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Prefabricated orality in theatre translations: An overview based on an English–Spanish parallel corpus

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ABSTRACT

Prefabricated orality is an inherent trait of dramatic texts, given their written-to-be-spoken nature. From the perspective of translation, it has been observed in the literature that rendering this specific mode of discourse into another language poses a major challenge (Baños & Chaume, 2009). However, scant attention has thus far been paid to how prefabricated orality is realised linguistically in translations of theatre plays. This article sets out to offer an overview of syntactic and lexical-semantic features that mirror spoken discourse in a parallel corpus of theatre texts. More specifically, by drawing on an analytical framework proposed for audiovisual texts (Baños, 2014: 414), it aims (1) to verify the presence and incidence of orality markers in the original plays and their translations, and (2) to identify tendencies in translation techniques. Our findings reveal that playwrights and translators resort to a wide range of linguistic features typical of spoken discourse, especially vocatives, repetitions, discourse markers, intensifiers and deixis. In addition, results bring to light the use of different translation options and a possible compensation strategy.

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1. INTRODUCTION

The particular mode of discourse of theatre texts is characterised by the fact that they are written to be spoken (Merino-Álvarez, 1994: 10), a trait which has been termed *prefabricated orality* (Chaume, 2004a: 170).[1] As Ezpeleta (2007: 22) points out, theatre dialogues encompass two communication systems: among characters and between the performers and audiences, who are the final receivers and normally take the role of "overhearers" (Brown, 1995: 201). From the perspective of these two dimensions of theatre dialogues, the inclusion of features typical of spontaneous discourse seems not only essential in terms of their interpersonal and cohesive functions within fictional dialogues among characters, but also in relation to promoting audiences' understanding and involvement, by evoking natural-occurring interactions with which spectators may identify.

Theatre scripts share this peculiarity with audiovisual ones, as all such texts belong to the "field of drama" (Esslin, 1990: 24). Nevertheless, while a significant body of research has recently been conducted on how prefabricated orality is realised linguistically in audiovisual translation (AVT), theatre translations are rarely addressed from this perspective (see section 2). Although theatre translation and AVT are usually studied separately, we suggest building a bridge between the two areas of Translation Studies, drawing on their affinities as members of the field of drama. So far, their links have been argued to be helpful for the training of translators (Espasa, 2001: 57); however, they seem not to have been considered with reference to empirical research on prefabricated orality.

In this study we apply Baños' (2014: 414) analytical framework, designed for AVT, in an exploration of prefabricated orality in theatre translations. In doing so, we set out to provide an overview of syntactic and lexical-semantic features typical of spoken discourse in a parallel corpus of theatre plays, and thus contribute to this generally overlooked area. In particular, we aim (1) to verify the presence and incidence of orality markers in the original plays and their translations, and (2) to identify tendencies in translation techniques.

First, relevant concepts and related work are discussed. Second, the parallel theatre corpus studied is described and the methodology is outlined. Following this, we report on the findings of the study regarding the presence and translation of orality markers in our theatre corpus. The article concludes with some final remarks and suggestions for future work.

2. PREFABRICATED ORALITY IN DRAMATIC TRANSLATION

The concept of *prefabricated orality* refers to the planned nature of a type of discourse that mirrors spoken dialogue. As opposed to spontaneous speech, dramatic dialogue is scripted, and it is thus located in the continuum between spoken and written language (Baños, 2009: 90–83; Chaume, 2004a: 170). With regard to theatre language, Pfister (1988: 104) suggests that "even when playwrights come as close as they possibly can to a faithful reproduction of ordinary

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[1]This trait has also been referred to as *fictive orality* (Arias-Badia, 2020; Brumme, 2008, 2012). In this article, the concept *prefabricated orality* is adopted to maintain terminological coherence with Baños and Chaume (2009) and Baños (2014), whose analytical framework is used in the study.

speech, there is always an element of deviation," and this distance varies historically and typologically (e.g., it can be augmented in verse plays and reduced in naturalist theatre).

The aforementioned sense of orality is conveyed using linguistic features that are typical of spoken discourse. For this reason, a very useful notion in the study of prefabricated orality is that of *orality markers* or *orality carriers*, defined by Baños (2014: 408–409) as "features typifying spontaneous spoken register used in prefabricated dialogue to reinforce its orality and to convey a false sense of spontaneity." Interestingly, previous studies in AVT show that some of these orality markers are prioritised by scriptwriters and translators (Baños, 2013a; Pavesi, 2009: 98). Pavesi (2009: 98) proposes the concept *privileged carriers of orality* to refer to these "structures which in the language of dubbing are mainly responsible for the impression of authenticity, or closeness of translated film dialogue to spontaneous spoken language." Due to their impact, identifying and examining recurrent features in play-texts seems of central importance here.

While scriptwriters encode orality by selecting orality markers, translators must be aware that dialogues were scripted to resemble spontaneous discourse, and must have an appropriate command of linguistic resources in the target language to achieve a similar effect. As Baños notes,

> (…) in order to convey a similar impression of spontaneity in the target text, the translator takes the role of the scriptwriter, and should thus master the linguistic features available in the target language to imitate spontaneous conversation – which might and probably will be different to those used in the source language. (Baños, 2019: 409)

In this sense, the choice of linguistic resources that are recognised by audiences as typical of spoken discourse poses a major difficulty in translation, since orality markers often do not have clear correlates in different languages (Baños & Chaume, 2009; Chaume, 2004b: 844). In fact, Baños and Chaume (2009) point out that "creating fictional dialogues that sound natural and believable is one of the main challenges of both screenwriting and audiovisual translation," a claim similarly applicable to both playwriting and theatre translation.

At the same time, according to Chaume (2007: 74), "the writing of credible and realistic dialogues, according to the oral registers of the target language" may serve as a criterion for quality standards in AVT, in line with expectations of audiences regarding verisimilitude. Indeed, there is consensus among scholars and professionals about the relevance of evoking natural interactions to promote credibility and quality in dramatic texts (Arias-Badia, 2020: 42; Baños & Chaume, 2009; Zabalbeascoa, 2012: 75).[2] Chaume (2007: 86) interestingly observes that "the dramatization of the dialogues does not fall within the translator's responsibilities, although s/he may make an adequate performance more easily achievable by employing a realistic oral register in the dialogues."

The intrinsic presence of prefabricated orality in dramatic texts, the challenge of rendering it in translation, as well as its importance for quality, all underline the importance of further research on this issue. However, studies that examine how prefabricated orality is linguistically realised in theatre translations are still scarce, with a few exceptions such as Cebrián (2011, 2015) and Brumme (2008, 2012). A review of previous analyses shows that most of them focus on particular linguistic features and plays. For instance, in the language combination that we will

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[2]The concept of *naturalness* is understood following Romero-Fresco (2009: 63), as "nativelike selection of expression in a given context."

also examine (English–Spanish), Cebrián (2015) provides a detailed account of deictics in *Cat On A Hot Tin Roof*. In a previous study, Cebrián (2011) briefly examines the presence of seven features in the same play (sentence length, types of clauses, enumerations, repetitions, vocatives, dialectal marks and deictics). In other language combinations, it is worth mentioning the extensive work by Brumme on fictive orality in literature, and theatre in particular. Regarding theatre texts, Brumme (2008, 2012) focuses on translations from German of the play *Der Kontrabaß* and analyses different features, such as discourse markers, vulgar language or phraseological units.

There is much ground to explore in relation to orality markers in theatre translation, and more specifically regarding the English–Spanish combination. A more global overview covering a wider range of linguistic features is still needed, and it seems important to examine them across a wider selection of texts. This article reports on a study that differs from previous work on theatre translation mainly in that it focuses on a more comprehensive selection of orality carriers in order to offer the broadest possible view of their incidence and translation in a theatre corpus. Such a general exploration can be compared to previous works on theatre and audiovisual translation, and may in turn be taken as an initial map to guide further analyses.

Within AVT, apart from in-depth analyses of various linguistic features, efforts focus on offering a wide view of the main linguistic features used to convey orality.[3] In this sense, Baños (2014: 414) provides a solid analytical framework to investigate orality markers in audiovisual products, aiming to offer an overview of the core orality markers across different language levels in a domestic and a dubbed sitcom. It is based on a thorough revision of previous research on spontaneous spoken English and Spanish (e.g., Briz, 1996, 1998; Biber, Johansson, Leech, Conrad, & Finegan, 1999; Carter & McCarthy, 1997; Vigara, 1992) as well as on prefabricated orality (e.g., Chaume, 2004a; Romero-Fresco, 2009). Furthermore, the analytical framework was validated through an empirical study of audiovisual products (Baños, 2014: 415–429).

In the present study we apply this model for two main reasons. First, it is especially suitable for our purposes, since it was designed to cover a broad variety of linguistic features. Moreover, it is tailored towards the same language combination as in the present study, Spanish and English. Second, it offers a high degree of reliability, having been based on previous empirical research and also verified through a corpus-based study. On the other hand, although the model includes various language levels, in our study we will focus on the ones that contain a higher concentration of orality markers, according to Baños and Chaume (2009): syntax and lexis.[4] Finally, it is worth mentioning that the potential application of this analytical framework to other text types was borne in mind when it was created (Baños & Chaume, 2009), and hence the use of a framework common to studies on dubbing will make possible comparisons of results between the two research areas.

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[3]For instance, research on audiovisual dialogue has analysed discourse markers (Chaume, 2004b; Mattsson, 2009; Romero-Fresco, 2009), vocatives (Forchini, 2013) and intensifiers (Baños, 2013a), among other features.

[4]The specific orality markers studied with reference to this framework are outlined in Table 1. Some features from the framework, such as use of short and simple structures, are not included in this analysis. A brief look at some of them can be found in Cebrián (2011). In this study, we have given priority to those features that are materialised through particular linguistic resources as a means of studying their presence and translation.

3. DATA AND METHODOLOGY

The analysis is based on an *ad hoc* parallel corpus composed of samples from contemporary plays in English and their Spanish stage translated counterparts. The plays in this corpus have a strong presence in Spanish theatre culture, according to the database of the Spanish Theatre Documentation Centre,[5] and the particular translations included were all staged in the 21st century by major theatres (Teatro Español, Teatro Pavón Kamikaze and Teatros del Canal): *The Glass Menagerie*, *The Crucible*, *Happy Days* and *The Lover*.[6] In order to achieve a balanced presence of each play in the corpus, random samples of a similar size from the beginning, middle, and end of each play are compiled, following McEnery, Xiao, and Tono (2006: 20). The corpus contains around 30,000 words.

The current study is framed within Descriptive Translation Studies (Toury, 2012) and focuses on identifying regularities or trends regarding the presence and translation of orality markers in the corpus. Firstly, the identification and classification of these markers is carried out according to the specific categories suggested in Baños' (2014: 414) analytical framework. Table 1 sets out the orality markers to be examined.

In addition, translations are compared to their original texts in order to shed light on the translation techniques employed. The categories of translation techniques used in the analysis are based on Marco's proposal (2010: 268), which has been applied to previous studies of features such as phraseological units (Sanz-Villar, 2015: 43) or, with some modifications, deictics (Cebrián, 2015: 125–129). The categories are also adapted in this study so that they account for the diverse range of orality markers examined and the techniques observed:

a. Translation by an orality marker of the same category
b. Translation by an orality marker of a different category
c. Translation by another resource
d. Omission of orality marker
e. Omission of fragment
f. Addition of orality marker
g. Addition of fragment

The orality markers and translation techniques identified in the corpus are registered in an Excel spreadsheet to facilitate the subsequent observation of regularities. The classified data are studied from two perspectives, according to our specific aim: to provide an overview of the presence of orality carriers and the translation techniques associated with them. First, quantitative analysis of the markers is carried out independently in the subcorpora of source and target texts, this in order to examine whether the markers found in spontaneous spoken discourse and dubbing are also present in the theatre corpus, and whether any privileged features are detected. To facilitate comparison in further studies, we calculated normalised frequencies employing the commonly used base of normalisation of occurrences per million words. For this we applied the

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[5]https://www.teatro.es/estrenos-teatro.

[6]The samples from texts for this *ad hoc* corpus are extracted from a parallel corpus of translated plays, TEATRAD (Sanz-Villar & Andaluz-Pinedo, 2021: 140). Most of the stage-oriented translations included in our corpus were provided by the translators themselves, as there is limited access to translations of this type, which are often unpublished.

Table 1. Orality markers studied, drawing on Baños's (2014: 414) analytical framework

Language levels	General features	Specific features
Syntactic level	Textual organisation	Syntactic dysfluencies
		Pragmatic word order
	Link between clauses and phrases	Discourse markers
		Stereotypical structures of conversation
		Interjections
		Vocatives
	Redundancy	Repetitions
	Exophoric reference	Temporal and spatial deixis
Lexical-semantic level	Lexical choice	Simple language
		Vague language
		Colloquial lexis
	Lexical creation	Suffixes, prefixes, shortening processes
		Argotic terms
		Loan words
	Expressivity and lexical creativity	Phraseological units
		Intensifiers
		Exclamatory expressions
		Figures of speech
		Intertextuality
	Swear words and lexical standardization	Swear words
		Euphemisms

formula: "(number of examples of the word in the whole corpus ÷ size of corpus) x (base of normalisation)" (McEnery & Hardie, 2012: 49). Second, and as a means of focusing on translation options, data is quantified to arrive at a clearer picture regarding the recurrence of the translation techniques observed.

4. RESULTS

This section reports on the analysis of over 2,000 orality markers registered in the parallel corpus of theatre plays. By doing so, we aim to offer a global view of orality markers and their translation in the corpus.

4.1. Presence of orality markers in the corpus

Findings show that the orality markers under study are present in the original and translated theatre scripts. Playwrights and translators resorted to such linguistic features to convey a prefabricated sense of orality. Moreover, it has been noted that the use of these carriers of orality is prevalent in the subcorpora, including one or more occurrences in practically every utterance. For this reason, it could be argued that researching the linguistic mechanisms employed to mirror spoken discourse is particularly relevant as a means of gaining a better understanding of the language of theatre translation.

Another finding arising from the analysis is that some orality markers are especially prominent in the subcorpora, and therefore constitute vital elements in the creation of pre-fabricated orality in the specific type of discourse of the theatre (see Fig. 1). In our corpus, the most recurrent orality markers identified, with over 3,000 occurrences per million words, are vocatives, repetitions, discourse markers, intensifiers and temporal and spatial deixis; following these, in order of frequency, are interjections and phraseological units. Further studies would confirm whether the frequency of orality markers in this corpus is reflected in other theatre corpora. We will now examine in more detail these syntactic and lexical-semantic features, and provide examples taken from each subcorpus.
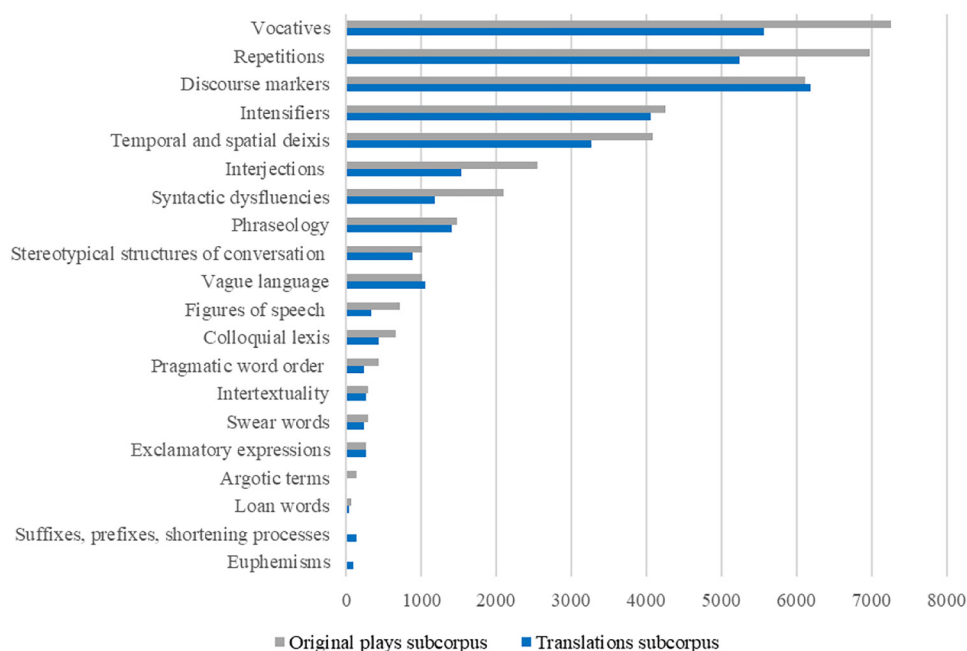

Fig. 1. Orality markers in original plays and translations

Vocatives are the most abundant markers of orality found in the original plays and one of the most frequent in the translations. According to Biber et al. (1999: 1108), "vocatives are important in defining and maintaining social relationships between participants in

conversation." In theatre dialogues, they are an optimal resource to communicate different types of relations to the overhearing audience. Moreover, the role of certain vocatives in characterisation has been noted in Bednarek (2011: 11). Thus, vocatives seem instrumental in fostering the comprehension and involvement of the audience. Examples include an endearment (1) and another vocative composed of a title and surname (2).

1. SARAH: But <u>darling</u>, look – (Pinter, 1996)
2. PARRIS: *Nunca se preocupó tanto por esta comunidad, <u>señor Proctor</u>.* (Miller, 2007)
   [Back translation: You never worried so much about this community, Mr Proctor.]

Repetitions are also highly frequent in the subcorpora, especially in the original plays. Both words and structures are repeated, and there are several instances of dialogic repetitions, which appear in the utterances of different characters (Baños, 2009: 318; Briz, 1996: 37). These repetitions seem to serve different functions, such as relating utterances to one another during turn-taking, or emphasising concepts and appealing to the audience's attention. In addition, some repetitions are associated with a character throughout a play. Thus, apart from mirroring orality, they also seem to be used for stylistic purposes such as characterisation. The types of repetitions and their functions are also observed in Baños's (2009: 318) analysis of television dialogue, highlighting another similarity between both text types. Example 3 illustrates a dialogic repetition and example 4 includes a repeated structure, which the character reiterates at different points throughout the play.

3. JIM: You shouldn't have gone to that <u>trouble</u>, Mrs Wingfield.
   AMANDA: <u>Trouble, trouble</u>? Why, it was loads of fun! (Williams, 1948)

4. WINNIE: (…) *Ah, sí, <u>qué gran bendición, qué grandísima bendición</u>.* (Beckett, 2011)
   [Back translation: Ah, yes, what a great blessing, what a great blessing.]

The analysis also shows the prevalent use of discourse markers. Biber et al. (1999: 1086) point out that discourse markers "combine two roles: (a) to signal a transition in the evolving progress of the conversation, and (b) to signal an interactive relationship between speaker, hearer, and message." By pointing at transitions, they may also facilitate spectators' grasp of the development of dialogues. Following Romero-Fresco's (2009: 76–88) classification of discourse markers, based on Martín and Portolés (1999), we have detected a number of different types in our corpus: hesitation and self-repair markers, transition markers, pre-closing markers, attention-getters and evidential markers. Examples 5 and 6 illustrate occurrences of some of the most frequent discourse markers in English (Biber et al., 1999: 1086) and Spanish (Briz, 1998: 212) conversation, *well* and *bueno*, signalling transitions within an utterance.

5. AMANDA: A secret, huh? <u>Well</u>, I won't tell mine either. (Williams, 1948)
6. WINNIE: (…) *¿No puedes? [Pausa.] <u>Bueno</u>, tengo que admitir que es una pregunta difícil.* (Beckett, 2011)
   [Back translation: You can't? [Pause.] Well, I must admit it is a difficult question.]

Extensive use of intensifiers is observed in both subcorpora, in line with their frequent use in spontaneous conversation and audiovisual dialogue (Baños, 2013a: 526). Their affective and interactive values (Briz, 1998: 113–138) seem of paramount importance in dramatic dialogue, since, apart from contributing to spontaneous-sounding interactions, they may promote

spectators' engagement with the interactions. Common intensifying procedures that realise this trait in both subcorpora coincide with those observed in dubbing (Baños, 2013a: 534): degree adverbs which precede adjectives (examples 7 and 8), and intensified lexemes (for instance, *wonderful*). On the other hand, in the Spanish subcorpus there are very few cases of intensification through prefixes or suffixes, despite their common use in conversation in this language (Briz, 1998: 141).

  7. AMANDA: (…) <u>So</u> fresh, and the moon's so pretty! (Williams, 1948)
  8. AMANDA: (…) *Te noto <u>muy</u> seria.* (Williams, 2014)
      [Back translation: You look very serious.]

The subcorpora include several cases of temporal and spatial deixis. Biber et al. (1999: 560) point out that deictic meaning "can only be defined relative to the time and place of a particular utterance." As spontaneous discourse, dramatic dialogue is context-dependent. The importance of exophoric references in theatre texts has been stressed in the literature, since they signal relations with stage elements and the moment of performance, integrating coordinates shared with the overhearing audience (Cebrián, 2015: 110; Ezpeleta, 2007: 196). In the corpus, this feature is mainly realised through temporal and spatial adverbs such as those exemplified below (9 and 10). These are also frequent resources found in Cebrián's study of deictics in theatre dialogue (2015: 207–429).

  9. PROCTOR: (…) Is the accuser always holy <u>now</u>? (Miller, 2003)
10. MAX: *Ven <u>aquí</u>, Dolores.* (Pinter, 2017)
      [Back translation: Come here, Dolores.]

On the other hand, interjections are common in the source texts and, to a lesser extent, in the translations. These features contribute to the emotional dimension of prefabricated discourse and possibly to a connection with audiences at an affective level, as they "have an exclamatory function, expressive of the speaker's emotion" (Biber et al., 1999: 1083). A variety of interjections are used in both the English and Spanish subcorpora, the most frequent one being *oh* (examples 11 and 12). This interjection might be unnaturally overused in Spanish due to interference, since it does not always have the same functions in the two languages (Chaume, 2004b: 849).

11. AMANDA: (…) <u>Oh</u>, we're going to have a lot of gay times together! (Williams, 1948)
12. RICHARD: *<u>Oh</u>, ¿por qué no?* (Pinter, 2017)
      [Back translation: Oh, why not?]

Several instances of syntactic dysfluencies such as hesitations and interruptions are also present in both subcorpora. In the texts they are mainly signalled through ellipsis or dashes, although this latter resource is not adequate in Spanish and seems due to interference. Notwithstanding, most of the interaction is fluent. Baños (2014: 418) suggests that, while syntactic dysfluencies are used to convey a sense of spontaneity, they tend not to be overused in fictional discourse to avoid hindering comprehension. Indeed, as overhearers, spectators cannot ask speakers for clarification, and thus there seems to be a search for balance between imitating spontaneous interaction yet accommodating the requirements of the stage. Examples 13 and 14 show an interruption from an English play and a restart from a Spanish translation.

13. DANFORTH: You have not <u>con-</u>

PROCTOR: I have confessed myself! (Miller, 2003)

14. WINNIE: (…) *Supongo que podría…* *[Coge el parasol.]* *…Sí, supongo que podría… abrirlo ahora.* (Beckett, 2011)
    [Back translation: I suppose I could… [Takes parasol.] …Yes, I suppose I could… open it now.]

   Various instances of phraseological units have been identified in the subcorpora, which add to the lexical expressivity of the plays. Most cases registered fall within the categories of routine formulae and idiomatic expressions (Corpas, 1997). Such units are also commonly found in audiovisual texts (Baños, 2014: 427). Although in the case of the former some resources are repeated (such as *I beg your pardon* or *lo siento*), with the latter a variety of expressions can be found. Examples 15 and 16 illustrate the group of idiomatic expressions.

15. AMANDA: (…) I bet your ears were burning! (Williams, 1948)
16. SARAH: (…) *No pienso tropezar con la misma piedra.* (Pinter, 2017)
    [Back translation: I won't trip over the same stone.]

4.2. Translation of orality markers in the corpus

A descriptive-comparative analysis of source and target texts reveals regularities in translation techniques. Figure 2 shows the most common recurring options to translate orality carriers from the source texts, and Fig. 3 offers complementing insights into the extent to which markers that appear in target texts are triggered by the original plays or added during the translation process. The following sections further explore the registered translation techniques with reference to specific orality markers.

4.2.1. Translation by an orality marker of the same category. According to our analysis, the most common translation technique of orality markers in the corpus involves the use of a feature of the same category. Given the prominent use of this option, it affects all the orality
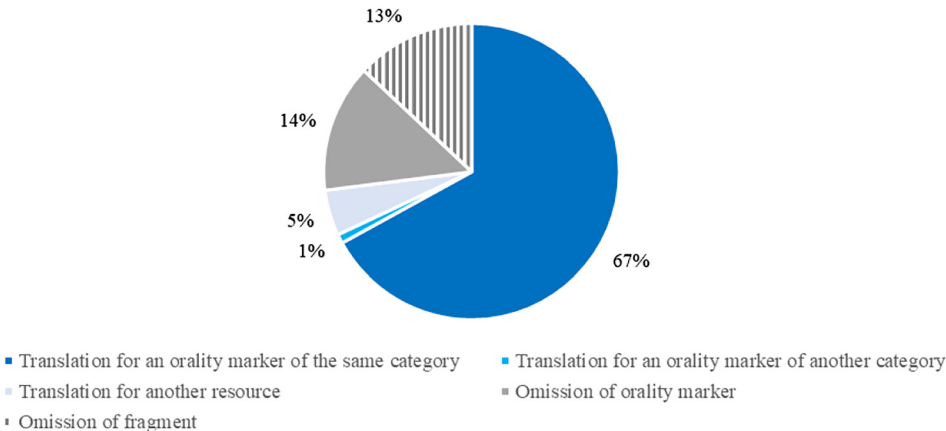

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- Translation for an orality marker of the same category   ▪ Translation for an orality marker of another category
- Translation for another resource   ▪ Omission of orality marker
▪ Omission of fragment

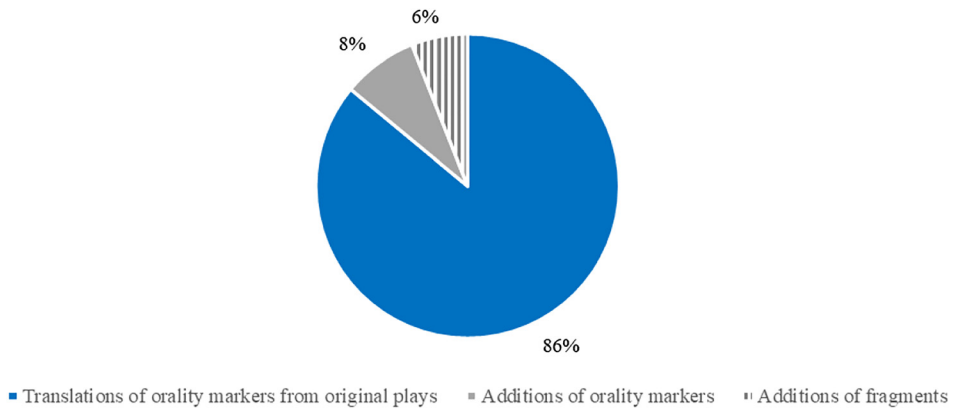**Fig. 2.** Translation techniques of source texts' orality markers

Fig. 3. Additions of orality markers in translations

markers studied. The prevalence of this translation technique seems to suggest that translators recognise the importance of recreating spoken language and thus make an effort to encode it in a similar way to the source text. However, it has also been noted that some linguistic resources employed involve finer-grained shifts regarding naturalness, particularisation or connotations. For instance, the vocative *dear* is translated as *querida*, which is not as natural in Spanish conversations as *dear* is in English (Baños, 2009: 399). In addition, the discourse marker *well* is sometimes rendered as *bien*, a resource that lacks naturalness in informal interactions, according to Romero-Fresco's (2009: 135) study. The interjection *oh* also presents some unnatural uses in Spanish, such as introducing "question-answer turn-taking" (Chaume, 2004b: 849–850). An example of a different type of modification is the translation of the full name vocative *Elizabeth* by the endearment *cariño* (honey), a change in the type of vocative that involves a different level of particularisation and carries different connotations.

Example 17 illustrates this tendency of using the same type of orality markers in the target language, in this case translated with equivalent pragmatic effects: vocatives (*Willie/Willie*), discourse markers (*Or/O es que*; *you know/ya sabes*; *Oh well/Bueno*), vague language (*things/cosas*), phraseological units (*what does it matter/qué más da*), syntactic dysfluencies (*so long as one…/siempre que una…*), and intensifying procedures (*wonderful/tan bonitos*).

17. WINNIE: (…) I think you would back me up there, Willie. [Pause.] Or were we perhaps diverted by two quite different things? [Pause.] Oh well, what does it matter, that is what I always say, so long as one… you know… what is that wonderful line… (Beckett, 1961)
    WINNIE: (…) *Creo que en esto estarías de acuerdo conmigo, ¿verdad, Willie? [Pausa.] ¿O es que quizá nos reíamos de cosas diferentes? [Pausa.] Bueno, ¿qué más da? Es lo que siempre me digo… Siempre que una… ya sabes… ¿Cómo eran aquellos versos tan bonitos?…* (Beckett, 2011)
    [Back translation: I think you would back me up here, wouldn't you, Willie? [Pause.] Or were we perhaps laughing about different things? [Pause.] Well, what does it matter? That is what I always say… So long as one… you know… What were those wonderful verse lines?…]

4.2.2. *Omission of orality marker.* Omission of orality carriers is the second most common technique found in the parallel corpus. It mainly affects features with a high recurrence in the English subcorpus: vocatives, syntactic dysfluencies, repetitions, discourse markers, interjections, intensifiers and temporal and spatial deixis. Deletion of some of these orality markers is also observed in dubbing and subtitling, often linked to constraints such as syncronisation or space limitations, and resulting in the loss of nuances encoded in the source texts (Arias-Badia, 2020: 165; Baños, 2014: 430; Cabanillas, 2016: 249; Chaume, 2004b: 854). For instance, Arias-Badia (2020: 165) identifies neutralisation of register resulting from the omission of endearment vocatives. Regarding discourse markers, Chaume (2004b: 855) interestingly notes that omissions may be related to a preference to sacrifice interpersonal meaning rather than semantic meaning. Although stage translations do not face AVT constraints, they tend to depart from the original texts at the macro and microstructural levels (Merino-Álvarez, 1994: 43), and these changes seem to include the deletion of orality markers.

Example 18 shows an utterance where the vocative *Proctor* and the interruption which appear in the source text are omitted from the translation. In this case, the vocative makes it clear to whom the utterance is directed and whose attention it is intended to get, and the interruption might indicate strong disagreement as well as affect the pace of the argument. However, these nuances are not present in the translated utterance.

18. HALE: <u>Proctor</u>, if she is innocent, the <u>court-</u> (Miller, 2003)
     HALE: *Si su esposa es inocente, el tribunal la absolverá.* (Miller, 2007)
     [Back translation: If your wife is innocent, the court will absolve her.]

4.2.3. *Addition of orality marker.* Additions of features that recreate prefabricated orality in the corpus may be regarded as a compensating strategy, a phenomenon also registered in dubbing (Baños, 2013b: 77; 2014: 430; Cabanillas, 2016: 297). Orality carriers not triggered by original texts are also among the most frequent ones in the corpus and partly coincide with those omitted: discourse markers, vocatives, intensifiers, temporal and spatial deixis and phraseological units. Cabanillas (2016: 297–300) also observes the addition of discourse markers and vocatives in her corpus of dubbed texts, and notes that there is no systematic way of translating these orality carriers. Our results coincide with those of Cabanillas (2016: 297–300), since in our corpus the most abundant orality markers undergo varied translation techniques.

In example 19, the interjection *Ohhhh*, which conveys surprise, is rendered to reproduce that effect through the introduction of the question word *¿Qué?* together with the interjection *Uffff*. Furthermore, *Pero*, a natural discourse marker in Spanish conversation (Briz, 1998: 170), is added to initiate the following question, linking the utterance internally while transmitting the character's attitude of shock. These additions seem to reveal an intention to mirror typical features of conversation.

19. AMANDA: [a long-drawn exhalation] Ohhhh… Is it a serious romance, Mr O'Connor?
     (Williams, 1948)
     AMANDA: *¿Qué?… Uffff… ¿<u>Pero</u> es una relación seria?* (Williams, 2014)
     [Back translation: What?… Uffff… But is it a serious relationship?]

4.2.4. *Translation by another resource.* A lesser used technique is the translation of an orality carrier through the use of other resources not included among the markers studied here. This

technique is applied with a certain frequency to some features, such as repetitions or vague language. The translation of repetitions for another resource involves maintaining the content with other words. Regarding vague language, translations include a more precise option (example 20). This phenomenon is also noted in Baños (2014: 430) for dubbing.

20. RICHARD: But if you want your lover so much, surely that's the obvious <u>thing to do</u>. (Pinter, 1996)
 RICHARD: *Pero si tanto quieres a tu amante, probablemente ese sea el <u>paso</u> obvio <u>a seguir</u>.* (Pinter, 2017)
 [Back translation: But if you want your lover so much, that's probably the obvious step to follow.]

4.2.5. Translation by an orality marker of another category. Translators opt for the use of a different orality marker in only a few cases. Most examples involve using related features, such as exclamatory expressions and interjections. Another change of orality marker that occurs in more than one instance is the use of euphemisms instead of swear words, as also found in previous studies (Baños, 2014: 428). This may correspond to a desire for standardisation (Baños, 2014: 429). In example 21, the emotional load of the interjection *oh* seems to be transferred through the phraseological unit *por favor*.

21. JIM: <u>Oh</u>, don't go out, Mrs Wingfield. (Williams, 1948)
 JIM: *Espere un momento, <u>por favor</u>.* (Williams, 2014)
 [Back translation: Wait a moment, please.]

4.2.6. Indirect changes: omission and addition of fragments. In stage-oriented translations, there seems to be a sense of freedom to accommodate within the specific priorities for a production, especially in the case of translators or adaptors who are also directors or otherwise involved in a theatre company (Merino-Álvarez, 1994: 17). As Brodie (2017: 7) points out, in the process of translating for the stage "translators make their distinctive mark on the performed play" and this might involve introducing modifications in texts. This variability is reflected in our analysis since a number of orality markers appear in fragments that are omitted from the source texts, as well as in others that are added in the translations. The features that these omissions and additions affect most often are vocatives, discourse markers, repetitions, phraseological units and intensifiers. Although they seem to be a consequence of the alteration of a text for other purposes, they may also have an impact on the global perception of prefabricated orality in a translated play.

The utterance reproduced in example 22 includes orality markers, these being vocatives (*Herrick*; *Herrick*; *man*), repetitions (*Herrick, Herrick*; *don't chain her, you will not chain her*) and swear words (*Damn you*), and was omitted in the translation. On the other hand, example 23 shows a fragment added in the translation that displays an intensifier (*muy*) and a vocative (*mamá*).

22. PROCTOR: <u>Herrick</u>! <u>Herrick</u>, <u>don't chain her</u>! [He rushes out the door. From outside:] <u>Damn you</u>, <u>man</u>, <u>you will not chain her</u>! (Miller, 2003)
 – (Miller, 2007)

23. – (Williams, 1948)
      TOM: *Es muy joven, mamá.* (Williams, 2014)
      [Back translation: He's very young, mum.]

5. CONCLUDING REMARKS

The findings show that a variety of orality markers are present in the original English plays as well as in the Spanish translations. Thus, the use of core features of spoken discourse towards the evocation of spontaneous speech is empirically proven in the theatre texts. Moreover, it is found that some orality carriers appear with an especially high frequency, which underlines their importance in the language of our theatre corpus. These privileged carriers of orality include vocatives, repetitions, discourse markers, intensifiers, temporal and spatial deixis, interjections and phraseological units. It is observed that these features, at the same time as mirroring spontaneous dialogues, also have pragmatic functions in the interactions of characters and may promote audience engagement, thus functioning in both the internal and the external communication systems (Ezpeleta, 2007: 22). Verification of the incidence of orality markers in theatre translation illustrates the potential of further research into these features.

Moreover, the application of an analytical framework designed for AVT shows that all the orality carriers identified in dubbing are present in the theatre corpus analysed. These results not only support the claim of the convergence of theatre and audiovisual texts regarding their written-to-be-spoken nature but also reveal their use of similar linguistic features to achieve prefabricated orality. This suggests that research on this issue in the areas of AVT and theatre translation might be mutually enriching.

From the point of view of translation techniques, the descriptive corpus analysis presented here has shown that, overall, varied options and linguistic resources are used to deal with the issue of translating orality markers. The main tendency in our corpus for rendering the syntactic and lexical features under study is the use of orality markers of the same category. This seems to suggest a general awareness of their important functions both for interactions and to evoke spontaneous speech. Within this prevalent group of translation solutions, a more detailed study of the linguistic resources suggests that they may be further classified into subcategories, since some involve shifts regarding their naturalness, connotations or level of particularisation.

The other techniques observed involve less subtle shifts. Over a quarter of the orality markers registered in the original texts do not appear in the translations. This is due either to the omission of orality markers or to the deletion of fragments including these elements. Constraints discussed in the literature regarding the omission of orality carriers in dubbing or subtitling are not present for stage translations. However, omission of these features still constitutes the second most frequently used technique. On the other hand, the omission of fragments seems to be particularly abundant in stage translations when compared to audiovisual ones, and this may be evidence of an adaption to a particular idea of a production, instead of being a fixed product associated with the source text. Interestingly, the opposite techniques are also found, and translations introduce orality markers as well as fragments containing them. The types of features that these contrasting shifts affect mostly coincide, and additions may be considered as a compensation strategy to mimic spoken dialogues. While the recurrent addition of fragments seems more specific to stage translation, the addition of orality carriers serving to compensate

for omissions is also observed in studies on dubbing (Baños, 2013b: 82). Therefore, the movement between the addition and omission of orality markers seems to be a tendency that crosses these translation modalities.

Regarding the other two techniques observed, translation using another resource and translation using an orality marker of another category, these are the least commonly recurring ones. Although the number of cases is low, some observations coincide with findings of previous work. For instance, the translation of vague language for more precise resources involves the kind of particularisation also found in Baños (2009: 337), and the rendering of swearwords in a more euphemistic way seems to follow a tendency towards standardisation (Baños, 2009: 371). These tendencies observed in translation techniques are meant as a step towards understanding the linguistic realisation of prefabricated orality in theatre translations.

Future research on these lines may focus on a variety of issues. Drawing on the findings of this preliminary study, an analysis is currently being conducted that further explores prevalent orality markers, such as vocatives and discourse markers. Apart from descriptive studies that compare source and target texts, it would be interesting to contrast a corpus of translated theatre texts with a comparable one of original theatre works, as well as with a reference corpus of spoken discourse, in order to shed further light on the notion of naturalness in theatre translations. A study of comparable theatre and audiovisual corpora would also deepen and enrich the connections between the translation of these text-types, in terms of both their similarities and their divergences. Corpus processing tools will be instrumental in order to build the necessary material here, and to allow for the application of analysis techniques such as concordances and frequency lists. In turn, insights from descriptive analyses related to the specific linguistic resources that materialise orality markers will be of use from an applied perspective, such as for translators training.

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