barcelona)	Cabo, Antonio de y Maseras, Margarita		
	TRANVÍA LLAMADO DESEO, UN	300/56	Approved		Guerrero Zamora, Juan	Alfil n° 320 (1962)	
	TRANVÍA LLAMADO DESEO, UN	300/56	Approved 18+	Windsor (Barcelona)	Guerrero Zamora, Juan		
	TRANVÍA LLAMADO DESEO, UN	300/56	Approved 18+	Windsor (Barcelona)	Guerrero Zamora, Juan	Alfil	1962
	FIGURETES DE VIDRE	134/56	Banned		Vallespinosa, B.		
	ZOO DE CRISTAL, EL	/57		Eslava	Gordón, José		
	TRANVÍA LLAMADO DESEO, UN	217/57	Approved	Reina Victoria	Méndez Herrera, José	Alfil n° 320 (1962)	
	ROSA TATUADA, LA	15/57	Approved	Beatriz	Cabo, Antonio de	Primer Acto n°8 (1959)	
	ROSA TATUADA, LA	15/57	Approved	Teatro de Cámara y Ensayo	Cabo, Antonio de	Primer Acto n°8 (1959)	
	GATA SOBRE EL TEJADO (DE CINC) CALIENTE, LA	228/58			Cabo, Antonio de y Saez, Luis	Alfil	1962
	CAMINO REAL	228/58	Approved Chamber Theatre	de Cámara y Ensayo del María Guerrero	Hurtado, Diego	Escelicer	1963
	GATA SOBRE EL TEJADO DE ZINC LA	228/58	Banned		Cabo, Antonio de y Luis Saenz	Alfil	1962

Author	Title	CE Record no./Year	CE classification	Theatre	Translator Adaptor	Publishing House	Public. Year
	GATA SOBRE EL TEJADO DE ZINC, LA	7/59	Approved 18+	Eslava	Cabo, Antonio de y Luis Saénz	Escelicer	1962
	DULCE PÁJARO DE JUVENTUD	152/60	Approved	Eslava	Cabo, Antonio de		
	DULCE PÁJARO DE JUVENTUD	152/60	Approved	Eslava	Cabo, Antonio de		
	DULCE PÁJARO DE JUVENTUD	152/60	Banned		Cabo, Antonio de		
	CAÍDA DE ORFEO, LA	3/60	Approved	Alcázar	Cabo, Antonio de	Escelicer	1962
	ZOO DE CRISTAL, EL	/61					
	KRISTALESKO IRU-DITXOAK (Basque)	485/62	Approved (one session)	Principal (San Sebastián)	Beobide, Ignacio		
	HASTA LLEGAR A ENTENDERSE	167/63	Approved	Teatro Club	Paso, Alfonso	Escelicer	1964
	HASTA LLEGAR A ENTENDERSE	167/63	Approved 18+ Cuts	Gira por provincias	Paso, Alfonso Julio Mathias	Escelicer	1964
	HASTA LLEGAR A ENTENDERSE	167/63	Approved 18+ Cuts	Teatro ARA-Málaga	Paso, Alfonso Julio Mathias	Escelicer	1964
	NOCHE DE LA IGUANA, LA	7/64	Approved 18+ Cuts	Cómico	Méndez Herrera, José	Escelicer	1965
	NOCHE DE LA IGUANA, LA				Barberá, Manuel	Losada	1979 1964 1ª ed
	CASO DE LAS PETUNIAS PISOTEADAS, EL	177/68	Approved 14+	Montepío Comercial e Industrial de Madrid		Alianza	
	LARGO ADIÓS, EL	356/68	Approved				
	MARQUESA DE LARKSPURLOTION, LA	176/68	Approved	Montepío Comercial e Industrial	López Cervera, Mª Dolores	Alianza Editorial	
	MARQUESA DE LARKSPURLOTION, LA	176/68	Approved	Salón Parroquial de los Desamparados	López Cervera, Mª Dolores	Alianza Editorial	
	MARQUESA DE LARKSPURLOTION, LA	176/68	Approved	Círculo de Bellas Artes de Santa Cruz de Tenerife	López Cervera, Mª Dolores	Alianza Editorial	
	MÁS EXTRAÑO IDILIO, EL	395/68	Approved				
	HÁBLAME COMO LA LLUVIA Y DÉJAME ESCUCHAR	27/69	Approved 18+	Montepío	López de Cervero, María Dolores		
	HÁBLAME COMO LA LLUVIA Y DÉJAME ESCUCHAR	27/69	Approved 18+	Casa Municipal de Cultura de Avilés	López de Cervero, María Dolores	Alianza	
	HÁBLAME COMO LA LLUVIA Y DÉJAME ESCUCHAR	27/69	Approved 18+	Teatro del Círculo de Bellas Artes de Santa Cruz de Tenerife	López de Cervero, María Dolores	Alianza	
	AUTO-DA-FE	27/69					

Author	Title	CE Record no./Year	CE classification	Theatre	Translator Adaptor	Publishing House	Public. Year
	LO QUE NO SE DICE	497/70	Approved		López Cervera, M ^a Dolores		
	REPENTINAMENTE, EL VERANO	256/71	Approved		Saénz Montaner, Luis		
	VEINTISIETE VAGONES DE ALGODÓN	339/72	Approved				
	MARQUESA DE LARKSPURLOTION, LA	516/72			Balsino, M ^a Luisa		
	SÚBITAMENTE, EL ÚLTIMO VERANO	554/74	Approved				
	GATA SOBRE EL TEJADO DE ZINC CALIENTE, LA	554/79	“Calificación” 14+	Marquina	Diosdado, Ana	MK Ediciones	1984
	ZOO DE CRISTAL, EL	150/81		Marquina	Vázquez Vigo, Carmen		
	ZOO DE CRISTAL, EL	150/81	“Calificación” 14+		Schurjin		
	NO PUEDO IMAGINAR MAÑANA	113/83	“Calificación” 14+		Tabares Soriano, Mercedes		
	ADVERTENCIA PARA EMBARCACION PETITES	59/83	“Calificación” 16+		Melendres, Jaume		
	ZOOLOGICO DE CRISTAL, EL	403/83	“Calificación” No age restriction		Gordon, José	Escelicer	1964
	VEINTISIETE VAGONES DE ALGODÓN	146/83	“Calificación” 16+		López Cervera, M ^a Dolores		
	GATA SOBRE EL TEJADO DE ZINC CALIENTE, LA	37/84	Approved 14+	Reina Victoria de Madrid	Gandolfo, Carlos y Maldonado, Salvador		
	EL ZOOLOGICO DE CRISTAL	118/84	Approved No age restriction	En Sástago (Zaragoza)	Mirlas, León		
	EN EL BAR DE UN HOTEL DE TOKIO	284/84	Approved 16+	Madrid & Resto of Spain	Producciones Divinas		
	TRANVÍA LLAMADO DESEO, UN	/88			Llovet, Enrique	MK Ediciones	1988

APPENDIX 3

Maps of repliques. Selection.

ST, act II, r. 200-207 (Crowley 1968), TTce1.1 & TTce1.2 (Jaime Salom's translation, AGA)

ST	200	201	202	203	204	205	206	207
TTce1.1	175	176	177	178	179		180	181
TTce1.2				159	160			

ST	TTce1.1	TTce1.2
200 EMORY- He was a steal.	175 EMORY- Barato. Era un saldo.	
201 MICHAEL- He's a ham sandwich-fifty cents any time of the day or night. (Crosses to bar via below coffee table.) (DONALD rises, crosses to Left table with plate.)	176 MICHAEL- Pues todavía es caro. ¡Qué tipo!	
202 HAROLD- King of the Pig People. (MICHAEL gives him a look.)	177 HAROLD- Y tú, ¡qué cerdo! (MICHAEL LE ECHA UNA MIRADA. DONALD LLEVA SU PLATO, YA VACIO, A LA MESA)	
203 EMORY- (To DONALD.) Would you like some more?	178 EMORY- (A DONALD) ¿Quieres un poco más?	159 EMORY- (A DONALD) ¿Quieres un poco más?
	179 DONALD- No gracias, Emory. Muy bueno.	160 DONALD- No gracias, Emory. Muy bueno.
204 DONALD- No, thank you, Emory. It was very good.	180 VAQUERO- ¡ No soy un saldo! Me han dado veinte dólares para que viniera.	
205 EMORY- Did you like it?	181 EMORY- (ABERNARD) ¿Un poco más?	
206 COWBOY- I'm not a steal. I cost twenty dollars. (DONALD returns to stool. BERNARD returns his Plate to EMORY-)		
207 EMORY- More?		

ST, act II, r. 200-207 (Crowley 1968), TTce2 (Arttime and Azpilicueta's translation, AGA) & TTpub (Arttime and Azpilicueta's translation, Crowley 1975)

ST	200	201	202	203			204	205	206	207
TTpub	170	171	172	173	174	175	176	177	178	
TTce2	153							154	155*	

ST	TTce1.1	TTce1.2
200 EMORY- He was a steal.	170 EMORY- ¡Uyyyy, un robo!	153 EMORY- ¡Uyyyy, un robo!
201 MICHAEL- He's a ham sandwich-fifty cents any time of the day or night. (Crosses to bar via below coffee table.) (DONALD rises, crosses to Left table with plate.)	171 MICHAEL- Encima es caro.	
202 HAROLD- King of the Pig People. (MICHAEL gives him a look.)	172 HAROLD- Michael, eres el rey de los cochinos. (BERNARD SE LLEVA EL PLATO DE LA MESA).	
203 EMORY- (To DONALD.) Would you like some more?	173 EMORY-¿Más?	
	174 LARRY-¿Por qué no le sirves?	
	175 EMORY-¿Quieres más?	
204 DONALD- No, thank you, Emory. It was very good.	176 DONALD- No gracias, Emory. Estaba muy bueno.	
205 EMORY- Did you like it?	177 COWBOY- No soy un robo. Me compran por sólo veinte dólares.	154 COWBOY- No soy un robo. Me compran por sólo veinte dólares.
206 COWBOY- I'm not a steal, I cost twenty dollars. (DONALD returns to stool. BERNARD returns his Plate to EMORY-)	178 EMORY- ¿Te ha gustado?	155 EMORY- ¿Más?
207 EMORY- More?		

