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A historical approach to Spanish theatre translations from censorship archives¹

1. Introduction

The purpose of this contribution is to offer a brief overview of research undertaken for the last few years under the TRACE² (translation and censorship, or censored translations) project with respect to theatre. The AGA (General Administration Archive in Alcalá de Henares, Madrid), a unique source of information for translation scholars, has become the focus of TRACE-theatre investigations on Francoist Spain in the last few years. These censorship archives have proved to be a rich reservoir of data that, when explored in depth, help draw a history of Spanish theatre in translation.

Contrary to what one may think at first, access to censorship archives does not only open ways to deal with what was censored (banned, crossed out or modified) but it also allows for research on all written evidence left by plays that underwent the bureaucratic censoring process, which was applied to all cultural manifestations, national or foreign, theatrical as well as non-dramatic. And it is

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² Research Project 'Traducciones censuradas inglés/alemán-español (TRACE 1939-1985). Estudios sobre catálogos y corpus' FFI2008-05479-C02-02, Spanish Ministry for Science (<http://www.mic.in.es>).

precisely when tracing back censorship records that one uncovers a history of Spanish theatre in translation that is yet to be written but can now be outlined in some detail.

By extensively using this type of records the investigator is better positioned to be inclusive and it becomes somehow easier to integrate and consider translated works along with 'native' plays, foreign authors along with Spanish playwrights. Both translations and original Spanish plays co-existed and on many an occasion they would become part of a playwright's canon and would be filed accordingly. Translations are clearly, in the context of Spanish theatre, facts of the target culture as are Spanish original plays. They were programmed on Spanish stages irrespective of source author or country, except that 'being foreign' or having been successful abroad were usually arguments to favour permission by censors.

2. Censorship archives: a source for studies on drama translations

Historical investigation focusing on drama translations would typically start either with a checklist of foreign authors or plays, usually derived from second hand information on foreign theatre in Spain - theatre reviews or meta-texts such as introductions in published translations of plays -, or even published translations themselves. When proceeding in this way the choice of object of study relies to a great extent on pre-selected (available) objects that may be representative or may just fulfil the purpose of studying isolated issues of the history of theatre. One would think that the historical perspective of what actually got translated in a certain period may be attempted by resorting to published histories of Spanish theatre (Díez Borque 1988, Huerta Calvo 2003, Oliva 2002, Ruiz Ramón 1989), but translations are rarely dealt with in such histories, simply because their object of study is 'original' Spanish drama written by 'native' authors. Translations are usually excluded from the study of theatrical culture ignoring that, whether we acknowledge it or not, any culture is by definition a 'translated culture' (Santoyo 1983).

Using censorship archives in TRACE we have been able to partially reconstruct precisely the segment of the history of Spanish theatre that traditional studies do not account for: non-native theatre in translation. The view from censorship archives is potentially accurate simply because it draws on a rich source and allows

access to information on native and non-native theatre productions, to published as well as unpublished texts, plays that were actually produced and those which were not, and manuscripts in the various stages of re-writing and adaptation that lead to the final versions being authorised. In sum, we can track the traces left in the censoring sieve as they were recorded in their own time and context.

Censorship offices filed all types of documents that were involved in the process of preventive application for a product (play) to be made available to the public, either in the form of a production or a publication. No distinction was made between native (Spanish original) works or foreign (translated) products. Therefore these files, when accessed and analysed, may render a complete view of a year or period. The overwhelming amount of documents gathered over fifty years makes complete access to the documentation a far-fetched goal. As a result, researchers usually consult censorship archives starting with pre-selected names of authors or titles of plays that can be thought to have had difficulties when seeking permission for a production or publication. Of course, pre-selecting the object of study may lead to overlooking potentially rich cases. Recently, however, there is a greater tendency to consider that censorship archives can be used as an 'archaeological site' to reconstruct any segment of Spanish culture.

Since the 'site' we try to 'clean' and set out to 'reconstruct' – translated theatre – is integrated in the wider mosaic of Spanish theatre any attempt to approach these archives has to be carefully planned in advance. TRACE researchers start collecting data by period and compiling catalogues of translations. Sample search would be a typical tool for this kind of quantitative research that allows for large numbers of individual translations found interspersed and mixed with original production in the archives to be dealt with. When a new reference to a translation is identified in censorship files it is recorded in the database and all information relating to it entered in ad hoc fields. This quantitative methodological approach is combined with qualitative studies on selected sets of cases (filtered using criteria such as prototypical author/play/topic/year) derived from the analysis of the catalogues of translations. Catalogues contain a well-defined corpus that would in turn become the object of qualitative studies on authors or plays that prove representative when catalogues compiled for each (sub)period are analysed. These prototypical case studies may in turn lead to further guided search in the archives.

3. Mapping theatre translations in 20th century Spain

The basis for TRACE-theatre studies can be found in Merino (1994): a historical descriptive study on theatre (English-Spanish) translations published in the second half of 20th century in Spain. Starting from an extensive catalogue of printed plays, a representative textual corpus was compared and analysed in detail (bi-texts as well as sets of translations). This historical overview lead us to think that it would be advisable to attempt the study of classics like Shakespeare separately, if only for the sheer amount of translations based on his plays which were published and performed in the period. Empirical evidence also indicated that US authors such as Tennessee Williams would yield prototypical case studies. When we later had the opportunity to draw data from Spanish censorship archives we realized that the amount of information held was such that we decided not to use previously designed checklists of authors or plays, at least not in the first phases of consultation in these archives. Our first approach to AGA censorship archives was that of neophytes and so no use was made of existing catalogues of published translations.

Since theatre censorship records cover the years 1939 to 1985,³ it was also decided to delve into the period preceding the Civil War and Franco's rise to power and the post-Franco years, so that we could have a better grasp of the role of translations in Spanish theatre in the 20th century at large, and we did so by cataloguing translations using non-censorship sources such as libraries, archives and bibliographical studies. An MA dissertation was devoted to building up a catalogue of published plays for the (pre-Civil War) period 1898-1936 (Pérez-López de Heredia 1998) and the post-Franco period was catalogued mostly from ISBN and related online databases. The first half of the Francoist period (1939-1960) was dealt with in a first TRACE-theatre PhD thesis,⁴ the 1960-1985 period was also investigated

³ It is not until May 1985, when the Ministry for Culture was restructured and the former censorship offices ceased to exist by Royal Decree, that the ministerial (Ordenación or Calificación) offices in charge of filing petitions stop doing so.

⁴ The translations of plays by Tennessee Williams were chosen as the main prototypical case study and one of the hypotheses that had been pointed out in Merino (1994), based on a catalogue of published plays, was confirmed by Pérez-López de Heredia (2004) after extensive use of censorship records.

drawing on AGA archives (Merino 2000) and a second PhD was devoted to translations of Shakespeare and English classical theatre, both stage productions and published texts (Bandín 2007).⁵

4. Censored theatre translations (English-Spanish) 1960-1985

The first TRACE theatre catalogue compiled from AGA censorship archives contains records for the period 1960-1985, consisting of some 650 translation entries, and helped identify which foreign authors were more frequently the object of petitions for theatre productions, which source languages and nationalities were more often selected (English, USA), which source (native) authors would sign translations/versions, and which topics/authors/plays would be involved in polemical decisions to grant/deny permission for production/publication. From the analysis of the data in the catalogue various qualitative studies were established around topics such as sexual morality (adultery, homosexuality), specific foreign authors, native Spanish writers acting as translators, or specific years (1975) or sub-periods (Merino 2008, 2009, 2010).

This catalogue, derived from direct sampling of actual record files and manual index cards, has served as source for further search in the AGA theatre database, made available to researchers in MS Access in recent years (<http://www.mcu.es/archivos/MC/AGA>). Starting from names of foreign authors that had already proved quantitatively (Shakespeare) and qualitatively (Williams) representative in previous TRACE studies and using them as checklists (Table I2) we have been able to enlarge our catalogue and expand our knowledge as regards, for example, the production of native writers acting as translators/adaptors.

Table I2 shows the total number of petitions as recorded in AGA databases for productions of foreign playwrights whose names are drawn from the analysis of TRACE catalogues based on direct sampling of the archives. More often than not direct sampling renders more accurate data, as regards total numbers and even dates, than the AGA theatre database for it is compiled from old index cards kept by civil servants. This is why, for certain authors (Shakespeare, Williams), TRACE

⁵ See the final Appendix for a brief overview of catalogues and corpus studied by TRACE researchers. See also <http://www.ehu.es/trace> and <http://trace.unileon.es>.

catalogues are more reliable and show different total figures (Merino 2009).⁶ These catalogues have been used as the source for a guided 'name' search in the AGA theatre database so that we may have an overview of which authors were present throughout the period and which ones were introduced later on and the frequency with which their plays were submitted to censorship.

Table I2 AGA Theatre Database: 'name' foreign author

Foreign author	No. petitions	Year (s)
Shakespeare, W.	74	1940-1978
Beckett, S.	34	1955-1976
O'Neill, E.	33	1947-1974
Williams, T.	26	1945-1974
Shaw, G.B.	24	1942-1975
Pinter, Harold	21	1961-1977
Priestley, J.B.	19	1942-1978
Rattigan, T.	14	1955-1972
Maugham, S.	16	1940-1966
Christie, A.	14	1949-1971
Albee, E.	13	1963-1976
Miller, A.	12	1951-1974
Shaffer, P.	11	1959-1983
Greene, G.	9	1953-1978

In this respect, the study of representative cases on specific authors (Albee, Greene, Shaffer or Williams) is very much related to the study of certain periods or even specific years or topics. That is how, in the early stages of collecting information from censorship records, through direct sampling of AGA archives, empirical evidence was gathered that lead to the selection of plays staged in the year 1975 as TRACE case studies.

Table I3, derived from an AGA-theatre database search by 'year', shows an increase in the number of records/petitions being filed from 334 in 1960 rocketing

⁶ Sometimes information can only be obtained directly from the documents found in AGA box files. Mart Crowley is a case in point for although his play *The Boys in the Band* was staged with the approval of censors his name is not to be found in either old AGA card files or the new database. In this precise instance, following a long process of inquiry the information drawn from sample search was sent to the reference section of the AGA by TRACE researchers so that a new entry for this author could be made and the existence of a record ascertained.

to 926 in 1978, the year when the Spanish Constitution was passed and the last year for which we have systematic count of petitions for theatre production in AGA database. The figures for the years 1960-1962 are not very different from those for the period 1963-1964, but in essence they correspond to opposite views of politics: the ultra-conservative period under Arias Salgado (1951-1962) gave way to the political *apertura* or opening-up brought by Fraga Iribarne (1962-1969) and his team at the Ministry for Information and Tourism.

Table I3 AGA Theatre Database: 'year' 1960-1978

Year	No. Petitions	Year	No. Petitions
1960	334	1970	563
1961	338	1971	745
1962	345	1972	711
1963	324	1973	663
1964	272	1974	648
1965	275	1975	700
1966	453	1976	751
1967	506	1977	602
1968	541	1978	926
1969	513		

The ministerial teams in charge of censorship after 1969 tried to fight back the effects of that period of moderate tolerance without much success. Between 1970 and 1974 quite a number of polemical foreign plays were banned and their arrival on Spanish stages thus delayed. Applications seeking stage permission filed then would end up being positively solved from 1975 on. The month before the death of General Franco on 20 November 1975 marked the beginning of the end of the regime and three years before theatre censorship laws were abolished in 1978, Spanish audiences had already access to productions in commercial venues showing homosexuals, nudes and other sensitive issues. Mart Crowley's *The Boys in the Band*, a play depicting a group of homosexuals who celebrate a birthday party in New York, Peter Shaffer's *Equus*, first nudes on Spanish stages, and the 'irreverent' *Jesus Christ Superstar* were produced in commercial theatres with their respective official permission granted.

It is obvious that this accumulation of 'unlikely' productions could not have happened overnight. The well-established tradition of using translations of foreign plays to introduce 'dangerous' topics onto Spanish stages (Merino 2008) may account for the privileged position of playwrights like Shaffer in the Spanish

theatrical system. In the same line, a tradition of musical productions by foreign authors (*Hair*, *Man of La Mancha*) seems to have led to *Jesus Christ Superstar* being passed in 1975 in spite of its subversive vision of religion in confessional Catholic Spain.

Shaffer gained audience and critical acclaim precisely for being a polemical author whose plays managed to get through the censoring sieve. The production of his play *Equus* in 1975 allowed audiences to view the first male and female nudes on a Spanish mainstream theatre. And it is precisely Shaffer's *Five Finger Exercise* (granted stage permission in 1959) that is quoted by critics as one of the 'antecedent' for *The Boys in the Band* production (Álvaro 1975: 86).

The Spanish translations of plays by Shaffer are the focus of an ongoing case study which will also help understand how polemical, assumedly 'forbidden' topics found their way onto Spanish theatre stages via translation. The production of *Five Finger Exercise* in 1959 was followed by *The Private Ear/The Public Eye* (1964 and 1970), *Black Comedy* (1967), *The Royal Hunt of the Sun* (first banned in 1969, later approved but never staged) and *Equus* (submitted in 1974 and passed and first performed in 1975). His plays became part of the repertoire of Spanish theatre companies and kept on being staged virtually every year. The premiere of *Amadeus* (1982) was a roaring success in post-Francoist Spain and theatre goers would welcome new stage productions of Shaffer plays until the end of the 20th century and beyond.⁷ The author himself attended many of the Spanish productions of his plays both while Franco was alive and after. No doubt his discreet position as a homosexual made him a preferred choice among the same pressure groups in the spheres of theatre professionals who fought hard to gain visibility on the stage. Shaffer's works soon became integrated in Spanish theatre via translations which once censored were considered daring pieces, always preceded by echoes of the initial difficulties met back in the late 1950s and 1960s. Even today, fifty years after the Spanish premiere of *Five Finger Exercise*, any new production of Shaffer's plays is

⁷ In 2011 at least one production of Shaffer's *Black Comedy* was scheduled to be staged in Catalan. It would be plausible to think that the 1967 Spanish translation may have been used as the intermediary version. Both for new stage versions in Spanish and for productions in Basque, Catalan or Galician the norm seems to be to use already existing translations rather than produce new ones.

gauged against its preceding fame in theatre reviews which would invariably mention it.

Shaffer's case is by no means the only representative instance of a foreign playwright considered polemical by censors and thus preferred by directors and producers as a potential source of box office success. In spite of the fact that both writers were soon labelled problematic, or precisely because of this, the plays by Tennessee Williams⁸ or Edward Albee⁹ have been often used to introduce new topics and in so doing getting the much sought after public acclaim.

Even playwrights considered non-controversial in the spheres of political power were subject to harsh censorship processes if any of their plays drew on unwanted issues. Unlike the above, with authors like the well-known Catholic British Graham Greene it was not the writer that was at stake with the censorship office but rather individual titles that posed specific problems. The Spanish translation of *The Complaisant Lover* has been studied and often quoted as a particularly problematic censorship case at the time García Escudero led the so called *apertura* (1962-1967). The tensions within the Dirección General de Cinematografía y Teatro and the resistance and opposition to change may be exemplified by this case, illustrating the struggle of power groups (authors, directors, actors, and even translators) in all spheres of Spanish society in relation to foreign plays imported through translation.

⁸ Although there are other foreign authors with more productions of their plays recorded in censorship archives, such as O'Neill or Beckett (Table I2), the corpus of Williams' plays is qualitatively prototypical. His plays entered Spanish theatre via club sessions in the 1950s and were immediately transferred to commercial theatres reaching wider audiences. They were also seen in film adaptations which made their theatrical counterparts all the more successful. Plays like *Streetcar Named Desire* and *Cat on a Hot Tin Roof* are often quoted in relation to the introduction of topics such as homosexuality in Spain (film-director Pedro Almodóvar often mentions how *Streetcar* influenced his own works).

⁹ The first petitions for the production of Albee's *Zoo Story/La historia del zoo* date back to the early 1960s. The Spanish version of the play was banned, on account of its reference to homosexuality, but once a few lines and scattered words were eliminated permission was granted for club theatres one-night performances until 1973 when it was finally approved for commercial theatres where it has been staged virtually every year.

Graham Greene's polemical play, *The Complaisant Lover*, was one of the case studies selected as prototypical of the 1962-1969 period (Merino 2003) when analysing the catalogue of translations (see Appendix). The translation signed by director González Vergel was first presented to censors in 1962, censorship records were then filed with the original petition and the first ban was soon issued. Subsequent petitions in 1965 and pleas for revision were filed until the final approval of the translation, now signed by Spanish playwright José María Pemán, came in 1968.

The comparison of the various Spanish manuscripts of Greene's play held in censorship archives, as well as the published text, led to a profile of Pemán as 'supervisor' of 'versions' rather than 'translator'. Further information on this Spanish playwright, retrieved from the AGA online database, shows that the plays to his name qualify him as a 'native' author who would occasionally be asked to endorse adaptations of plays. Pemán's role as 'adaptor' is confirmed: 56 entries for petitions of his original productions in Spanish and just 5 entries for 'adaptations' of foreign plays (ranging from Sophocles to Shakespeare) and some 'versions' of pieces by Spanish classical writers like Calderón.

In the introduction to the publication of Greene's play (1969), Pemán states that those who call him adaptor 'exaggerate' his part in the Spanish version of the play, even commenting on his 'inexistent' knowledge of English. Taken at face value, Pemán's 'confession' might lead to scandal among translators, but the censorship records for this case show that when the first manuscript of the play was banned the producers sought help from Pemán, who was asked to 'polish up' the Spanish text so that permission could be granted. His name, on the front page of the manuscript, was deemed to have a positive effect on the censors' view of the polemical topic raised in the play: adultery. It actually took more than one attempt and various revisions to have *The Complaisant Lover* finally staged in 1968. This play tested the censors' flexibility on the topic of moral sexuality, and the fact that the author was a practising Catholic and the adaptor a well-known pro-regime figure did not facilitate immediate approval.

This case study proves that, although the 1960s were known as a time of opening up, there was still strong reaction to change in many spheres of society. The tension from within theatre censorship offices to become more flexible clashed at times

with certain pressure groups that tried to stop progressive measures and to bring down the team working in the Spanish Ministry for Information and Tourism at that time. A clear example of this is a fifty-page internal report (*Informe sobre Cinematografía y Teatro*) assumedly written by José María García Escudero, Director General for Theatre and Cinema, in 1964, in answer to a series of fierce attacks in the form of documents issued by ecclesiastical authorities following protests of groups of Catholic parents from Bilbao, who were very concerned about the 'moral health' of young people. They claimed that the new team led by García Escudero was letting all types of 'indecencies' be shown on stages and cinema screens (Gutiérrez Lanza 2011: 312).

The constant tensions between censors and groups of theatre professionals can be seen in almost every censorship document filed, where the actual title of the manuscript submitted as well as the name of the author and that of the translator, adaptor, and other information may have significance. Censorship as a structure could have ceased to exist altogether (Vadillo 2011) in the 1960s but opening up from within was preferred. Every time a change was brought about - publication of norms or the reorganization of the Board of censors -, the administration of censorship had to rely on past decisions and deal with a society that was in a constant flux of opposing forces.

These forces are well reflected in the wide range of theatre professionals that were involved in the bureaucratic process that was triggered when a foreign play sought permission to be shown in Spanish theatres. Every application was signed by the producer or director, sometimes even an actor, the position of power in the theatre world defining the role played in each case. In an attempt to identify these roles we have selected a list of Spanish names that recurrently appear in the TRACE catalogue of theatre censored translations, and we have searched them, both as 'original' or 'native' authors and as 'translators' or 'adaptors' of foreign plays, in the AGA theatre database.

If the list of Spanish names is seen according to the number of petitions filed for translations (Table I4.1) we find names of powerful directors at the top (José Luis Alonso, Luis Escobar, Adolfo Marsillach or González Vergel). They signed versions of foreign plays and thus fulfilled not only their part as stage directors but also the role usually assigned to 'translators'.

Table I4.1 AGA Theatre Database: 'native author' no. of translations

Spanish 'native' author	No. of petitions		Year(s)
	Translated Plays	Original Plays	
Alonso, J.L.	42	3	1947-1973
López Rubio, J.	18	24	1949-1972
Escobar, L.	18	11	1944-1971
Balart, V.	18	1	1951-1972
Marsillach, A.	15	12	1955-1976
Montes, C.	16	0	1945-1978
Arozamena, J.M.	13	17	1939-1972
González Vergel, A.	8	0	1953-1975
Pemán, J. M.	7	64	1939-1976
Sastre, A.	6	29	1945-1976
Matteini, C.	4	0	1963-1977
Salom, J.	3	23	1948-1976
Muñiz, C.	3	19	1957-1974
Buero, A.	0	23	1949-1978

But if we present the same information organized according to number of petitions for 'original' production (Table I4.2) an imaginary cline can be drawn ranging from original 'native' author to full-time translator. In one extreme we would find an heterogeneous group of playwrights like Pemán or Sastre, along with Arozamena, Buero¹⁰ or Salom, who seldom signed versions of foreign plays; a middle position would be represented by authors such as López Rubio who had a career both as playwright and translator, and almost in the extreme of this line we would find names like Vicente Balart (one original play and 18 versions), actress Conchita Montes with no original production and 16 versions under her name, or stage director González Vergel (eight versions). Carla Matteini, with four entries recorded, seems to be the only professional translator in this list of Spanish theatre people whose names would feature on the front page of plays or petitions in censorship archives under labels such as 'translation', 'version' or 'adaptation'.

¹⁰ If we limit our search to AGA databases, Antonio Buero Vallejo appears to have signed only original plays, but further evidence drawn from direct sample of censorship records shows that at least one version of *Hamlet* and another of Brecht's *Mother Courage* were signed and filed under Buero's name (Muñoz Cáliz 2005).

Table I4.2AGA Theatre Database: 'native author' no. of original plays

Spanish native author	No. of petitions		Year(s)
	Original Plays	Translated Plays	
Pemán, J. M.	64	7	1939-1976
Sastre, A.	29	6	1945-1976
Buero, A.	23	0	1949-1978
Salom, J.	23	3	1948-1976
Muñiz, C.	19	3	1957-1974
López Rubio, J.	24	18	1949-1972
Arozamena, J.M.	17	13	1939-1972
Marsillach, A.	12	15	1955-1976
Escobar, L.	11	18	1944-1971
Alonso, J.L.	3	42	1947-1973
Balart, V.	1	18	1951-1972
Montes, C.	0	16	1945-1978
González Vergel, A.	0	8	1953-1975
Matteini, C.	0	4	1963-1977

José López Rubio may be seen as the epitome of the group of Spanish playwrights who seem to have been involved in the actual process of translating foreign plays rather than just signing 'adaptations'. In the AGA theatre database we get 24 entries for original plays by López Rubio, 14 for translations of foreign authors and four adaptations of Spanish plays. López Rubio was one of the Spanish playwrights who worked in Hollywood in the 1920s-1930s as script writer for the multilingual versions of US films that were meant to provide the Spanish speaking world with films shot with Spanish actors as parallel copies of original English productions. His expertise in playwriting and his English language skills acquired while in the USA (Torrijos 2003: 35) made him the ideal writer-translator.

5. Conclusion

As the preceding case studies show, the history of Spanish theatre cannot be accounted for fully if translations are not integrated in it, simply because foreign theatre was part and parcel of Spanish theatre in the 20th century. What is more, foreign plays were used as a kind of spearhead to break through imposed rules that forbade certain topics to be treated on stage. A comprehensive historical study of the way certain foreign authors and plays were used to introduce new topics on Spanish stages, via translation, will certainly help fill a gap always felt and left in

historical accounts of Spanish theatre which invariably ignore the paramount role of translations in the development of Spanish drama.

We have briefly seen here how the history of foreign theatre in Spain can be documented from censorship archives, using quantitative methods (sampling as well as guided search) to identify names of authors and titles of plays, but also selecting more focused qualitative studies and devoting time to analysing all censorship documents. As a result, we may gain an in-depth appraisal of the process that led to the introduction of foreign plays in Spanish theatre with a view to revitalising it. As early as 1971 director and critic José Monleón would state that after decades of right-wing theatre there was at long last in Spain *un teatro de la izquierda* [a left-wing theatre]. This would surely not have happened without the translations that became integrated facts of the target theatrical culture and as such kept being produced and re-produced well into the 21st century.

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Appendix

Catalogues of Theatre Translations (English-Spanish) compiled by TRACE researchers

1898-1939 Catalogue of Theatre Translations Published in Spain (Pérez-López de Heredia 1998)
<ul style="list-style-type: none">- 468 published translations recorded- 258 titles. 137 names of foreign authors (39.5% Shakespeare, 11% G.B. Shaw, 9% O. Wilde)- 392 labels used to identify 'translations' (64%), adaptations 1805% and versions 11.7%.
1950-1990 Catalogue of Theatre Translations Published in Spain (Merino 1994: 79-180).
156 translations recorded: 100 bi-texts (ST-TT, Source Text-Target Text) compared at macro-level. Corpus: ST (Source Text)-TT (Target Text) pairs as well as TT-TT compared and analysed. Arthur Miller's <i>A View from the Bridge/Panorama desde el puente</i> (2STs + 2TTs). Jack Popplewell's <i>Busybody/¡Vengan corriendo que les tengo un muerto!</i> (ST + TT). Langston Hughes's <i>Mulatto</i> (ST + 2TT). <i>Passion/Pasión</i> by Edward Bond (ST + TT).
1939-1963 TRACETi Catalogue, based on AGA censorship archives (Pérez-López de Heredia 2004: 209-451).
225 translations recorded Corpus: ST-TT pairs and TT-TT analyzed. Eugene O'Neill's <i>Desire under the Elms/ Deseo bajo los olmos</i> (ST + 3TT). Tennessee Williams's <i>A Streetcar Named Desire / Un tranvía llamado Deseo</i> (ST + 6TT), <i>A Cat on a Hot Tin Roof/ La gata sobre el tejado de zinc</i> (ST + 4TT) and <i>Sweet Bird of Youth/ Dulce pájaro de juventud</i> (ST + 2TT)
1960-1985 TRACETi Catalogue, based on AGA censorship archives (Merino 2003-2008)
650 translations recorded Corpus: ST-TT pairs and TT-TT analyzed. Edward Albee's <i>Zoo Story/Historia del zoo</i> (ST + 3TT). Mart Crowley's <i>The Boys in the Band/ Los chicos de la banda de</i> (ST + 4TT). Graham Greene's <i>The Complaisant Lover/El amante complaciente</i> (ST + 5TT)
1939-1985 TRACETci Catalogue of classical English theatre, based on AGA censorship archives (Bandín 2007)
678 translations recorded Corpus: ST-TT pairs and TT-TT analyzed. J. Ford's <i>'Tis a Pity She's a Whore</i> (ST + 1TT). B. Jonson's <i>Volpone</i> (ST + 1TT). Middleton & Rowley's <i>The Changeling</i> (ST + 1TT). W. Shakespeare's <i>Hamlet</i> (ST + 8TT), <i>Taming of the Shrewd</i> (ST + 8TT), <i>Othello</i> (ST + 5TT).