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A saccharine ballad or a sad blues song

Stage directions in the Finnish translation of Tennessee Williams' play *A
Streetcar Named Desire*

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TIIVISTELMÄ:

Tutkin tutkielmassani mitä käännösstrategioita oli käytetty näyttämöohjeiden kääntämisessä Tennessee Williamsin *A Streetcar Named Desire* -näytelmän suomenkielisessä näyttämökäännöksessä ja miten nämä strategiat muokkasivat roolihenkilöiden psykofyysistä kuvaa. Materiaalini koostui tietyistä ei-kielellisen viestinnän osa-alueista näyttämöohjeissa. Näitä olivat eleet, oheisviestintä sekä musiikki ja ympäristön äänet. Metodini oli vertailla käännöstä ja alkutekstiä ja tutkia miten poistot, lisäykset ja muunnokset käännösstrategioina vaikuttivat näiden ei-kielellisen viestinnän kuvauksiin näyttämöohjeissa.

Teoreettinen viitekehys muodostui ei-kielellisestä viestinnästä, draama- ja teatteri kääntämisestä sekä eri kirjoituksista siitä miten näyttämöohjeita kohdellaan osana draamatekstiä ja teatteritekstiä. Ei-kielellisen kommunikaation osa-alueet olivat peräisin Fernando Poyatoksen jaottelusta. Myös henkilöiden psykofyysinen kuva käsitteenä on peräisin häneltä. Psykofyysinen kuva muodostuu ei-kielellisen viestinnän kuvauksista, joiden avulla kirjoittaja antaa henkilöhahmoille tiettyjä ominaisuuksia ja edelleen vahvistaa ja lisää näitä vuorovaikutuksessa muiden henkilöhahmojen ja ympäristön välillä tarinan edetessä. Mary Schnell-Hornby on tutkinut ei-kielellisen viestinnän kääntämisestä näyttämöohjeissa ja Ortrun Zuber näyttämöohjeiden merkitystä teatterikäntämiselle. Näyttämöohjeiden merkitystä draamatekstissä on tutkinut muun muassa Patricia A. Suchy, Martin Puchner ja Manfred Jahn ja teatteritekstissä Marvin Carlson, Patrice Pavis, Elaine Aston ja George Savona sekä Judith Weston.

Tulokset osoittivat, että näyttämöohjeita oli poistettu, mikä vastaa yleistä näkemystä näyttämöohjeiden kohtelusta teatterissa. Lisäyksiä sen sijaan oli käytetty vahvistamaan henkilöhahmojen psykofyysistä kuvausta ja muunnoksien avulla käännös painotti paikoin erilaista tulkintaa henkilöistä kuin lähdeteksti. Vaikka poistot olivat määrällisesti merkittävien strategia, lisäykset ja muunnokset kertovat siitä, että näyttämöohjeet voivat olla merkityksellisiä myös teatterikäännöksessä.

Avainsanat: nonverbal communication, physico-psychological portrait, stage directions, theatre translation, drama translation, *A Streetcar Named Desire*, *Viettelyksen vaunu*

1 INTRODUCTION

It is widely agreed that translating dramatic texts for the stage is a process which requires a different approach than that of literary translation. One of the most crucial issues in theatre translation is the fact that on stage the written text is transformed into verbal and nonverbal signs. Although this transformation is considered to be fundamental for both play production and theatre translation, very few studies have investigated how descriptions of nonverbal signs in stage directions have been translated in theatre texts. It is in stage directions where the dramatist can describe the characters' nonverbal behaviours in their encounters with each other which, as in everyday life, sometimes *tell* more of the person than the words s/he speaks. Further, interaction always takes place in space and the elements of the setting, such as sound and music, also interfere with the interaction, although sometimes 'heard' only by the reader. All these descriptions contribute to the physical and psychological portrait of the character (Poyatos 2002c: 167).

Stage direction, in the terminology of this thesis, refers to that element of the written drama text which appears typographically separate on the page and includes descriptions of nonverbal behaviours of the characters and their environment. The term, however, is contested by some scholars. Veltrusky (1976: 96) replaces stage directions with 'author's notes', and considers them external to drama text proper. Some scholars (Ingarden, quoted in Birch 1991: 11) label dialogue and stage directions as 'main text' and 'side-text or secondary text', respectively. Birch (*ibid*: 11) argues that these terms relegate stage directions to a subordinate status, favouring the verbal over nonverbal. This positioning can be problematic especially in drama texts which consist of nothing else than stage directions, such as Samuel Beckett's *Acts Without Words* (Pfister 1991: 14). Others (Poyatos 1983: 318) restrict the usage of the term to reading a text for production purposes. Other common terms used instead of stage directions are *didascalie* and *diegesis*, the latter particularly when treating them as instances of narration (Carlson 1991; Puchner 2002; Witt 1991). I will use the term stage direction in this study because the translation I am studying was translated for production purposes.

The reason why stage directions have not been studied in drama translation might be their uncertain status as literature and in theatre. In literary studies, stage directions are often thought as something that does not belong to the ‘real’ drama text, but are a channel through which the author addresses the director and the actors, comprising a manual for performing the play (Issacharoff 1986: 95-96; Searle 1975: 329). Theatre studies, however, often considers stage directions as the dramatist’s most direct attempt to interfere with the work of actors and director and therefore frequently rejects them on basis of re-creative freedom (Puchner 2002: 98; Pavis 1988: 89). Especially in acting editions of plays, which often include stage directions from the first professional production of the play and thus do not necessarily originate from the playwright, they are even considered to be a danger if they are allowed to influence the work of the producers too much (Griffiths 1982: 176). Some claim that *all* stage directions can be erased from acting editions except those that are explicitly required for the progression of the story (Cohen 2002: 87). Many, however, argue against straightforward marginalisation of stage directions emphasising their meaningfulness in the transformation of the text onto the stage (Birch 1991: 12; Aston and Savona 2004: 125).

The purpose of this study is to examine how descriptions of certain kinesic and paralinguistic features and environmental components of sound and music are translated in the Finnish translation of the acting edition of Tennessee Williams’ play *A Streetcar Named Desire*. My aim is to see if the strategies of omission, addition, and modification have been used in translating descriptions of character and setting, and whether these pragmatic changes have affected the physical and psychological portrait of the character. The idea for the method comes from Fernando Poyatos’ (2002c: 12) statement according to which stage directions in theatre are exposed to the readings of actors and director who either preserve, modify, replace or complement stage directions in order to create the character as they have imagined him or her. Because theatre translation is often more closely linked to stage and the practises of theatre, I assume that some selecting would occur also in translation.

For the purposes of analysis, descriptions of nonverbal behaviours in stage directions are divided into categories of gesture, paralinguistic qualifiers and differentiators and

environmental components of sound and music. These categories were derived from Poyatos' model of personal and environmental interaction (2002b: 328) and his definitions of the categories, which will be discussed more closely in the material section. These categories were chosen because they were the most important ones in shaping the physical and psychological portrait of the characters in *A Streetcar Named Desire*. Although Poyatos' model is meant for studying nonverbal communication in everyday life, he has used it in analysing narratives and plays as well (2002c: 1). The fact that nonverbal behaviours in drama texts are described will be taken into account and discussed in section 2.2.

The two texts studied in this thesis are the acting edition of *A Streetcar Named Desire* published in 1953 by Dramatists' Play Service and its Finnish theatre translation *Viittelyksen vaunu* translated in 1979. The source text, the acting edition, is a revised version of the play aimed at professional and amateur theatres. The Finnish translation is a revised version of the first Finnish translation of the play revised by Simo Konsala for a production in Oulu town theatre in 1980. Markus Packalèn, the stage director of the production, also cut, revised and adapted the text before it was used in the production. (Packalèn 2008.) Although the translation is fairly old, it has been influential in Finnish theatres well into the 21st century. The most recent productions based on this translation are from 2000 and 2003 (Ilona esitystietokanta 2008).

The theoretical approach to translation of stage directions must be through an interdisciplinary viewpoint. In what follows, stage directions are approached from point of views of literature, theatre and translation. In discussing stage directions from the point of view of nonverbal communication and literature, the most important works are those of Fernando Poyatos (2002a; 2002b; 2002c), Patricia A. Suchy (1991), Manfred Jahn (2001), Manfred Pfister (1991) and Martin Puchner (2002) who all emphasise the importance of stage directions in dramatic texts. Theatrical viewpoint into stage directions is provided by Patrice Pavis (1992), Elaine Aston and George Savona (2004), Marvin Carlson (1991), David Birch (1991), Erika Fischer-Lichte (1992) and Weston (1999), to name a few.

Some attention to the translation of stage directions has been given by Ortrun Zuber (1980), Sirkku Aaltonen (1993), and Mary Schnell-Hornby (1997). In one of the first studies on the translation of drama, Zuber (1980: 92-103) has discussed the different editions of *A Streetcar Named Desire* and their German translations and the difficulties in having two editions of the same play. Aaltonen (1993: 137-145) has studied the translation of paralinguistic and kinesic signs in two translations of *The Playboy of the Western World* and found differences relating to style and characterisation which could result in different interpretations in reading. Schnell-Hornby (1997: 187-202) has studied two German translations of the play *The Importance of Being Earnest*, a drama and theatre translation. She discovered that the theatre translation had omitted and modified stage directions offering a weaker interplay between stage directions and the dialogue than the English source text.

In Translation Studies, the distinction has usually been made between drama translation and theatre translation. ‘Drama translation’ has been seen to include works that are translated for both the literary and the theatrical systems, whereas ‘theatre translation’ has been only seen to concern translations that are rendered for the stage. (Aaltonen 2000: 33). The translation which is the material of this study is thus a theatre translation. Further, the terms ‘drama’, ‘dramatic text’ and ‘play’ are used to refer to texts which can be used for reading and for performance whereas ‘play text’, ‘theatre text’, or ‘play script’ are terms used when referring to a text used only on stage. (Aaltonen 1996: 31.)

In what follows I will present the material of this study starting from definitions of the nonverbal categories outlined above. The method of this study is presented in section 1.2 where I will define and exemplify what is meant by omission, addition and modification in this study. This section is followed by the third subsection which discusses Tennessee Williams, his dramas and *A Streetcar Named Desire*. Section 1.4 briefly outlines some features of drama translation in Finland as well as introduces further the translation which is the material of this study. I will also discuss the importance of *Viittelyksen vaunu* in Finnish theatres. Chapter two discusses the status of stage directions as parts of a literary text as well as nonverbal communication in drama texts. The physico-psychological portrait of the character and its construction

will also be elaborated there. Chapter three focuses on the status of stage directions in theatre and the opinions concerning their usefulness and rewriting in theatre. The fourth chapter discusses theatre as a special environment for translation as well as the differences in drama and theatre translation. Strategies for translating nonverbal communication in drama will also be discussed. Chapter five analyses stage directions in the Finnish version as regards to the differences found when comparing it to the source text. The pragmatic strategies of omission, addition, and modification will form the framework of the discussion. Finally, the last chapter draws the conclusions of the study.

1.1 Material

The material of this thesis consisted of descriptions of gestures, qualifiers and differentiators, and music and sound in stage directions of the acting edition of *A Streetcar Named Desire* and its Finnish translation *Viittelyksen vaunu*. These categories were chosen because they contributed to the construction of the characters' physico-psychological portrait in their face-to-face interaction. Because face-to-face interaction can consist of a whole panorama of possible bodily and environmental components, those that clearly occupy a specific position should be identified (Poyatos 2002b: 327). This identification is already done in drama texts because the dramatist has decided what nonverbal behaviours are 'shown' to the reader in stage directions (Jahn 2001: 670).

The nonverbal categories were derived from Poyatos' (2002b: 328) model of personal and environmental interaction where he outlines components that can occur in interaction between people and their environment. According to Poyatos (2002b: 327-328), personal interaction is firstly modified by bodily components which include the triple structure of language-paralanguage-kinesics, proxemics and touch, and body sounds created in the interaction (slapping somebody on the back). Silence and stillness, a break in those behavioural activities, is also a part of the encounter. Further, there are static physiological characteristics (size, colour of skin, height) and chemical (sweat),

dermal (blushing) and thermal (rise of temperature) which cannot be produced at will but may still occur involuntarily in the interaction. (Poyatos 2002b: 327-328.)

Gesture, a category of kinesics, is defined by Poyatos (2002b: 195) as conscious and unconscious movements of the head, the face, gaze and also uncontrollable movements such as emotional trembling, for example. They can occur independently or be communicatively joined with language and paralanguage, alternate or be simultaneous with it. Within gestures, he distinguishes between free and bound gestures. Free gestures are performed without touching objects or bodies and can be facial expressions, movements of the eyes, the head, the limbs and emotional trembling (ibid: 196.). For example:

Blanche. (**Beginning to shake with new intensity.** Moves U. and D. stage in L. area.) I know, I know. But you are the one that abandoned Belle Reve, not I! I stayed and fought for it, bled for it, almost died for it! (AE 1953: 15.)¹

Bound gestures, on the other hand, are gestures where the hands or any other part of the body touch bodies or objects. Those that involve touching the body are identified by Poyatos as self-adaptors and alter-adaptors (2002b: 197). Self-adaptors are gestures where the character touches his or her body when attending a bodily need (rubbing hands from cold), cleaning or preening the body, reacting to physical pain or protecting oneself from physical harm, displaying or repressing emotional states (clasp hands from joy, covering one's mouth when laughing), or behaviours which manifest emotional states (biting one's lip to show hesitation), for example. (ibid: 198-203.) In *A Streetcar Named Desire*, Blanche's emotional states are displayed by self-adaptor gestures such as in the following:

Blanche: (U.C., **touching her forehead shakily.**) Stella, there's – only two rooms? I don't see where you're going to put me. (AE 1953: 13.)

Alter-adaptors, in turn, are gestures in which there is a bodily contact with another character, either intended or unintended, including instances of gaze (2002b: 204). These gestures can be bond-seeking behaviours which can be deceptive or sincere, serve

¹ The acting edition will be referred as AE from now on. RE is used in reference to the reading edition of *A Streetcar Named Desire*.

to strengthen and maintain intimacy and affiliation between two people, show aggression and punishment, to groom the body, to show both sexual and nonsexual love, to comfort and reassure a worried person and occur in games between children and adults, for example. Alter-adaptors are experienced differently depending whether the participants are equally involved in the encounter as in the example below where Stella is clearly the more active participant:

Stella. Oh, Stan! **(She runs into his [Stanley's] arms and kisses him, which he accepts with lordly composure, and pats her behind familiarly.)** (AE 1953: 20.)

In addition to self- and alter-adaptor gestures, personal interaction can also be manipulated by body-related components such as objects, clothing, jewellery which can be either behavioural or static. Two types of gestures can be distinguished depending on the functions they perform: body-adaptors and object-adaptors. Body-adaptors are objects, clothes or jewellery, and substances, drink, tobacco, cologne, which are intimately attached to the body and can be used to protect, nurture, satisfy or modify the body's appearance and assist it in different ways identifying characters socially and personally. (Poyatos 2002a: 211.) They can identify socially defining cultural behaviours and artefacts (smoking), enhance, adorn or conceal the body with clothing, jewellery, purses, handkerchiefs, fans, add to the body's qualities with perfumes, cologne, which can, either consciously or unconsciously, attract the opposite sex in the interaction with language-paralanguage-kinesic combination. Also, cleaning and grooming the body with water, soap, napkins, handkerchiefs as well as healing and soothing the body from physical discomfort by medicine are body-adaptor gestures. (Poyatos 2002a: 215-219). Body-adaptor example:

Pablo: Tomorrow you'll see him at the cashier's window getting them changed into quarters. **(Mitch pops Sen-Sen into his mouth,** restores envelope to pocket. (AE 1953: 36.)

Object-adaptors are "cultural artefacts and organic or inorganic objects and substances of the natural, modified and built environments, and their resulting movements and positions" (2002a: 219). Typical object-adaptor gestures are household tasks with kitchen utensils, conversational props such as eyeglasses, pens, for example, or objects used in writing. They can also perform alter-adaptor tasks when objects are used in

fight between characters, for example. Further, object-adaptor gestures can express emotions, thoughts or feelings (slamming doors, kicking, flinging, throwing objects), occur in games involving objects (card games, pastimes) and in random acts such as fidgeting with a pen or tampering with a cigarette which can be either interactive or non-interactive. (ibid: 219-223.) For example:

Mitch. (**Gets off table. Mitch takes up cards.**) Kind of on your high horse, ain't you? (**Card business. Mitch looks at his watch. Stanley deals cards.** Mitch sits.) Well, I ought to go home pretty soon. (AE 1953: 31.)

Paralanguage is defined by Poyatos as “nonverbal qualities and modifiers of voice and independent sounds and silences with which we support or contradict the simultaneous or alternating verbal and kinesic structures” (2002a: 114.). There are four different features of paralanguage: primary qualities (defining personal vocal capabilities), qualifiers, differentiators and alternants. Of these I chose qualifiers and differentiators since primary qualities did not appear in the text and alternants were mainly transcribed in dialogue.

Qualifiers constitute different types of voice in the way air is controlled in speech organs, tension in those muscles as well as movements of lips, tongue or teeth, for example (2002a: 115). In general, they constitute the tone of voice often signifying an emotional reaction as in the following:

Stanley. (**Impatiently.**) Deal the cards – (AE 1953: 32.)

Differentiators are behaviours such as laughter, crying, shouting, sighing, gasping, coughing, and panting which reveal psychological and emotional reactions, produced either uncontrollably or voluntarily (Poyatos 2002a: 115). For example:

Stanley. (**Booming.**) All right! How about cuttin' the rebo! (AE 1953: 27.)

Finally, personal interaction can be modified by environmental components which, according to Poyatos, differ from interpersonal interaction in that they “are not exchanged in the interpersonal encounter but can acquire very specific interactive value and even act as stimuli for the behavioural and attitudinal exchanges” (2002b: 338). They can be sounds produced mechanically (a train), by behaviour (knocking on the

door) or natural (thunder), or components of the objectual (books, utensils), built (architecture, texture, lighting), or natural environment (landscape). These can be passive or active in the interaction between the characters such as in the following example:

Mitch: (Moves a step to her L.) What music?

Blanche: The polka tune they were playing when Allan – **(Relieved. Sound of a distant shot. “Varsouviana” music stops abruptly.)** There, now, the shot! It always stops after that. **(Listening.)** Yes, now it’s stopped. (Moves R. a step.)

Mitch: (Behind her.) Are you boxed out of your mind? (AE 1953: 82.)

The revolver shot and the music is not heard by Mitch, making him consequently believe that Blanche is out of her right minds. For Blanche, however, it acts as stimuli and prompts attitudinal and behavioural changes (she is relieved).

1.2 Method

The method of this study was to compare the source text and the target text in order to see if the translated version had omitted, added, or modified nonverbal signs in stage directions and to speculate whether these pragmatic changes affected the physico-psychological portrait of the characters. Although nonverbal descriptions may be important in the written drama text in guiding the reader’s imagination and in constituting a channel for a narrator, in theatre they are manipulated in the creation of the stage character or environment (Poyatos 2002c: 12). As this process is not a random but a result of conscious selection, similar to that of the author when s/he writes the play, it can be assumed that translation would also, in theory at least, maintain consistency in the use of these pragmatic changes in creating the portrait of the characters.

The three pragmatic changes observed in this study were omissions, modifications, and additions. As an omission was counted an instance when description of nonverbal behaviour in the categories observed did not appear in the translated version of the play, as in the example:

Stanley: (Tulee Blanchen taakse.) No jo ovat hankalia. (1979: 30.)

[Stanley: (Comes to behind Blanche.) Well, are these tricky.]

Stanley. (Coming to behind her, **makes clumsy attempt to fasten hooks.**) I can't do nothing with them. (AE 1953: 25.)

The omission in the example weakens the interaction by removing the description of behaviour. In this example, the speech compensates the omission because it implies the omitted behaviour. However, a nonverbal behaviour can also be independent of the verbal and convey information which is not supported by the verbal in which case its significance can be greater. This particularly so if it can be seen contributing to the physico-psychological portrait of the character, being a typical gesture or qualifier of him or her, for example. Weakening of nonverbal signs in theatre translation has been observed by Mary Schnell-Hornby (1997) who found that stage directions were omitted and modified in stage translation allowing a freer interplay between speech and action.

As additions were counted instances when a nonverbal description of any above mentioned categories did not appear in the source text version, but was added into the translated text. An example is the following:

Stanley: (**Nöyrästi.**) Eunice, kuule, mun tyttöni täytyy tulla kotiin mun luokse. (1979: 52.)

[Stanley: (**Humbly.**) Eunice, listen, my girl has to come down here with me.]

Stanley. Eunice, I want my girl down here with me. (AE 1953: 42.)

An addition such as the above can create a different impression of the situation and thus enhance the situation by adding nonverbal behaviour. The qualifier in this case thus restricts and determines the speech more specifically than in the source text.

As modifications, were counted instances where a description of nonverbal behaviour was different in the translated version than in the source text. If the modification involved several nonverbal categories in stage directions, it was analysed in the section of nonverbal categories which, in my interpretation, proved to be the most influential

for the physico-psychological portrait of the character. An example of a modification is as follows:

Mitch: Minä pidän sinusta juuri sellaisena kuin olet. Minä en ole koko – kokemuspäivissäni – tavannut ketään sellaista kuin sinä. (Mitch on astunut askelen [sic] Blancheen jälkeen. Blanche katsoo Mitchiin vakavasti, purskahtaa sitten nauruun **ja sulkee kädellä suunsa.**) (1979: 79.)

[Mitch: I like you exactly the way you are. I have not, in my whole – sphere of experience – met anyone like you. (Mitch has taken a step towards Blanche. Blanche looks seriously at Mitch, bursts then into laughter **and closes her mouth with her hand.**)]

Mitch. (A step after her.) I like you to be exactly the way that you are, because in all my – experience – I have never known anyone like you. (Blanche looks at him gravely, then bursts into laughter, **buries her head against his upstage shoulder.**) (AE 1953: 62.)

Modification may also be only partial as in the example. What is apparent in modification is that it changes the situation by replacing the original description with a new one. These changes were thus analysed with respect to the portrait of the character if any such significance could be derived.

1.3 Tennessee Williams and *A Streetcar Named Desire*

Thomas Lanier “Tennessee” Williams, who was born in 1911 and died in 1983, is one of the most important American dramatists of the twentieth century. Although Williams wrote novels and short stories, he was essentially a dramatist his literary repertoire consisting of some 30 full-length plays. His plays *A Streetcar Named Desire* (1947) and *Cat on a Hot Tin Roof* (1955) also earned him two Pulitzer prizes. Other well-known plays include *The Glass Menagerie*, *Summer and Smoke*, *Sweet Bird of Youth* and *Rose Tattoo*. (Haley 2008.)

Many of Williams’ plays, *A Streetcar Named Desire* in particular, focus on the conflicts between individuals and their ways and values of life in the American context of the post Second World War era. The attention is particularly in the conflicts between the nostalgic and gentle but decadent values of the South which are finally overthrown by

those of the emerging brutal and aggressive North, making thus an allusion to the Civil War (Hern 1984: xxiv.) The conflict of these values is often seen as poetic paradoxes of light and darkness, body and soul, good within evil, artificiality and reality (Jackson 1966: 27). The quest for the anti-heroic protagonist is to find a way in which to conform to the new way of life. This, however, cannot be achieved because the anti-heroic protagonist possesses a flaw, an impurity which prevents this from happening. (Jackson 1966: 74.)

In *A Streetcar Named Desire*, the protagonist Blanche DuBois represents the old declining society of the South. She is a high school teacher, an aging Southern belle, who pretends to be a cultivated and refined person whose interest lies in the arts and the spiritual. She dresses exquisitely and enhances her appearance with perfume, cologne, make-up and jewellery by which she is effectively distinguished from other characters and especially from her sister Stella. She has, however, a tragic background which proves to be her impurity and flaw. Her young husband, whom she desperately loved, was a homosexual and committed suicide. This tragedy led Blanche to find comfort from sexual relationships with various men and finally with an under-aged boy and, consequently, was expelled from her job, this being the reason why she arrived in New Orleans. She has also developed an inclination to alcohol which she tries to conceal together with her indecent life and her expulsion from school. When Mitch, one of Stanley's friends, takes an interest towards Blanche, she starts seeing him as a saviour who would provide her with a real relationship and marriage. One other threat remains, her age, because of which Blanche avoids exposure to bright light.

The other protagonist, Stanley Kowalski, represents the raw masculine power of the North which finally overthrows and exposes Blanche. Stanley does not care about literature or arts but derives his pleasure from bowling, card games, cars, women and drink. He dominates his wife Stella Kowalski, Blanche's sister, sexually and is prone to violent behaviour towards his friends, his wife and his belongings. It is Stanley who finally destroys Blanche by revealing her past to Stella and Mitch. As a result, Mitch, who Blanche has been considering as a future husband and a saviour, rejects Blanche. The most grotesque way in which Stanley claims his victory over Blanche is in a scene

where he rapes her thus marking the victory of body against soul, the aggressive North against the decadent South. This leads to her final descent; Stella, who refuses to believe what has happened, arranges Blanche to be taken to a mental asylum.

The source text of this study is the acting edition of *A Streetcar Named Desire* published in 1953 by the Dramatist's Play Service. The edition is a revised version based on the prompt book of the play's first professional production in 1947 (Penney 1995). The prompt book was further revised for professional and amateur theatres by Tennessee Williams (Zuber 1980: 98). In addition to the acting edition, there are at least two published editions of the play which have been published for readers by New Directions. The first, a pre-production version, was published before the premier in 1947 and was based on the same manuscript that served as the stage script for the first production. However, the text was revised during production and these changes were also incorporated into New Directions edition from the fifth printing on. The last, the acting edition source text, was again revised by Williams for amateur and professional theatres, and it includes detailed, technical stage directions which follow the first night production. (ibid: 98).

Because of these differences in stage directions Gunn (1978: 374) suggests that a production should use both, a reading version and the acting edition of the play. Zuber (1980: 103) has stated similar opinions concerning revisions of its translation into German. Therefore, I will also use the reading edition from 1947 in order to see whether these two texts have been used in translation.

1.4 Translated Drama in Finnish Theatre and *A Streetcar Named Desire* in Finland

Drama is not considered literature in Finland (Aaltonen 1996: 57-58). Contemporary publishers have not been interested in the publication of either domestic or foreign drama since the 1920's when dramas last appeared regularly in published form. Nowadays only classics are sometimes translated for readers and some indigenous dramas are published in a theatre journal. Apart from classics, the reading public seldom

has access to printed written dramas which mostly appear in A4 size manuscripts available from Drama Corner, a central library for professional and amateur theatre which acquires the rights for drama translation and also monitors production rights of foreign plays.

Translated drama in Finland is thus essentially material for theatre. The impact of translated plays has been great through out the history of Finnish theatre (see Aaltonen 1996: 75-80). In contemporary Finland, approximately half of the productions within a season are of foreign plays although the percentages may vary between different seasons. In 2006, for example, some 43 percent of all the performances in Finnish theatres were of translated foreign plays. (*Kotimaisten ja ulkomaisten näytelmien esityskerrat ja myydyt liput näytäntökausina 1949/50 – 2005/06*)

Because foreign dramas are translated mainly for stage, theatres also have influence on what is translated. According to Pohjola and Jääskinen (1998: 122), new translations are commissioned mostly only after a theatre has decided to produce the play. More recently, because of increasing competition for rights to translate a play, there has also been a tendency to acquire rights for plays before a production has been set and only after that to find a theatre to present these (ibid: 122). This, however, does not change the fact that they are translated for the theatre.

In addition to translations of new foreign works, retranslations of old plays are commissioned. According to Jänis (quoted in Aaltonen 2003: 154) this can be due to a linguistic updating which is usually done between 20 or 30 years. Another motivation may also be a particular reading of the play which the director wants to emphasise and also a particular strategy in translating the play. This is usually done by language experts but directors also retranslate classic plays. Retranslations in Finland are often targeted at a particular production with a specified time, physical location, audience and theatre. (ibid: 154.)

The Finnish translations of *A Streetcar Named Desire* exemplify many of the characteristics of Finnish theatre translation. It has been translated five times in the

years 1950, 1979, 1991, 2000, and 2004. (Packalen 2008.) Apart from the first and second translation, where there is almost 30 years, new translations have been commissioned fairly often. All the translations have been commissioned for a specific production but most of them, except the translation of 2000 which was rendered for private theatre in Helsinki, have been used in more than one production (Ilona esitystietokanta 2008.)

The material of this thesis is a revised version of the first Finnish translation of the play into Finnish, rendered in 1979. This translation was first staged in Oulu town theatre in 1980 by theatre director Markus Packalén. When deciding to take the play into production, Packalén noticed that the first Finnish translation by Maijaliisa Auterinen could not be used as such because it was linguistically outdated, but he had no time to commission a new translation. The director of Theatre Union in Finland, Simo Konsala, offered to revise the translation, and Packalén himself also adapted, cut, and revised the translation for the production. (Packalén 2008.) Although the text is a revised translation and not a new one, it shares many of the characteristics of retranslation.

Even though the translation is nearly 30 years old and, it has been used as stage script for production as recently as in 2000 in Lahti town theatre and 2003 in Varkaus town theatre. It has also been more popular than a newer translation which was rendered in 1991 (Ilona esitystietokanta 2008). It can be thus argued that the translation has proven its stage worthiness on Finnish stages.

Although any of the versions of *Viettelyksen vaunu* have not been published, the play is familiar to Finnish theatre audiences. Altogether 28 productions of *Viettelyksen vaunu* have been presented in Finnish theatres between 1950 and 2007 including one Swedish production of the play titled *Linje Lusta*. The play has also continued to attract audiences. The most recent production of the play in The National Theatre in 2006-2007 had 22 000 spectators. (Ilona esitystietokanta 2008.)

2 STAGE DIRECTIONS ON PAGE

Stage directions have traditionally sat somewhat uneasily in both literary criticism and theatre studies. The literary scholar often sees them as instructions for producers and theatre studies as the dramatist's interference to the work of actors and directors. The purpose of this chapter is to discuss the status of stage directions as an element in the written drama text and to suggest that stage directions should be considered as a part of the drama text proper. This is particularly so because they may be important in creating the physico-psychological portrait of the character and function as a channel for a narrator who, for the reader, takes over the mimetic space of theatre.

2.1 Status of Stage Directions as an Element of Drama Text

The distinction between dramatic literature and other literary genres, such as the novel and short story for example, is difficult to make on any other but functional basis (Birch 1991: 28). The arguments concerning stage directions as a part of the drama text proper illustrate the problem of regarding the dramatic text as literature. Particularly for the literary-oriented scholar, stage directions present something that does not belong to the literary structure of the text but are a channel where the author addresses the directors and actors in the proper realisation of the play on stage. John Searle, for example, argues that they are something similar to an instruction manual, "a recipe for baking a cake" (1975: 329). Michael Issacharoff articulates similar claims in asserting that stage directions

are not normally to be regarded as fictional discourse. In this respect they are, in fact, distinct from the dialogue which they frame. This is so since they correspond to a different *voice* – a real voice, that of the author, as opposed to the fictional voices of his [sic] characters. The author uses this channel to address other real people – the actors and director in their respective professional capacities. (*italics in the original*, 1986: 95-96).

The separation of dialogue and stage direction in Issacharoff's view represents the breaking down of the text into two communication systems which are independent of

each other. Moreover, stage directions are seen as a private communication between the author and the directors which the reader of the text is listening “as if eavesdropping” (Witt 1992: 103).

Marginalising stage directions as external to the fictional discourse of the play as well as regarding them as the ‘real’ voice of the author is, however, problematic in several ways. First, the whole literary text of the play, dialogue and stage directions, can be said to be “made entirely of stage directions, including the lines that are spoken aloud” (Suchy 1991: 72). Second, the ‘real’ voice of the author may be a problematic notion because some published versions of dramatic texts may contain stage directions which do not originate from the author but from the first professional production of the play, absorbing the work of the producers into the supposedly authorial text (Worthen 2005: 29). Consequently, in these cases the “the authorship of the stage directions may be multiple, and extremely difficult to pull apart” (Suchy 1991: 71).

Another evident problem in considering stage directions and dialogue as separate systems occurs in the way stage directions are coded into dramatic texts from different eras. Explicit stage directions, those appearing separately on the page, are a development of the illusionistic style of representation in theatre (Aston and Savona 2004: 93; Suchy 1991: 74). Before stage directions appeared on page, they were implicit in the speeches of the characters. In texts from eras where a more stylised representation prevailed, in the plays of Shakespeare for example, movements and environmental descriptions were embedded in the verse-like speeches of characters although some stage directions also appeared separately on the page (Wallis and Shepherd 1998: 10). And even in modern dramatic texts where the language resembles the every day language more than in stylised texts, a great deal of stage directions is implicit.

What would be more in place is to argue on behalf of the opposing argument which regards stage directions as *both* parts of the fictional discourse as well as instructions for staging. A drama text can, according to Manfred Jahn, “address ordinary readers and/or stage practitioners and change illocutionary force in accordance to the pragmatics involved” (2001: 667). This view regards reading stage directions as “a mode of

reception different from (and not necessarily inferior to) that of witnessing a performance. A voice in the didascalie speaks to an implied reader as well as to theatre professionals". (Witt 1992: 104.) Thus, the discourses of dialogue and stage direction should be thought as "complementary and independent signifying systems" having a double function where

the production team is offered a series of indications of the dramatist's theatrical intentions. The reader is offered the opportunity to read performance action from the text, and so to stage the play in a theatre of his/her imagination. (Aston and Savona 2004: 73.)

Observing the development of stage directions in dramatic texts supports this argument. The mode of explicit stage directions first emerged because the dramatists, who were not touring with their companies, wanted to provide notes for the actors in how to present the play (Suchy 1991: 73). However, in the late nineteenth century, dramatists began to invest even more in stage directions in order to specify their intentions and to control the way their plays were done in theatres. Even more important was the fact that plays began to be published and stage directions were inserted to make plays readable to audiences who were used to reading novels (Wallis and Shepherd 1998: 11). They began to function as guides for the reader's imagination (Suchy 1991: 74).

The consequence of these developments is, according to Martin Puchner (2002: 85), that they can no longer be considered as something that is outside the 'real' text of the play. And if they can no longer be thought to be the mere author's voice either, "the only kind of figure to whom we can attribute them is the narrator" (ibid: 85). Thus, Puchner introduces the idea of the stage directions as a channel for the narrator in dramatic texts.

If thus released from their subservient status of instructions for performance, the discourse of stage direction becomes more complicated. They become a narrator's medium between the reader and the dramatic dialogue which is usually thought to be lacking in dramatic texts (Pfister 1991: 4). The voice in stage directions is thus not the author's voice but that of a narrator, "an agent who manages the exposition, who decides what is to be told, how it is to be told (especially, from what point of view, and in what sequence), and what is to be left out" (Jahn 2001: 670). Rather than to be taken

as truths or intentions uttered by the author, they comprise a mediating layer, something similar to a performance, “a narrative or third-person discourse that takes over, for the reader, the mimetic space of the stage” (Puchner 2002: 39). And most often this mediating layer includes information on the nonverbal behaviours of the characters in their interaction as well as descriptions of the environment which frames that interaction.

2.2 Nonverbal Communication in Stage Directions

Before looking at descriptions of nonverbal behaviours in stage directions, it is useful to distinguish briefly some factors that influence any act of reading. In reading a play or a novel, there is unavoidably a cultural as well as spatial and temporal distance between the writer and the reader. It is obvious that nonverbal behaviours are externalised differently in different cultures and periods and there is often an “unavoidable behavioural translation” where the reader, depending on his or her knowledge of the foreign culture or time period, more or less successfully interprets the explicit and implicit nonverbal elements of the text but also keeps clothing the character with his or her native gesture, paralanguage and environment (Poyatos 2002c: 88-89). There exist, with differing degrees, two characters; the reader’s and the author’s.

Another important point is that in reading a drama text, the reader is in an advantage position because of what is known as dramatic irony; the reader witnesses everything that happens in the fictional world unlike the characters that might not be present in all situations and therefore the reader has superior awareness of everything that happens in the play (Wallis and Shepherd 1998: 24). Further, every speech or action in the fictional world of the play has a double reference to both internal and external communication system; that is, it happens in the fictional reality of the characters’ world but is also meant to be ‘heard’ or ‘seen’ by the audience sometimes without the characters being aware of this (Pfister 1991: 40). The value of a nonverbal sign or a speech can depend on whether it is evaluated within the external or internal system. The setting or a piece of music which does not interfere with the interaction of characters may not be

important to them but inevitably affects the reader's interpretation of the situation. (ibid: 40.)

Turning the attention to descriptions of nonverbal behaviours, the sole vehicle through which the writer conveys nonverbal personal and environmental components is the written, typographical language and a limited number of punctuation marks (Poyatos 2002c: 154). Thus, personal and environmental interaction is *described* explicitly in stage directions. However, the verbal language also contains nonverbal behaviours that are *implicit* in the speech of the character or even transcribed orthographically in the dialogue. The number and style of descriptions of nonverbal is to some extent determined by the convention the writing of drama as well as the idiosyncratic style of the author. (ibid: 155.)

The explicit nonverbal descriptions in stage directions can occur independently but are often in a close relationship with the dialogue. Three relationships are distinguished by Manfred Pfister (1991: 44-49): identity, complementarity and discrepancy. The nonverbal and the verbal exist in identical relationship when the behaviour is also described in dialogue. This type of relationship occurs seldom because the behaviour is evident in speech. It can be used for special effect in creating a comic, absurd or even a mocking impression when the character is describing verbally what s/he does *when* doing it.

More essential for realist drama is the complementary relationship between stage directions and dialogue. Here, the nonverbal behaviour does not convey the same information than the speech but comments on it and describes *how* it is said and can thus function as an "unconscious manifestation of a psychic condition" revealing something that speech cannot express (Pfister 1991: 18). It is more independent of the dialogue and can tell the reader something about the character's attitudes or emotions in saying that particular line. The nonverbal behaviour may also contradict the verbal when the character is deceiving or lying, for example, but in these cases it should be motivated psychologically (ibid: 48). The dramatist, in describing the characters or the

environment, can evoke experiences and images which cannot be conveyed through words (Poyatos 1983: 316).

The last of the basic relationships is discrepancy which is particularly a feature of avant-garde or absurd dramas. There, the verbal and nonverbal contradict each other deliberately by breaking the illusionistic style of representation. This is particularly a feature of Samuel Beckett's dramas, for example, where the discrepancy between verbal and nonverbal effectively breaks the conventional understanding of realistic drama as 'the other' which the spectators/readers are passively witnessing. (ibid: 48.)

In focusing only on descriptions of nonverbal behaviour, there are four basic ways in which the writer can convey them to the reader (Poyatos 2002c: 167). First, the dramatist can describe the behaviour and its meaning which is the most common way, indicated in the example by bold:

Stanley. (Bringing liquor bottle and glass to table.) In Laurel, huh? Oh, yeah. Yeah, in Laurel, that's right. Not in my territory. **(Holds up bottle to observe its depletion.)** Liquor goes fast in hot weather. Have a shot? (Pours a drink.) (AE 1953: 18.)

The behaviour can be fairly easily imagined by the reader and even if not, the meaning is still clearly recognised. The behaviour is in complementary relationship with the dialogue but does not, however, only double what is said.

Second, the dramatist describes the nonverbal behaviour but does not specify its meaning in which case the interpretation is left to the reader. (2002c: 168.) This can be sometimes problematic especially with a foreign play as it might not be possible to interpret the meaning correctly. A text from another, remote historical period could also present similar problems. Third, the dramatist explains the meaning but does not describe the behaviour. This might pose problems because the reader cannot always 'see' or 'hear' it in the same way as the dramatist (ibid: 169). This is not only a problem between different cultures but when the description is ambiguous such as in the following case:

The utter exhaustion which only a neurasthenic person can know is evident in Blanche's voice and manner. (AE 1953: 60-61.)

The description only recognises the meaning; that Blanche is extremely exhausted, but does not specify any particular nonverbal features of kinesics or paralanguage which could serve to convey this behaviour. On the other hand, it gives the reader much more freedom in interpreting the expression as s/he wishes. This method is especially common in descriptions of paralanguage when the qualifier or differentiator is described through an adjective or an adverb thus only identifying the tone of voice and the functional meaning (Poyatos 2002c: 74, 85).

Fourth and final way of conveying the nonverbal behaviour of the character is when the dramatist gives only the verbal expression which is always complemented by a nonverbal behaviour. This can be obvious in the case when the nonverbal behaviour is implicit in the speech but it can also lead to a false interpretation particularly if the play is from a remote time period or from a different culture. (ibid: 170.)

All these different ways of describing and communicating characters' behaviour to the reader strive at shaping the physical and psychological portrait of the character. In creating a dramaturgical character, the dramatist chooses certain verbal and nonverbal behaviours which help the reader to identify the character. These idiosyncratic features, which could always be replaced by others, are a result of a careful selection in order to give the characters their personality and credibility (ibid: 171-172). This physico-psychological portrait can be created in four ways; through *initial* and *progressive definition* and *subsequent* and *recurrent identification* (Poyatos 2002c: 172-176). The initial definition, which is usually given in a drama text at the character's first entrance, gives those nonverbal features of the character which occur in specific recurrent situations in the story, a particular way of behaving in certain situations, for example. The only initial definition given in the acting edition of *A Streetcar Named Desire* is that of Blanche DuBois:

As she looks about, her expression is one of shocked disbelief. Her appearance is incongruous to the setting. She looks as if she were arriving at a summer tea or cocktail

party in the garden district. She is about five years older than Stella. There is something about her uncertain manner that suggests a moth. (AE 1953: 7.)

From this initial definition, which involves both personal behavioural (facial expressions, uncertain manner) and static components (appearance, age) as well as the interference of the environment which prompts these behaviours, a wealth of information can be deduced; she is not clearly in the kind of environment that her appearance would suggest, a cocktail party, and does not seem to be at all pleased to be in this setting. This is indicated both by her clothing and her facial expression. Further, her overall appearance and behaviour should create an image of a moth. Still, virtually any nonverbal signs that would serve as signifiers of these components are not given but the reader can read his or her behaviour or meaning of the behaviours into this initial portrait.

This initial portrait is complemented with other nonverbal behaviours in the course of the story. The character is defined *progressively* when new features are added to those already given and which seem to complement more the physico-psychological portrait of the character and serve to understand the character's behaviour (Poyatos 2002c: 173). Sometimes the initial portrait is not given and the only way to create the character is by observing his or her development in the story.

In *A Streetcar Named Desire* the portrait of Blanche is progressively defined throughout the first scene with specific paralinguistic and kinesic behaviours. Her tone of voice is qualified as "speaking with a faintly hysterical humour" (AE 1953: 7), "frightened" (ibid: 9), "uncomprehendingly" (ibid: 7), "her following speeches are delivered with a feverish vivacity as if she feared for either of them to stop and think" (ibid: 9), "in an uneasy rush" (ibid: 15), for example. A differentiator, qualifying gestures, in the first scene also creates similar impressions: "they [a glass and a bottle] nearly slip from her grasp. She is shaking, panting for breath and tries to laugh" (ibid: 10). Her inclination to alcohol is identified body-adaptor gestures such as "pours herself stiff drink" (ibid: 9) "drinks" (ibid: 10), "drinks quickly" (ibid: 12). Other idiosyncratic behaviours which are recurrent throughout the story are also given; "puts cologne soaked handkerchief to her face" (ibid: 18), "touching her forehead shakily" (ibid: 13) and instances of

emotional trembling, “looks into her shaking glass” (ibid: 11) and “beginning to shake with new intensity” (ibid: 15). These all present a range of nonverbal behaviours which can be derived from the initial definition and contribute to her physico-psychological portrait.

The other characters, Stanley in particular, are defined only progressively clothing him with nonverbal behaviours as the story develops. Some of Stanley’s idiosyncratic qualifiers and differentiators are equally introduced during the first two scenes: “bellowing” (ibid: 6), “ominously” (ibid: 25), and “booming” (ibid: 27). His behaviour is indicated through alter-adaptor gestures in his interaction with Stella as “catching her arm” (ibid: 22), “grabs her” (ibid: 23), “holding her away with L. arm” (ibid: 23), “shrugs her off”, and equally with Blanche: “seizing her R. wrist” (ibid: 27), “pushing her hands aside” (ibid: 27), and “holds Blanche off” (ibid: 29), for example. On the other hand, also other type of alter-adaptors are visible in Stanley’s and Stella’s behaviours such as “she runs into his arms and kisses him, which he accepts with a lordly composure” (ibid: 20) and “she kisses Stanley” (ibid: 21) which suggest physical intimacy between them, even sexual inclination.

Stella is defined also progressively and mostly in her interaction with Stanley and Blanche: “rushes into her sister’s arms” (ibid: 9), “embraces Blanche, but her glance at her sister is a little anxious” (ibid: 10), “puts hands gently on Blanche” (ibid: 11), “moving to Blanche’s L., takes her” (ibid: 11). The sisters’ relationship is characterised by gestures of friendship and comforting but also uneasiness especially on the part of Stella.

Whereas initial and progressive definition serve as determining a set of more or less consistent behaviours, *subsequent identification* repeats those nonverbal behaviours in certain places in the story which the reader might recognize and remember the previous situation where it occurred (Poyatos 2002c: 173). The text thus creates references to other parts of the text within the fictional discourse of the play which reinforces the portrait of the character and understanding the reasons for his or her behaviour. This also helps to differentiate the characters from each other (ibid: 173). Blanche’s

paralinguistic features, for example, continue to evoke similar impressions as those already given in prior scenes further differentiating her from others: “utters a moaning cry” (AE 1953: 43), “laughs nervously and brightly as if actually talking to Shep” (ibid: 52). Particularly her self-adaptor gestures are frequent especially in expressing anxiety at something in the dialogue: “dabs throat” (ibid: 48), when reacting to physical pain “rubs her forehead” (ibid: 48), or showing emotions with respect to another character, “looking apprehensively at the latter [Stanley]” (ibid: 51). These show also her attitudes towards other characters developing as the story progresses.

Stanley’s attitudes towards Stella continue in the same vein through out the play: “whacks her on the backside” (ibid: 33), and “throws her off” (ibid: 40), for example. Their sexual inclination to each other is constantly reminded in stage directions: “Stella kisses him passionately” (ibid: 42), “throws herself fiercely at him” (ibid: 50), and “he swings her up with his body” (ibid: 59).

Mitch, who is progressively introduced in the third scene, appears to be clumsy and embarrassed most of the time: “with awkward courtesy” (ibid: 30), “stumbling below Stella” (ibid: 33), “overcome with embarrassment” (ibid: 33), “embarrassed” (ibid: 36), and “fussing clumsily with the lantern, as if it were an accordion” (ibid: 38). Most of these descriptions occur in his interaction with Blanche who he regards with interest and this is also expressed through stage directions: “spies Blanche” (ibid: 36), “his hand gradually finding a place on back of her chair” (ibid: 39). The interest is mutual: “Blanche puts her hand on Mitch’s” (ibid: 39).

Finally, the character is identified *recurrently* by repeating those already known behaviours at specific intervals in the story not necessarily depending even of the situational context (ibid: 174). Blanche’s mental instability is recognised through certain recurrent gestures such as “touching her face with handkerchief” (AE 1953: 56). Her moods become more temperamental towards the end of the play; “with abrupt change to gaiety” (ibid: 56), “hysterically” (ibid: 57), “speaks rapidly, breathlessly” (ibid: 57), “laughs piercingly, grabs glass, but her hand shakes so it almost slips from her grasp” (ibid: 57). Her drinking also increases; “pours herself drink, standing above table as she

gulps it” (ibid: 79), “she has been drinking to escape the sense of disaster closing in on her” (ibid: 80), “has been drinking fairly steadily” (ibid: 87) and also certain already mentioned features are repeated such as emotional trembling and self-adaptors, “by now quite beside herself, shaking and muttering. She dabs at her face, combs her hair” (ibid: 81).

Stanley continues to display his violent attitude towards Stella: “pulling her roughly around to his R.” (ibid: 74), “forcing Stella back a bit at R.C., handling her very roughly” (ibid: 80) and also in handling objects, “with a sweep of his arm, pushes his broken plate, silver, and the rest of his food off upstage side of table to floor” (ibid: 76). Blanche is also a target of frequent violence on the part of Stanley; “sweeps it [a rhinestone tiara] off her head” (ibid: 92), “glaring at her” (ibid: 92), “Stanley follows, relentlessly” (ibid: 92), “clutches her firmly, as she nearly faints in his grasp” (92: ibid), and finally sexually abuses her: “he bends her to his will, picks her up in his arms” (ibid: 94, “starts towards bed with her” (ibid: 94). The alter-adaptors function to show how the relationship between Stanley and Blanche develops towards the end of the play.

In addition to these behaviours, music and sound also interfere with the interaction prompting certain recurrent nonverbal behaviours in the characters. Music and sound in drama are interwoven in the encounters of the characters either passively or actively functioning as one means of expression and communication. In reading descriptions of sound and music, the reader should be able to imagine the sounds which frame the situation and to see how they further complement to their nonverbal behaviours. (Poyatos 2002c: 92). They further help to complete the unavailable environment (ibid: 94). The sound of the streetcar and thunder are the ones which in *A Streetcar Named Desire* function to complement the environment. A revolver shot also appears once as was indicated in the material section.

Even more significant is music and especially the tune Varsouviana. Its importance and function is recognised already in the first scene where Stanley asks Blanche about her marriage. At the mention of this the tune starts to play:

Blanche. The boy – the boy died. (Distant lilt of the “Varsouviana” is heard. Blanche, listening to the music, moves choppily to L. seat.) I’m afraid I’m – going to be sick. (Blanche sits on L. seat. Music grows more insistent. She tries to deny the sound, looking fearfully about her, as the lights dim. When music reaches a crescendo, she suddenly leaps to her feet, pressing her hands against her ears.) (AE 1953: 19.)

The music prompts a reaction from Blanche because it refers to her late husband who committed suicide after she found out that he was a homosexual. The tune is played on various occasions through out the play and it always prompts similar nonverbal behaviours in Blanche.

The purpose of this chapter has been to discuss nonverbal descriptions in stage directions and their status in the literary text of drama. Stage directions should be understood as a part of the fictional discourse of the play because of the wealth of nonverbal information they contain. However, drama texts, as any texts, can be material for the theatre which inevitably transforms the written text into another medium, and it has been acknowledged by many that the text is only one part of the production and stage directions in particular are effectively rewritten in theatre.

3 STAGE DIRECTIONS FOR STAGE

In theatre, the point of view of the narrator in stage directions is replaced by the mimetic space of the stage. The dialogue and stage directions are translated into acting and speech, setting and sound and the stage as a medium cannot convey the text without having an impact on it. Moreover, it is widely held nowadays that a performance based on a written dramatic text is not a stage-concretisation of that text but rather a confrontation of the different signs-systems which, together with the reception of an audience, create the *mise en scène* (Pavis 1992: 26). Consequently, it is believed that a drama text does not have an innate score, an inscribed performance, which prescribes its performance on stage and which would have to be presented at all costs (ibid: 26). Dramatic texts are open to interpretation and any two productions of the same play might interpret the text differently. The real point for transforming the dramatic text onto the stage, Fischer-Lichte (1992: 196) argues, are the meanings which are encountered in reading the text. Producers then choose those actions and behaviours which in their opinion can represent the meanings they have found in interpreting the text. This choice is not constrained by the literary text but rather influenced by the communicative situation where the actors work, such as a particular stage, cast and a view to a particular audience. (ibid: 196.)

Against this background, the usefulness of stage directions in theatre can be roughly summarised into two positions:

[...] some may prefer the absence of stage directions and the reader's right, and above all, the actors, to imagine the character with a greater recreative freedom and choice of interpretation, arguing that the lack of such description is precisely an important requirement from an artistic-intellectual-semiotic point of view; while others would see them precisely as the dramatist's responsibility in order to diminish as much as possible that problematic plurality and our distance of the original characters. (2002: 15.)

Theatre pragmatics has leaned, to a great extent, towards the position of creative freedom in interpreting stage directions. In theatre, stage directions are exposed to the readings of actors, directors who "preserve intact, modify, suppress or complement with new ones the original stage directions in order to attain each characters' personality just

as he [sic] imagined him or her” (Poyatos 2002c: 12). Stage directions are thus more an option than a given (Suchy 1991: 71). Theatre studies often sees in stage directions the most direct attempt to dictate the performance on stage and thus considers them as the worst kind of intrusion to the work of the director and actor and therefore rejects them (Puchner 2002: 98). Patrice Pavis, for example, argues that the producers do not have to obey stage directions and thus do not have to reconstruct “a situation of utterance identical in every aspect to the one prescribed” (1992: 29). In his opinion

stage directions are not the ultimate truth of the text, or a formal command to produce the text in such a manner, or even an indispensable shifter between text and performance. Their textual status is uncertain. Do they constitute an optional extra-text? [sic] a metatext that determines the dramatic text? [sic] or a pretext that suggests one solution before the director decides on another? (ibid 29).

Pavis further asserts that ignoring stage directions might even lead to a ‘better’ performance because the most outstanding productions are usually those where a completely new speech-act context has been invented and the few stage directions given by the playwright ignored (1988: 89). Erica Fischer-Lichte (1992: 204) is of the same opinion in claiming that the producers have no obligation to follow stage directions because they rely on the theatrical code valid at the time of writing which means that the expressions described in the text may have become outdated and cannot represent those same emotions or functions they had at the time of writing the play.

Theatre practitioners are also well aware that stage directions are not necessarily from the author but from another production which gives more reason to ignore them. Carlson, for example, claims that

the script one obtains from a major distributor like Samuel French will almost always embody the stage directions of the original professional production which in turn may by no means be what the author originally had in mind. Since such stage directions come from a particular interpretation by a particular director and actors with their own interests and abilities, it is hardly surprising that subsequent directors and actors should feel perfectly free to substitute others when it seems appropriate [sic] for their own needs and concerns. (1991.)

Therefore, the problem in acting editions, Robert Cohen argues, is that stage directions “do not carry the authority of the playwright” (2002: 87). And because of this, all

directions expect those which further the story can be disregarded because they have been chosen “for their effectiveness in the context of the original production’s scenery, lighting and overall stylization” (ibid: 87). Trevor Griffiths (1982: 176) goes even further in claiming that stage directions in acting editions are a danger if they influence the production too much. The acting edition is already an interpretation at which a group of people have arrived in their particular circumstances, including “type of theatre they are performing on, size of the stage, the designer and the director’s own views and the interaction between individual actors” (ibid: 176). In another context, these movements may easily be considered to be faulty since they do not have the emotional value that they have had in the original production (ibid: 177). Because acting editions are taken from the stage, they are also characterised by some scholars as “over-directed”, involving a density of nonverbal behaviours (Boulton 1988: 182).

Ignoring stage directions in principle, however, has some evident problems which are seldom taken up by theatre scholars. Movements and setting frame the dialogue, and changes in stage directions can create a new relationship which can be less meaningful than the original. This is particularly true with absurd and avant-garde dramas where the interaction between gesture and speech can be essential for the play. The plays of Samuel Beckett, for example, are dependent on the interplay between the carefully described mimes and gestures in stage directions and the speeches of the characters often creating the overall impact of the scenes. Even in a more conventional, realistic type of representation, some stage directions are vital for the whole play particularly if they describe or narrate an action which cannot be gathered from the dialogue. (Thörnqvist 1991: 11.)

David Birch (1991: 12) argues that stage directions should be considered as a part of the drama text proper because the production is not an enactment of the literary text but a different kind of a semiotic system which cannot be analysed the same way as a written literary text. In other words, the general division into dialogue and stage directions does not exist in performance but is transformed into verbal and nonverbal sign system and received as a whole. Birch’s view does not impose a total command to stage directions,

but rather accounts for their meaningfulness in the transformation. Similarly, Aston and Savona argue that

if, in the context of theatrical practise, it is less than necessary to accord canonical status to stage directions, it is equally unproductive to reject them on a principle of directorial autonomy. At the very least, it is in the interest of the director and her/his collaborators to regard stage directions as adjuncts to the dialogue, and to investigate seriously and systemically their potential usefulness to the production in process. (2004: 125).

There appears to be a canon of authors whose stage directions are often investigated systematically and treated reverentially such as George Bernard Shaw and Harold Pinter. Griffiths claims that Shaw's directions are reliable, and those of Harold Pinter are "economical and seem to be conceived as strongly as the words his characters use" and that "Pinter has a strong instinct for what kind of atmosphere he wants his plays to have and his directions are aids to this end, adding to the poetic quality of his work" (Griffiths 1982: 25). Similarly, Marjorie Boulton claims that "Shaw gives very full descriptions of rooms, persons and vital actions, but leaves the producer with plenty of scope for inventions and credits him with some intelligence" (1988: 103).

However, apart from the general remarks made for and against stage directions, the revising of stage directions has hardly ever been systematically approached in preparing the play for stage. One rare account of treating the writer's instructions in film scripts is offered by director Judith Weston (1999: 203-207) who proposes certain guidelines for editing stage directions when a text is prepared for a production. Although her book is concerned with film acting, her propositions are also applicable for the stage since they are mainly concerned with the domain of interpretation with respect to the written text and the writer's instructions in it. Weston makes also frequent references to stage acting and directing.

Weston (ibid: 203) claims that the director has to erase most of the instructions of setting and actions of the characters. The character's actions should be adapted so that they become emotionally significant for the actors without accepting them at face value. Many actors cross *all* directions as standard practise because they want the freedom to

create the emotional life of the character themselves, and the same applies to the director to whom erasing directions is an essential prerequisite for his or her imagination (ibid: 218).

Weston (ibid: 203-204) argues that *all* descriptions of the character's inner world should be erased from stage directions because they are notactable. These are adverbs, adjectives, psychological explanations as well as pauses and silences. By putting these instructions in the text, the writer tries to offer a subtext of the character, the hidden meaning and motivation for the actors between the lines. These instructions are important for film agents and producers who read numerous scripts and require this kind of directions. However, it is the job of the actors and the director to create the subtext of the character and the short-cuts the author offers make the job of the director and the actors more difficult.

Equally, all descriptions of the position and movement of the actors which are not important for the story should be erased (ibid: 205). It is the actor's job to find those movements and actions which make the emotional events of the script physical. However, if the writer's instructions are interesting and make an emotional event physical or justify the line of the character, the director might try these in rehearsals. If the actors offer another alternative in making this emotional event physical, the director can select either of these.

Weston (ibid: 206-207) argues that some instructions may important for the story and these have to be erased with more caution. First, descriptions of the character's personal objects can be important elements in his or her life especially if they are not mentioned in the dialogue. Secondly, instructions that give facts of the character's past are important if they are not mentioned in the dialogue. Thirdly, images are important because they can be necessary clues for the themes in the script. She mentions the example of an important image, the floating feather in the beginning of the film *Forrest Gump* which could be interpreted as clues to the themes of the work. Finally, emotional events which have consequences for the story are important. These should be underlined

as they might not be included in the dialogue but are still important clues for the character's life.

Another director, depending on his or her approach to the text, could easily argue against Weston's contribution to editing stage directions. Everything depends on how what weight is given to this particular aspect of the text in the theatre production which aims at realising those meanings it has encountered in the text. Where the emotional events are located in the text depends on the reading. Occasionally, these meanings find their way to published editions of plays or even published editions of translations. These meanings will be then be realised by another director according to his or her reading and interpretation of those particular emotional events.

The purpose of this section has been to look at the controversies that surround stage directions in theatre and the practises that are involved in their rewriting. Their textual status is uncertain especially if they are considered as a prescription of a stage performance and they are frequently rejected by theatre people.

4 DRAMA TRANSLATION AND STAGE DIRECTIONS

Drama translation is a challenging field of study for various reasons. The objects it studies, the written texts, belong with differing degrees to two different systems, literature and theatre. There are translated drama texts which are mainly treated as literature and are not even intended to be performed. Some translations, on the other hand, exist merely as scripts never to be published. It is clear that these have to be analysed and approached differently. Further, a translation can be revised for the stage and after that published in which case the stage has an impact also on the literary text (Aaltonen 2000: 39). The same text can thus move from one context to another. Finally, a translation is never produced in a vacuum and the socio-cultural context of the target culture inevitably affects the way in which the translation is rendered (Bassnett 1998: 92).

When translating a foreign text exclusively for the stage, the context of the stage is what, above all else, affects the way the text is translated. It is generally agreed that a mere linguistic rendering of the source text is not preferred in theatre translations. In translating the text for the stage, the translator is not, Michael Baran (1998: 38) argues, translating literature, dialogue or speech, but drama, situation and the intentions and objectives of the characters. This inevitably involves interpreting the text and results in the use of those strategies which are considered suitable in that particular context where the translator is working.

The purpose of this chapter is to look at theatre and drama translation and their differences and also some of the problems encountered in characterising theatre translation. I will also discuss some persistent concepts in theatre translation and how they are approached by various scholars. In the latter section I will discuss the neglected topic of translating nonverbal descriptions in stage directions and their implications for translation strategies.

4.1 Theatre and Drama Translation

Drama is translated for both, reading and performance. Susan Bassnett (1991: 105-106) argues that two different modes of drama translation which view the relationship of the target text and source text differently have existed since the seventeenth century. Those translations that were produced for reading treated the text as a literary work and the purpose of the translation was to produce a reading version of the text disregarding the performance dimension of the text. The other mode, however, reshaped texts according to commercial and practical needs, such as audience expectations or the size of the producing company, for example. Texts were essentially material and could be adapted and cut according to practical purposes.

The fact that these two channels exist does not mean that the translated text is confined exclusively to the channel it was originally translated for. Theatre translations may become outdated and gradually be constricted for reading purposes only. The text can be revived again for production purposes but may require updating. On the other hand, drama texts translated for performance can also be published for general readership including changes that have been made during rehearsals. This does not necessarily mean that the published version is up-to-date with its performance as the translation may have been further revised and adapted in the process of production and the publication does not catch up to all the changes. (Aaltonen 2000: 39-40.) Similar problems may be encountered in theatre translation as well as it can be difficult to get the latest version of a translation for distribution to other theatres (Pohjola and Jääskinen 1998: 124).

Theatre as an environment for translation is unique because the medium through which the text is transmitted changes (Aaltonen 2000: 41). Theatrical reception is characterised by its immediacy. A performance is constricted to particular time and place where it is received verbally and nonverbally through the agency of actors' bodies and the setting which unavoidably affect the interpretation of the text. Further, the performance is not merely a stage enactment of the text through acting and setting, but a staging of those

meanings the producers have encountered in reading the text. The theatre translation, thus, has to work foremost in the context of the theatre (Hale and Upton 2000: 1-2).

Theatre as a special environment for translation has prompted certain generalisation in describing a good theatre translation. If the translation follows the source text 'faithfully' and offers foremost a 'literary' translation of the play, it is translated akin to those texts which are translated for readers, and can be considered to be too 'scholarly' or 'literary' for the stage². David Johnson, for example, claims that if the translator is loyal to the author above all else s/he treats the text as sacred and in so doing refuses to "equate or even to merge the contributions of the translator or the actors and the director with that of the playwright" (2004: 27). Some have also pointed out that even though the translator would treat the text sacred translation produces a new text anyway since it is transferred to a new socio-cultural context (Pavis 1992: 145).

On the other hand, the fact that a theatre translation has to work on stage has resulted in translations which take considerable liberties with the source text by adapting or cutting it. The resulting translations are called 'adaptations' or 'versions' which are based on the criteria of such notions as 'performability', 'speakability' or 'playability', for example. (Aaltonen 2000: 41-43). No sound definitions of these criteria have been offered and scholars have different views on what kind of a translation can be considered an 'adaptation'. The only common denominator is that they somehow differ from the practises of literary translation (ibid: 2000: 43).

The universal validity of those general terms describing theatre translations have been questioned by many. Bassnet (1991: 102-103) argues that particularly the notion of performability points to a certain understanding of what theatre and drama is and this can differ extensively between two cultures. 'Performability' is connected to the realistic theatre of the twentieth century. It supposes that there is an inherent performance that would have to be somehow decoded from the text and again encoded

² The term 'literary' is used by Aaltonen (2000: 44) to describe translations which are translated according to the norms of the literary systems whether or not these are the same as of those of theatrical system.

into translation. To do such a thing, Bassnett argues, (1998: 92) the translator should know both the source and target culture intimately but also have knowledge of the theatrical conventions in both systems.

However, especially the term ‘performability’ is persistent in the discussion of theatre translation and several attempts have been made to offer solutions for producing a performable translation. Johnson argues that the performability of a script is secured when the translator is actively involved in every stage of the production process appearing in the rehearsal room as “the target-language representative of the author” (2004: 29). A translation, according to Johnson, is, by definition, “a more negotiable commodity than an original piece of writing, essentially because the translation is itself the end result of a complex process of negotiation out of the source language” (ibid: 31). This process gives the translator the knowledge which s/he can share with the actors in rehearsals making him or her able to comment the decisions taken around the play script ensuring that the artistic decisions remain in the contextual possibilities of the play. (ibid: 32-33.) These contextual possibilities, Johnson (ibid: 36-37) argues, are present in the dialogue and in the interaction between the characters. Through this interaction the character emerges and develops as the situations in the play develop. As the translator has had to negotiate these aspects already through the journey from the source text to the target text, the translator is in the most prominent position to advice the actors in searching for the motivations for characterisation in a translation and thus to secure its performability.

Eva Espasa has also articulated similar claims in arguing behalf of a “collaborative translation” where “performability is not a concept that has to be added *a posteriori*, in the analysis of the translated text, but it has to be taken into account throughout the process of translation and production” (italics in the original, 2000: 56). Espasa thus agrees with Johnson describing translation being a process rather than a product during which decisions are made to make the text performable on stage.

However, one other practical aspect of the ‘performability’ of theatre translations is the fact that the life span of a theatre translation is considerably less than that of the source

text, being 25 years the most (Bassnett 1991: 111). This can prompt a need for a retranslation of the play. Aaltonen defines retranslation as “instances, in which a new version of a foreign source text is produced” (2003: 143). She (ibid: 142), however, points out certain contexts where the difference between translation and retranslation is not easy to define: indirect translation, rewriting a literal translation for the stage, and adapting an existing translation for a specific concept by the director, for example.

The most common reason for retranslation is linguistic updating which occurs because speech patterns change in language. Jänis (quoted in Aaltonen 2003: 154) estimates that drama need updating between some 20 or 30 years. Another reason why retranslation may be commissioned is because of the “director’s wish to highlight a particular reading of the play or even a particular translation strategy” (Aaltonen 2003: 154). Retranslations in Finland are mostly commissioned for a specific production where the “audience, the theatre, the physical location as well as the point in time are all specified” (ibid: 154.) The translations are mostly rendered by language experts but can also be done, intra-lingually in particular, of classic plays by the director. The resulting translation can continue its life after the production and be used in other productions as well and can occasionally also be published (ibid: 148).

4.2 Strategies for Translating Stage Directions

Although nonverbal communication is inevitably a part of translating dialogue, the strategies for translating nonverbal descriptions in stage directions in theatre texts have not been reflected much in translation studies. Although the multimedial nature of the text has been well recognised, the opinions regarding their status are very similar to those of literary and theatre studies. Bassnett, for example, argues that they are something external to the play signalling “the presence of the playwright within the play, making him or her visible to the reader” (1998: 101). Further, as the written text in performance is merely one component in addition to the nonverbal systems and thus “the translator, like the writer, need not to be concerned how that written text is going to integrate into the other signs systems” [nonverbal] (ibid: 99). Instead, Bassnett proposes

that the translator should approach the text as literature and focus on dialogue leaving the integration of the other sign-systems to the director and actors (ibid 107).

From the few mentions on translating nonverbal communication it can be gathered that drama and theatre translation treat them according to their respective conventions of translation. In her article on the translation of nonverbal elements in two German translations of Oscar Wilde's *The Importance of Being Earnest*, Mary Schnell-Hornby (1997: 196-197) found that translation of stage directions differed if the text was translated for publication or for stage. She compared two extracts that were taken from a published version of the play and a stage script which was translated for a particular production. She found that in the theatre translation extract, nonverbal descriptions in stage directions had been weakened. Because of omissions and modifications, the stage directions were much vaguer than those originally offered by Wilde. The theatre translation had been made by a group of actors who were also involved in the production. Schnell-Hornby claims that this type of a translation is ideal because it "leaves more open for the individual stage production, but provides a weaker 'score' for interaction and weaker guidelines for the interplay between the verbal text and the paralinguistic and kinesic features" (ibid: 197). In the case of Wilde's play, this was made by omitting and modifying the kinesic and paralinguistic features of the source text and also by shortening long sentences to make them more speakable. In the book market version, however, the stage directions had been translated faithfully.

To support a kind of collaborative translation as a model for translating nonverbal communication, Schnell-Hornby (ibid: 198) makes a parallel between translation and editing of plays by mentioning Tom Stoppard's play *Indian Ink* whose published reading edition includes stage directions taken from Peter Wood's stage production of the play. The published version follows the stage directions of the production, not the other way around. Schnell-Hornby argues that

there is no reason why the same should not in principle apply for a translation, as long as the translator is always consulted and is actively involved. In this way the verbal text can be made coherent with the nonverbal elements activated during performance. (ibid: 198.)

A similar comparison between play production and translation has been made by Ortrun Zuber (1980: 93). Her model is derived from the tradition of American play publishing where plays are not usually printed in book form until they have proven to be a success on stage. A text is constantly being revised in rehearsals according to the changes that actors and producers make, together with the author. The success is then measured by performing the play in country towns and by the income at the box offices before publication. Similarly, the translated manuscript could be tried out on the stage in rehearsals and revised after which the translation would be handed in for publication for other performances or, possibly, for readers. Thus, the translator would be closely involved in revising the script “because he [sic] alone has the most comprehensive awareness of the original and is uniquely qualified to advise how to change and adapt the text or the stage directions, so that the dramatist’s intention may always be maintained” (ibid: 93).

More significantly, Zuber addresses the problem of having two editions of the same text in the case of *A Streetcar Named Desire* and the way these two versions could be used in translating the play. She suggests a revised translation of the play in German which would use stage directions from the reading edition. The basis of this revision could be the old translation and both the acting edition and particularly the reading edition of the play. In her view, the detailed character descriptions included in the reading edition supply aid for problems in interpreting the characters in the play, and thus attune the reader, actor, director and finally the audience to the atmosphere of the play. (ibid: 99, 102.) In Zuber statement, stage directions appear to be an integral part of the drama text because they might reduce some of the problems encountered in interpreting the play.

5 STRATEGIES IN TRANSLATING STAGE DIRECTIONS IN THE FINNISH TRANSLATION OF *A STREETCAR NAMED DESIRE*

The purpose of this thesis was to look at how certain descriptions of nonverbal behaviours of characters and their environment were translated in the Finnish translation of Tennessee Williams' play *A Streetcar Named Desire*. The method was to see if the translation had omitted, added, or modified gestures, qualifiers, differentiators and music and sound and whether these pragmatic changes affected the physico-psychological portrait of the characters. The categories were derived from Fernando Poyatos' model of personal and environmental interaction (2002b: 327-328) and complemented by his definitions of gesture, qualifiers and differentiators and sound and music as well as the functions they have. The two texts studied were the acting edition of *A Streetcar Named Desire*, published in 1953, and its Finnish version *Viettelyksen vaunu*, an unpublished manuscript of the play translated in 1979. The Finnish version was compared with the source text version to find instances of omission, addition and modification in the categories above.

The method was derived from the fact that stage directions are exposed to the reading of the producers who often manipulate them to create the character's personality as they have imagined him or her (Poyatos 2002c: 12). And as the Finnish theatre translation of *A Streetcar Named Desire*, the material of this thesis, was translated directly for the stage and adapted and revised by the director for a specific production, it can be assumed that the script contains some consistency as to what nonverbal descriptions are ignored or enhanced and how they shape the portrait of the characters. Having said this it must be acknowledged that the staging of a text in theatre is not simply transforming the written text to another medium, but is always influenced by the work of actors and directors in rehearsals, which means that the translated text is not the end product of that process but rather material *in* that process. Nevertheless, the producers of the text are also readers of the play before they put it on stage and how the text is presented on the page may influence their interpretation of the character.

The purpose is not to evaluate the translation or to decode the intentions of the authors but to find consistencies in the translation strategies and to speculate on the different interpretations that the use of these strategies could prompt.

In the analysis, omissions will be analysed first because it was the most prominent strategy in translation. There were altogether 240 instances of omission. The next common strategy was additions found in 28 places in the script. Finally, modifications were found in 25 instances.

5.1 Omissions

There were altogether 240 instances where the translation had omitted nonverbal descriptions of gesture, qualifiers and differentiators, and the environmental components of music and sound. Gestures were omitted 224 times, qualifiers in 9 instances and differentiators 5 times. Descriptions of music were omitted four times and sound none. Through omissions, the translation offered weaker descriptions of nonverbal behaviours than the source text. The translation did not, however, systematically erase those nonverbal descriptions which shaped the physico-psychological portrait of the characters. There were only few instances where omissions concerned idiosyncratic behaviours of the characters but these did not follow any distinguishable pattern. However, although stage directions and the nonverbal descriptions were erased and weakened, their rewriting was not, in the main, random but followed certain distinguishable patterns especially with gestures.

5.1.1 Gesture

There were 224 instances where gestures had been omitted in translation. The translation did not show any consistent pattern in omitting those gestures which defined the characters' portraits either initially or progressively or identified them in subsequent or recurrent situations. There were five instances where Stanley's idiosyncratic gestures

were omitted. The first of these occurred in a scene where Stanley starts rummaging Blanche's things because he suspects her story on the loss of Belle Reve, the sisters' family home. Blanche claims that it has been lost on mortgage but has not presented any documents. This makes Stanley suspicious because some of the money would also belong to him through his marriage with Stella. He thinks that Blanche has the money somewhere and, to prove this, he starts rummaging Blanche's trunk showing Stella the expensive costumes and jewellery:

Stanley: [...] Mitäs nämä sitten ovat? Kettuja? (Nostaa näkyviin valkoisen kettuturkiksen.) Aitaa kettua puoli mailia. Missä sun kettus on? Stella? (1979: 26-27.)

[Stanley: What are these then? Foxes? (Picks up a white fox fur.) Half a mile of genuine fox. Where are your foxes? Stella?]

Stanley [...] What is these here? Fox pieces? (Holds up white fox piece. **She reaches for it. He grabs her and talks into her face.**) Genuine fox fur pieces a half a mile long! Where are your fox pieces, Stella? (AE 1953: 23.)

Although the omitted alter-adaptor gesture is a recurrent behaviour of Stanley in his face-to-face interactions with Stella and Blanche and therefore shapes his psychophysiological portrait, the consequence of the omission here was incidental. The fact that Stanley handles Stella and Blanche roughly and wrestles and struggles with his friends both seriously and playfully was still visible in various stage directions throughout the play or in the context of this same scene where the omissions occurred. What this particular instance also showed was an omission of Stella's object-adaptor gesture when she tries to take the fur piece from Stanley, which might also prompt the omission of Stanley's gesture. The underlying pattern of behaviour in the situation still remained the same in translation; Stanley took various articles of clothing from the trunk and Stella attempted to take them from Stanley and restore them to the trunk. The behaviours were only weakened offering a weaker score for the characters' interaction in the translated text and thus opened up more possibilities for the producers to decide how to stage this particular incident on the stage.

Apart from these instances, the omissions of gestures showed certain distinguishable patterns which concerned all different types of gestures and no systematic variation was found between the different types of gestures, such as gaze, facial expression, or the

different adaptors. The most prominent pattern was the omission of gestures related to the handling of objects, object-adaptors, especially in detailed descriptions of some household activity such as laying the table, cleaning the house, taking clothes to the drawer and back, or handling of cards in a card game, for example. The translation omitted details and in so doing simplified the behaviour. A typical example is from a scene where the kitchen table has been laid for Blanche's birthday party:

Stella kiertelee olohuoneen pöytää. Pöytä on katettu neljälle ja koristeltu nauhoilla ja värillisillä lautasliinoilla. Hänen lähestyvä äitiytensä on selvemmin havaittavissa kuin edellisissä näytöksissä. Blanche on kylpyhuoneessa ja lauleskelee pätkiä paperikuusta. Stanley astuu kotinsa ovesta sisään, laskee eväslaukkunsa jääkaapille, silmäilee katettua pöytää.

Stanley: No mitäs tämä on tarkottavinaan?

Stella: Kultaseni, tänään on Blanchen syntymäpäivä. (1979: 89.)

[Stella circles around the living room table. The table is set for four and decorated with ribbons and colourful napkins. Her approaching maternity is more clearly seen than in the previous acts. Blanche is in the bathroom and is singing extracts from Paper Moon. Stanley steps in the door, puts his lunch-pack on the fridge and eyes at the laid table.

Stanley: Well, what is this supposed to mean?

Stella: Honey, today is Blanche's birthday.]

From the stage direction it is apparent that the table has been laid for a party. This implies that some decorating or preparing could occur in this context. A certain frame for the situation is provided but any specific behaviour is not described. The acting edition source text, on the other hand, lays the table in detail:

Stella is hovering over the table in living room, which is set for four, decorated with party favors, colored napkins. Her approaching maternity is more evident than earlier in the play. **At rise she brings birthday cake from cabinet, puts it at C. of table, then goes to cabinet, gets knives, forks and spoons, starts placing them around the table, beginning with upstage place and working to R. side, below, then to L. place during opening dialogue of scene.** Blanche is in bathroom where she is singing scraps of a sad blues song. Blanche's trunk is closed and covered with a net drapery. Stanley enters apartment, puts lunch-pail on top of ice-box, surveys party set up.

Stanley. (Above table.) What's all this stuff for?

Stella. (**Gets silver.**) Honey, it's Blanche's birthday. (AE 1953: 69.)³

Although the exact number of gestures cannot be discerned from the above description, the omitted gestures are mostly functional in specifying a certain way to lay the table. The omissions in this instance did not only concern the opening stage directions but also

³ In discussing omissions, bold is used to mark the part of the stage direction which does not appear in the translated version.

three subsequent directions of which one is visible in the extract, “gets silver”. The translation, in dispensing with the gestures, allowed for a much vaguer script for realising the behaviours or also the option of having no behaviour at all as the table can be laid already before the scene opens. However, the situation is not significantly changed through omissions. There were 68 similar instances where a detailed description was weakened either in a longer stage direction such as the above or by omitting stage directions which preceded or interspersed the dialogue but nonetheless were a part of broader frame of behaviour.

The same pattern was also frequent with alter-adaptor gestures, in descriptions of physical contact between the characters in their interaction. There were only a few instances where an adverb or an adjective, possibly implying a subtext, a short cut to the hidden world of the character, was erased. One such occurred in a scene where Mitch, after he has learned the truth about Blanche, comes to the apartment and wants to know why she has deceived him. At the end of the scene Mitch makes a clumsy attempt to rape Blanche. The translation gives the following description of this incident:

(Mitch menee nopeasti Blanchen taakse, kietoo kätensä hänen uumilleen ja kääntää hänet itseensä päin. Blanche tarttuu häneen ensin kiihkeästi, mutta työntää sitten luotaan.)

Blanche: Mitä sinä tahdot?

Mitch: (Koettaa syleillä Blanchea.) Sitä mitä olen kaivannut koko kesän.

Blanche: Sitten myös naimisiin, Mitch. (1979: 114.)

[(Mitch goes quickly behind Blanche, wraps his hands on her waist and turns her towards him. Blanche takes him passionately at first, but then pushes him away.)

Blanche: What do you want?

Mitch: (Tries to embrace Blanche.) What I’ve been longing for the whole summer.

Blanche: Then also marry me, Mitch.]

(Mitch crosses quickly to behind Blanche, places his arms about her waist and turns her about. At first she takes him, passionately, then pushes him away. **He seizes her roughly – grasping a few strands of her hair in his L. hand.**) What do you want?

Mitch: (Fumbling to embrace her.) What I’ve been missing all summer.

Blanche: Then marry me, Mitch! (AE 1953: 87.)

The acting edition direction suggests a more intense and violent encounter because of the detail in the alter-adaptor behaviour. The translation, on the other hand, is weaker as it tones down the intensity and detail of the interaction leaving it for the producers to

decide. However, the translation still retains the situation as it is and does not change the fact that Mitch is physically assaulting Blanche.

A second distinguishable pattern in the use of omission was dispensing with gestures in situations where the same or similar gesture was explicitly described in another stage direction either immediately preceding or following the omitted one. This was common with object-adaptor gestures that described household tasks and body-adaptor descriptions of putting on clothes or taking them off. The example is from a poker scene where Mitch is putting his shoes and his jacket on to go to the bathroom:

Stanley: [...] (Mitch on noussut seisomaan ja vetää takkia päälleen.) Istu peffalles!
 Mitch: (Kumartuu pöydän yli vasemmalta, luottamuksellisesti.) Minä käyn vähän tuolla. Älä jaa minulle. (1979: 44.)

[Stanley: (Mitch has stood up and is putting his coat on.) Sit on your butt!
 Mitch: (Leans over the table from left, confidentially.) I'll go there a little. Don't deal me in.]

Stanley: [...] (Mitch is on his feet, getting his jacket on.) Sit down!
 Mitch: (**Puts on his coat.** Leaning over table from L. side, confidentially.) I'm going to the "head". Deal me out. (AE 1953: 36.)

The fact that Mitch is dressing up is apparent in another, earlier direction. Although there is a progressive verb aspect which is also erased in translation, the practical aspect of Mitch putting on the jacket, most likely important for the producers, is still retained. There were 52 cases where the same information was given in another stage direction, which, together with dispensing with the details of behaviours, counted more than half of all the omissions of gesture.

Third distinguishable pattern in translation was the omission all types of gestures in places where the gesture was implicit in the speech which it accompanied. 14 omissions followed this pattern. One such occurred in the opening scene of the play when Stella shows Blanche her bed:

Stella: (Tulee olohuoneen leposohvan luo.) Tähän näin.
 Blanche: (Tulee leposohvan luo, painelee sitä nyrkeillään.) Minkälainen vuode tämä on? Lysähtääkö kasaan, kun siihen käy makaamaan. (1979: 12.)

[Stella: (Comes to the living room day-bed.) Here.

Blanche: (Comes to day-bed, presses it with her fists.) What kind of a bed is this? Does it collapse when you lie on it?]

Stella: (Coming to below couch in living-room.) We're going to put you right here. (**Indicates daybed.**)

Blanche: (Coming to day-bed, punching it.) What kind of bed's this? – one of those collapsible things? (AE 1953: 13.)

The gesture, it could be argued, is in a near-identical relationship with the dialogue. In one case, the translation removed the stage direction into dialogue even more visibly by transforming it into speech. This occurred in a scene where Mitch and Blanche, after having been out on a date, start talking about Mitch's mother who is ill and probably will not live for very long. Mitch becomes emotional when talking about his mother and Blanche notices this:

Blanche: Sinä rakastat häntä hyvin paljon.

Mitch: **Rakastan.**

Blanche: Minusta tuntuu, että sinä olet sellainen ihminen, joka kiintyy toiseen hyvin syvästi. Sinä kai jäät ihan yksin kun häntä ei enää ole? (Mitch katsoo Blancheen ja nyökkää.) Kyllä minä ymmärrän minkälaista se on. (1979: 86.)

[Blanche: You love her very much?

Mitch: **I do.**

Blanche: I think you're a kind of a person who attaches deeply to someone. You'll be left alone when she dies? (Mitch looks at her, nods.) I understand what that is.]

Blanche: You love her very much, don't you? (Mitch nods, miserably.) I think you have great capacity for devotion. You'll be lonely when she passes on. (Mitch looks at her, nods.) I understand what that is. (AE 1953: 67.)

In removing the gesture and turning it into a speech the translation creates a slightly different impression than the acting edition where Mitch is unable to speak because of the emotional impact that the discussion about his mother causes and therefore resorts to gesticulating. Although the translation, together with omitting the qualifier "miserably", toned down the emotional reaction, the omission did not significantly change the situation.

Another visible pattern was the omission of gestures because the dialogue had been shortened and modified in translation. 21 gestures were omitted because of this. Also, in 18 cases an object was altogether missing from the translation. Although some of these, such as a bag of raisins could be seen as personal objects of the character, they appeared

only once and were not mentioned any way in the dialogue. This type of omissions concerned some random objects such as a newspaper, a bag, slippers, shoes, gloves, jacket, nightgown, and a slip. In some instances they served as parts of the environment indicating that the room was untidy, for example. In that particular case the untidiness of the room was signalled also in the dialogue.

Finally, there were random acts such as closing doors, drawers, pulling drapes which were often omitted. They did not appear in another direction nor were they implicit in speech or part of any general frame of action in context. Seldom, however, did they interfere with the interaction between the characters in a way which would have had an impact on the portraits of the characters. This was frequent with all types of gestures but particularly common in the handling of objects. One example of this occurred in a scene where Blanche pours coke into a glass but it spills over:

Blanche: [...] Menee yli. (Kaataa. Coca-cola valuu yli laidan. Blanche päästää kimeän huudon ja vaipuu tuolin eteen polvilleen.)

Stella: (Pelästyen Blanchen huutoa.) Hyvä luoja.

Blanche: (Laskee lasin jakkaralle, joka on nojatuolin vieressä.) Suoraan minun siistille valkoiselle puserolleni. (Silmäilee vauriota.) (1979: 72.)

[Blanche: [...] It spills over. (Pours. Coca-cola foams over the brim. Blanche lets out a shrill scream and falls on her knees in front of the chair.)

Stella: (Frightened by Blanche's scream.) Good lord.

Blanche: (Puts the glass on the chair which is next to the armchair.) Right on my clean white blouse. (Eyes the damage.)]

Blanche: [...] That fizzy stuff foams over! (She pours. It foams over, spills. Utters a piercing cry, sinks to her knees in front of chair.)

Stella: (Shocked by Blanche's cry, **takes bottle from Blanche.**) Heavens!

Blanche: (Putting glass on backless chair below armchair. **Stella keeps coke bottle on floor above her.**) Right on my pretty white skirt! (Kneels, surveys damage.) (AE 1953: 57.)

The coke bottle 'disappears' in the translation as it is not mentioned after the pouring incident here. As in all the cases, the acting edition stage directions are essentially functional and practical never 'leaving' an object lying around on the stage. This practical point of view is also one of the practical concerns that actors and directors have to solve in rehearsals without the help of the text.

The main finding in the omission of gestures was that they weakened the interaction but did not systematically erase those idiosyncratic gestures of the characters which contributed to their physico-psychological portrait. The omission concerned mostly detailed descriptions of some general frame of action and instances where the same or a very similar stage direction was explicit in another stage direction. Also, the behaviours in stage directions were often omitted when they were identical with the speech they accompanied thus reducing the doubling of the information.

It can be argued therefore that as the translation remained faithful to those nonverbal behaviours of gesture that shaped the portraits of the characters it also accredited them a meaningful status in the translation process as an element of the text. However, as in production their status is subjected to the reading of stage practitioners who choose and

However, omission was the most frequent strategy which implies the influence of the practises of the stage on translation. The director or the actors want to create a 'clean' version of the script where the interaction rises from the situation, from those meanings that the directors and actors want to clothe the text with. Weston (1999: 218) argues that it is important for the director to retain essential instructions which she defines as being emotional events, personal objects and images, and to erase and question everything else.

5.1.2 Qualifiers and Differentiators

Qualifiers were identified as descriptions of the tone of voice. Differentiators, in turn, were defined as characterising certain emotional states of the characters such as laughter, crying, for example. Both are often described through adjectives and adverbs in drama texts recognising only the functional meaning and dispensing with the acoustic or articulatory details. (Poyatos 2002c: 74, 85).

There were altogether 6 omissions of qualifiers and 3 of differentiators in the translated version when compared to the acting edition source text. Two of the omitted qualifiers

showed some consistency in the shaping of Stanley's portrait in translation. In the first case, Stanley wants to see some papers as proof to find out what has happened to Belle Reve, Blanche's and Stella's home mansion. His interests are financial:

Stanley: (Tulee lähemmäksi.) Louisianan valtiossa on voimassa sellainen laki kuin Napoleonin [sic] koodi. Ja sen mukaan se, mikä on minun vaimoni omaa, on myös minun omaani ja päinvastoin.

Blanche: (Joka suihkuttaa päälleen hajuvettä pöydältä ottamallaan suihkulla.) Oletpas sinä juhlallinen, kuin mikäkin tuomari. (Suihkuttaa hajuvettä Stanleyyn päälle ja nauraa.)

Stanley: (Tarttuu Blanchen ranteisiin.) Jos en tietäis, että olet vaimoni sisar, niin voisin ajatella susta yhtä sun toista. (Laskee irti Blanchen kädet.)

(1979: 32.)

[Stanley: (Comes closer.) In the state of Louisiana there is such a law in force as the Napoleonic code. And according to that what belongs to my wife also belongs to me and vice versa.

Blanche: (Who sprays perfume on her with the atomizer she has taken from the table.) Why, you are so celebratory, like a real judge, even. (Sprays perfume on Stanley and laughs.)

Stanley: (Grabs Blanche's wrists.) If I didn't know you were my wife's sister, I could think this and that about you. (Releases her hands.)]

Blanche has been redirecting the conversation all through this scene where Stanley wants to know the truth about the loss of the family home. The acting edition suggests that Stanley is more patient in this situation qualifying Stanley's voice accordingly:

STANLEY: (Moving closer. **Patiently.**) In the state of Louisiana there is such a thing as the Napoleonic code, according to which whatever belong to the wife belongs to the husband and vice versa.

Blanche: My, but you have an impressive, judicial air! (She sprays him with atomizer and laughs.)

Stanley: (Seizing her R. wrist.) If I didn't know you was my wife's sister I'd get ideas about you. (Releases her hands.) (AE 1953: 27.)

The omission of the qualifier in the translation makes the impression significantly different from that offered in the source text. It could be argued that the translation makes Stanley's behaviour more consistent through the omission. Patience is not Stanley's characteristic in any other parts of the play; quite the opposite, he treats objects and people roughly.

The other omission of a qualifier created a similar impression. It occurred in a scene where Stanley has found out the truth about Blanche's past, her various intimacies with

strangers and an under-aged boy, and has revealed this to Stella. Here, Stanley reveals that he has also told this to Mitch who, consequently, won't be coming to the party:

Stanley: Tuleeko tänne vieraita?

Stella: Mitch on kutsuttu kakulle ja jäätelölle.

Stanley: Mitchiä on turha odottaa tänä iltana.

Stella: (Lakkaa pistelemästä kynttilöitä kakkuun, kääntää katseensa hitaasti Stanleyyn.) Miksi? (1979: 95-96.)

[Stanley: Are we having guests?

Stella: Mitch has been invited for cake and ice-cream.

Stanley: No use of waiting for Mitch tonight.

Stella: (Stops sticking candles into the cake, turns her look slowly toward Stanley.)]

Stanley: Is company expected?

Stella. We asked Mitch to come over for cake and ice-cream.

Stanley (**Uncomfortably, after a pause.**) Don't expect Mitch over tonight. (Crosses to C. Stella pauses in her occupation with candles. Looks slowly around at Stanley. (AE 1953: 73.)

Stanley in the translated version appears not to be at all uncomfortable with the fact that Mitch won't be coming to the party. The acting edition, on the other hand, depicts Stanley as being not too comfortable with the news he has to tell to Stella. As the qualifier does not appear in the translation, it makes Stanley less indifferent towards Blanche's or Stella's feelings at the matter and is thus similar to the first instance of omission.

The rest of the omissions resulted in a different interpretation in the contexts they occurred but did not show any systematic erasing of those paralinguistic features that shaped the portrait of the characters. Three omissions concerned Blanche, the first occurring in a scene where she, now beginning to show mental instability, meets Mitch for the first time after he has learned about her various intimacies with strangers and an underage boy. All through the play Blanche has avoided exposure to bright light since she wishes to conceal her age from Mitch who she regards as a future husband. Here, Mitch wants to take a good look at Blanche and says that he is going to turn on the light. Blanche responds:

Blanche: Lamppu? Mikä lamppu. [sic] Mitä varten?

[Blanche: Lamp? What lamp? What for?]

Blanche: (D.L., **fearfully**.) Light? Which light? What for? (AE 1953: 84.)

In translation, the qualifier has been omitted, but the dialogue is similar. As for prior knowledge of Blanche's relationship to light, the qualifier and her reaction could be obvious as it is mentioned several times in the dialogue. Again, although the qualifier is similar to those that have occurred earlier in the play, being part of Blanche's idiosyncratic voice qualities, this single omission does affect the portrait but at best creates more possibilities for deciding on how to stage Blanche's uneasy relationship towards light in this particular instance.

In another omission, a qualifier was omitted in a scene where Blanche has been writing a letter to her old beau in the hope of getting money from him. At this, Stella offers money to her but Blanche refuses:

Blanche: Ei, kiitoksia vain. – Minä menen mieluummin vaikka kadulle.

[Blanche: No, thank you. – I'll rather go to the streets.]

Blanche: (**Melodramatically**.) No, thank you – I'll take to the streets! (AE 1953: 48.)

The translation, as it does not include the qualifier, makes the proposition sound much more serious than the one originally offered by the source text. 'Melodramatic' in the acting edition creates the impression that Blanche is not serious but merely pretending in threatening to take to the streets. Her pretence is one of her recurrent behaviours mainly associated with clothing and jewellery with which she tries mainly to conceal her age but it was not omitted in any other instance than this. Its impact on her portrait was thus incidental.

Finally, the translation dispensed with the obvious case where the orthography of the page conveyed the same information as the omitted qualifier thus making the qualifier and the verbal identical in the information they transmit. In the instance, Blanche is writing a letter and at the same time reads it aloud:

Blanche: "Sisareni ja minä epätoivoisessa tilanteessa. Selitän myöhemmin. Tahtoisitko – tahoisitko (sic) (Rutistaa paperin painelee kädellään kurkkuaan.) (1979: 59.)

[Blanche: "My sister and I in desperate situation. I will explain later. Would you like – would you like to (Crumbles the paper, presses her hand to her throat.)]

Blanche: (**Thinking aloud.**) "Sister and I in desperate situation. Will explain details later. Would you be interested in - ? Would you be – interested in . . . " (Crumbles Kleenex, dabs throat.) You never get anywhere with direct appeals! (1953: 48.)

The translation dispenses with the stage direction "Thinking aloud" which appears in the acting edition source text qualifying Blanche's speech, thus making explicit the information which is orthographically signalled in the dialogue by the quotation marks.

Only one omission concerned Stella. It occurred in a scene where the Stanley, Stella and Blanche are having Blanche's birthday party. Mitch has not appeared at the party because of what Stanley has told him about Blanche. To lighten the grim atmosphere of the party, Blanche, slightly drunk, decides to tell a joke at which Stanley pays no attention and continues eating a chop. Stella, irritated by this, says:

Stella: Herra Kowalskilla ei nyt riitä aika mihinkään muuhun kuin porsastelemiseen. (Stanleylle.) Sinä olet rasvassa yltä päältä. Inhottavan näköistä. Käy pesemässä ja tule sitten auttamaan pöydän korjaamisessa. (1979: 99.)

[Stella: Mr. Kowalski does not now have time for anything else than making a pig out of himself. (To Stanley.) You're covered in grease. A disgusting sight. Go wash your hands and then help clear the table.]

Stella. Mr. Kowalski is too busy making a pig of himself to think of anything else! (To Stanley – **viciously.**) Your face and your fingers are disgustingly greasy. Go and wash up and then help me clear the table. (AE 1953: 76.)

The translation here erases Stella's tone of voice and in so doing leaves more freedom for the producers to invest the utterance with whatever attitude they see fit in this context. The dialogue alone also conveys Stella's contempt towards Stanley's behaviour and therefore the omission does not create a fundamental change in the encounter.

The three omissions concerning differentiators followed similar patterns than omission of gestures in that the omitted differentiators were either present in another stage direction or a part of some behaviour which did not prove to affect the portrait of the characters. An example of such occurred in a scene where Stanley, Steve and Mitch are

returning home and agree that they are playing poker at Stanley's. Stanley insists that Mitch bring the beer:

Stanley: Okay, sitten vaikka meillä. (Mitch lähtee uudelleen.) Mutta sinä tuot kaljat! (Mitch ei ole kuulevinaan, vaan poistuu takaoikealle.) (1979: 18.)

[Stanley: Okay, at my place then. (Mitch leaves again.) But you bring the beer. (Mitch pretends not to hear but exits downstage right.)]

Stanley. Okay, at my place. . . . (Mitch starts out again.) But you bring the beer! (Mitch pretends not to hear, **calls out "Goodnight, all,** and goes out U.R.) (AE 1953: 17.)

The omission here does not appear to change the personal interaction between the characters in any meaningful way. The fact that Mitch is pretending not to hear Stanley's proposition was left intact.

As the omissions of the paralinguistic features were few and did not systematically erase those character-specific tones of voice in the source text could be seen as a reliance on the implications they offered for the producers. In so doing, the translation, it could be argued, left their realisation for producers to decide and did not significantly re-interpret the text.

5.1.3 Music and Sound

Music in *A Streetcar Named Desire* contributes most importantly in the portrait of Blanche as it often prompts certain nonverbal behaviours in her. The most important description of music is the Varsouviana, a polka tune, which plays every time Blanche's tragic past, and especially her young husband who committed a suicide, is the subject matter of the dialogue. Occasionally jazz music, rhumba, and the piano music are heard which also suggest most visibly the American context, especially the city of New Orleans, functioning to complement the unavailable environment.

There were only four omissions of descriptions of music in the acting edition translation. One occurred because of an omission in the dialogue. Other than that, the

omissions only concerned instances where the description was apparent in another direction as in the following example. Blanche has become mentally distressed, is drunk and the memory of her late husband is introduced through the polka tune Varsouviana:

Blanche. (At his R. Stops C.) It isn't Stan's. Some things on the premises are actually mine! How is your mother? Isn't your mother well? (**"Varsouviana" is heard.**)
 Mitch. Why? ("Varsouviana" is heard again, faintly.) (1953: 82.)

Here, the first mention in bold is omitted. It has been playing already in the beginning of the scene, but it has faded off, and begins again. The omission only concerned this obvious case where the description for music was apparent in another stage direction. It could be thus also said that the translation relied on the music and sound that the source text offered and did not appear to redirect the text in this sense either.

5.2 Additions

Additions in the translation of *A Streetcar Named Desire* showed two fairly consistent patterns. They were mostly taken from the reading edition version of the play and emphasised certain encounters of the characters by introducing idiosyncratic nonverbal behaviours of the characters which had already been identified earlier in the play. In this way, they served to reinforce the physico-psychological portrait of the character. Sometimes they even transformed the situation. Addition of nonverbal behaviours should thus be understood as both enhancing a particular encounter and offering a new point of view to the situation, something similar to a narrator who "manages the exposition, who decides what is to be told, how it is to be told (especially, from what point of view, and in what sequence), and what is to be left out" (Jahn 2001: 670). The additions of gestures are analysed first as they were the most prominent category where additions occurred, followed by paralanguage and music and sound.

5.2.1 Gestures

There were 11 instances where nonverbal behaviours involving gestures were added in the translation of *A Streetcar Named Desire*. The majority of these occurred in the face-to-face interactions of Blanche and Stanley and Blanche and Mitch. They are presented here in a chronological order as they complement the characters' portrait progressively in different parts of the play.

The first instance where additions appeared was the first encounter of Blanche and Stanley in opening scene of the play. Here, Stanley returns home not knowing that Blanche has arrived at the apartment:

([...] Stanley on astunut sisälle kotiinsa ja sulkenut oven perässään. Hän huomaa lihapaketin olohuoneen pöydällä ja vie sen jääkaappiin. Blanche tulee huoneiden väliseen oviaukkoon ja katselee Stanleyä. **Stanley huomaa Blanchen, katsoo häneen pitkään. Blanche väistää tahtomattaan hänen katsettaan.**

Blanche: Sinä olet ilmeisesti Stanley. Minä olen Blanche. (1979: 18.)

[Stanley has stepped into his apartment and closed the door after him. He notices a packet of meat on the living room table and takes it to the fridge. Blanche comes to the doorway between rooms and looks at Stanley. **Stanley notices Blanche, looks at her for a long time. Blanche avoids his gaze involuntarily.**

Blanche: You must be Stanley. I am Blanche.]

([...] Stanley has entered his apartment, closing door behind him. Notices meat on table in living room, takes it to ice-box. Blanche moves to door between the rooms, looking at Stanley.

Blanche: (Advancing below couch in living room.) You must be Stanley. I'm Blanche. (AE 1953: 17.)

In the translation, this first encounter is complemented by adding instances of gaze and an aversion of the gaze. Stanley is also equally engaged in the interaction, unlike in the source text, and this prompts a reaction from Blanche. The translation, in suggesting these behaviours, implies that their encounter is somehow of greater significance than that suggested by the source text. However, the translation only describes the behaviour and does not qualify, for example, what kind of a gaze that of Stanley's is, friendly or curious, for example. Moreover, Blanche's reaction to his gaze is also described somewhat ambiguously as "avoiding his gaze unwillingly". Averting someone's stare may have a variety of functions such as hiding feelings, hesitation, or withholding

information, for example (Poyatos 2002b: 243). Here, however, the aversion from Stanley's look is described as involuntary which could suggest that Blanche has some interest towards him but cannot, for some reason, bear his gaze and has to force herself out of it.

However, what the translation unarguably offers is a kind of mediation between the reader and the performance, a third-person discourse, which has been added for some purpose. In considering the portraits of the character, it could, already in their first encounter, suggest the conflict between Stanley and Blanche and its final outcome, essential for the whole play. Stanley is the new emerging force and Blanche the old and gentle Southern belle whose artificiality Stanley exposes by revealing her past which finally leads to her descent into the asylum. However, the addition, and the paradox it contains could also lead to other interpretations.

What this first instance of addition also contributed to was the regular pattern of incorporating stage directions from the reading edition of *A Streetcar Named Desire* into the translated version. In the reading version, the encounter between Blanche and Stanley is preceded by a long initial portrait of Stanley which does not appear in the acting edition source text or in the Finnish translation:

(Since earliest manhood the center of his life has been pleasure with women, the giving and taking of it, not with weak indulgence, dependently, but with the power and pride of a richly feathered male bird among hens. Branching out from this complete and satisfying center are all the auxiliary channels of his life, such as his heartiness with men, his appreciation of rough humor, his love of good drink and food and games, his car, his radio, everything that is his, that bears the emblem of the gaudy seed-bearer. He sizes women up at a glance, with sexual classifications, crude images flashing into his mind and determining the way he smiles at them.)

Blanche (**drawing involuntarily back from his stare**): You must be Stanley. I'm Blanche. (RE 1947: 30.)

The part in bold is likely taken from the reading edition and incorporated into the translation where the gaze behaviours were further complemented, as was seen in the example above. This initial portrait of the reading edition qualifies the gaze by investing Stanley's look with the way in which he looks at women and smiles at them, giving them sexual classifications. In this context, Blanche's reaction could thus be motivated

by this. The translation did not include this portrait which made the interpretation of the addition much more open. The familiarity with the reading edition could thus be assumed.

The next case showed a similar pattern of addition. Here, the added gesture was a recurrent body-adaptor gesture of Blanche, the handling of the cologne bottle, which she resorts to in expressing anxiety towards what is said in the dialogue. The addition of the gesture complemented the information given in the dialogue emphasising the reaction that Stanley's speech causes in Blanche. This occurred in a scene where Stanley mentions the name of Shaw to Blanche. Blanche responds to the mention of the name visibly upset indicated by the stage direction:

Stanley: [...] Sanopa, satutko sä tuntemaan yhtä Shaw –nimistä miestä?

Blanche: (Jonka ilme osoittaa lievää säikähdystä, **ottaa kölninvesipullonsa laukustaan, kostuttaa nenäliinansa ja vastaa varovaisesti.**) No, jokainen nyt jonkun Shaw –nimisen tuntee. (1979: 68.)

[Stanley: Say, do you happen to know one man named Shaw?

Blanche: (Whose face expresses a faint shock, **takes her cologne bottle from her bag, dampens handkerchief and answers carefully.**) Well, everybody knows somebody named Shaw.]

Stanley. [...] Say, do happen to know somebody named Shaw? Huh?

(Blanche's face shows a faint shock.)

Blanche. Why, everybody knows somebody named Shaw. (AE 1953: 54.)

The behaviours in handling the cologne bottle and the handkerchief, body-adaptors, are gestures which were identified already in the first scene. In the scene, the cologne and the handkerchief were used in two instances; after Blanche had told Stella that their family home had been lost she took out the cologne bottle and dabbed a bit of cologne behind her ears (ibid: 15). Also, Stanley's arrival was also registered somewhat apprehensively by Blanche and she used the cologne-soaked handkerchief to dab her face (ibid: 18). In both of these instances, it was associated by discomfort at what was expressed in the dialogue or in the situation.

The fact that the addition here complements the mention of Shaw underlines its significance. It is later found out that Shaw is the man who revealed Stanley the true

reason why Blanche had to leave Laurel; the interfering with an underage student of hers and her various intimacies with other men. It could also be seen as an emotional event, something which is important in a scene and creates a change in the character's behaviour. More significantly, the cologne bottle and handkerchief are also her personal objects which are associated with her body-adaptor activities such as concealing and enhancing the body's qualities. Further, it is used again in the same situation when Blanche claims that this Shaw has probably mixed her with someone else complemented with the following stage direction, "laughing breathlessly as she touches cologne-dampened handkerchief to her temples" (ibid: 54).

The gesture above was also taken from the reading edition text of *A Streetcar Named Desire* emphasising fact the translation has used both texts. The reading edition offers the same description as the translation:

Stanley: (Contemptuously.) *Hah!* (He advances a little as he knots his tie) Say, do you happen to know somebody named Shaw? **(Her face expresses a faint shock. She reaches for the cologne bottle and dampens her handkerchief as she answers carefully.)**

Blanche: Why, everybody knows somebody named Shaw! (italics in the original, RE 1947: 88-89.)

The translation has relied on supposedly more 'authorial' edition of the play using it also as material to complement the original stage directions given in the acting edition source text. The two source texts emphasise this encounter differently the reading edition clearly placing more emphasis on it.

The next instance of addition also included dialogue from the reading edition of the play along with the nonverbal behaviours which complemented the speech. In the addition, Blanche's attitude towards Stanley is verbalised and supported with the nonverbal behaviour. It appears in the interaction between Blanche and Mitch where Blanche talks openly about her relationship towards Stanley. She wants to know why Stanley hates her. Mitch does not agree with her:

Mitch: En minä usko.

Blanche: Kyllä inhoaa. Mitä varten hän muuten koittaisi loukata? Se on jotain merkillistä vihamielisyyttä, jotakin perverssiä suorastaan. Kun ajattelenkin... Ei! Tuo

mies tekee minut... (**Tekee inhoa osoittavan eleen. Juo lasinsa tyhjäksi.** Paussi.) (1979: 85.)

[Mitch: I don't think so.

Blanche: Yes, hates me. Why else would he always try to hurt me? It is some peculiar kind of hostility, something perverse, to be frank. When I just think of... No! That man is making me... [**Makes a gesture showing disgust. Drinks her glass empty.** A pause.])

Mitch. I don't think he hates you.

Blanche. He hates me, or why does he insult me? The first time I laid my eyes on him, I thought to myself, that man is my executioner! That man will destroy me! – unless – (AE 1953: 66.)

The addition of the gesture here complements the verbal whereas the drinking is mostly a reminder of Blanche's inclination to drinking. The gesture of revulsion complements mainly the fact that Blanche is speaking of Stanley's perverse hostility which is visible in the manner in which he hurts her but no clear indication of what it means is not given because the speech stops short. In the context of the play, the perverse hostility could refer to Stanley's sexual interested in women. This kind of hostility occurs later in the play in a scene where Stanley rapes Blanche while Stella is in the hospital delivering the baby.

The description here leaves scope for realising the gesture because it only identifies the meaning but not an explicit way in which to realise that gesture. More important is the psychological condition it manifests, that of Blanche feeling disgusted at the way in which Stanley treats her. The addition shows congruence with the reading edition of the text:

Blanche: He hates. Or why would he insult me? Of course there is such a thing as the hostility of – perhaps in some perverse way he – No! To think of it makes me... (**She makes a gesture of revulsion. Then she finishes her drink.** A pause follows.) (RE 1947: 109.)

One final instance where the interaction between Stanley and Blanche was enhanced occurred in a scene where Stanley arrives from hospital and finds Blanche drunk and in "a mood of hysterical exhilaration" (AE 1953: 88). She imagines that she is at a party in Belle Reve, the lost family home, and has dressed appropriately in a satin evening gown and rhinestone tiara. She fancies hearing applause and voices of her old friends and

pretends to have a conversation with them. Stanley, on returning from the hospital where Stella is delivering their baby, has also had a couple of drinks and carries beer and a liquor bottle. When Stanley, somewhat unexpected by Blanche, appears the following occurs:

Stanley tulee näyttämölle etuoikealta ja astuu sisään. [...] Ottaa astiakaapista lasin. **Huomaa Blanche samalla kuin Blanche hänet. Tuijottavat hetken toisiaan.** Stanley ymmärtää tilanteen. (1979: 115-116.)

[Stanley enters the stage from downstage right and steps in. [...] Takes a glass from cabinet. **Notices Blanche at the same time when Blanche him. They stare at each other for a while.** Stanley understands the situation.]

Stanley enters from D.R., comes into apartment. [...] Gets a glass from cabinet. Then sees Blanche. Stanley grasps the situation. (AE 1953: 88.)

The translation complemented the source text stage direction with additions of gaze which make both the participants equally involved in the interaction. The description is detailed in specifying that the characters notice each other at the same time and also describes the length of gaze. From Stanley's point of view, it has a clear purpose; he understands the situation, namely, Blanche's state. Her reaction is not, however, specified in any way. The translation here only describes the behaviour but not the meaning associated with it which leaves much scope for interpretation. In thinking of the first encounter where gaze behaviours between the participants were also added, it could function as a reminder of that encounter.

The additions which concerned Blanche's interaction with Mitch also emphasised the importance of this relationship to her. Blanche has been considering Mitch as a possible future husband and, moreover, as a saviour who would provide her with a steady relationship. She has concealed her age from Mitch by avoiding exposure to strong light and through static body-adaptor behaviours such as clothing and cologne. Pretending to be a prim and proper lady, she has rejected Mitch's sexual approaches by pretending to be a moral and cultivated lady. When the truth is revealed to Mitch, he comes to the apartment and wants to know why Blanche has deceived him. She is surprised by Mitch's sudden appearance and, before letting him in, begins to preen herself frantically and hide the whiskey bottle, but Mitch dashes in to the apartment:

Blanche: Mitch! Ei minun olisi kyllä pitänyt päästää sinua ovesta sisään, kun olet kohdellut minua sillä tavalla kuin olet. Niin kerta kaikkiaan epäritarillisesti. Mutta en minä henno sinua kieltää. Tervetuloa, kulta! (**Tarjoaa Mitchille huuliaan**, mutta Mitch pyyhältää Blanchen ohi makuuhuoneeseen, menee kylpyhuonetta kohti, sitten näyttämön perälle päin, sänkyä kohti. Tuulettimesta tuleva ilmavirta kiusaa häntä.) (1979: 106.)

[Blanche: Mitch! I shouldn't have let you in the door when you have treated me the way you have. So utterly uncavalier. But I don't want to refuse you. Welcome, darling! (**Offers Mitch her lips**, but Mitch brushes past Blanche to the bedroom, then towards the bathroom, then at the back of the stage, towards the bed. Then draught from the fan annoys him.)]

Blanche: [...] Mitch! Y'know, I really shouldn't let you in after the treatment I have received from you this evening! So utterly uncavalier! But, hello, beautiful! (Mitch brushes past her below table and into bedroom. Moves towards bathroom, the back upstage, towards bed. He is annoyed by draught from fan. (AE 1953: 81.)

Apart from the addition, the stage directions are similar in the translation and in the acting edition source text. Earlier on in the play Blanche has refused Mitch's attempts because she is hoping for something more from Mitch, a marriage, and wants to be sure of this before giving in to Mitch. Blanche claims that she is looking for protection, a place to rest, more than love (ibid: 57-58). In this context, the addition of the facial expression here could be interpreted as the final means to have him marry her. The translation also adds a line of dialogue which contributes to this effect. At the end of this scene, however, Blanche's hopes of marriage end as Mitch attempts to take her by force.

The comparison between the trade edition version and the translation shows that the gesture of offering lips has been taken from the reading edition stage direction:

Blanche: Mitch! – Y'know, I really shouldn't let you in after the treatment I have received from you this evening! So utterly uncavalier! But hello, beautiful! (**She offers him her lips**. He ignores it and pushes past her into the flat. She looks fearfully after him as he stalks into the bedroom.) (RE 1947: 134.)

It is significant that the translation has relied also on details in taking stage directions from the reading edition of the play. They are meant essentially for readers who actors and producers are at some point of the play. Although none of this would be visible in the performance, it could affect the interpretation of this particular instance.

Another addition occurred later in the same scene where Blanche, dropping all pretence, reveals Mitch the whole truth. The translation emphasises the unravelling of her mental health by the addition of a gesture prompted by her own speech:

Blanche: [...] Allanin kuoleman jälkeen minä en ilmeisesti pystynyt täyttämään tyhjää sydäntäni millään muulla kuin intiimeillä suhteilla vieraisiin miehiin. (Tauko.) Se oli pakokauhua – (kääntyy hiukan vasempaan.) Pakokauhua se oli – ja se ajoi minua etsimään suojaa milloin kenenkin luota – mitä kummallisimmista paikoista! Ja lopulta jopa seitsemäntoistavuotiaalta pojalta. Mutta silloin joku kirjoitti rehtorille, että se nainen on moraalisesti soveltumaton asemaansa. **(Heilauttaa nauraen päättään taaksepäin. Mietti, huokaisee ja juo)** Voi se olla tottakin? Ehkä – Soveltumaton – jollakin tavalla ... (1979: 111.)

[Blanche: After the death of Allan I couldn't apparently fill my empty heart with anything else than intimate relationships with strange men. (Break.) It was panic – (turns a bit to the left.). Panic it was – and it drove me to find protection from anyone – from the most unlikely places! And finally even from a seventeen-year-old boy. But then someone wrote to the principal that the woman is morally unfit for her position. **(Throws her head back, laughing. Considers, sighs and drinks.)** It may be true? Maybe – unfit – in some way...]

Blanche. [...] After the death of Allan – intimacies with strangers was all I seemed able to fill my empty heart with. (Pause.) I think it was panic – just panic that drove me from one to another, searching for some protection – in the most unlikely places! Even, at last, in a seventeen year-old boy – (To Mitch.) But somebody wrote the superintendent, “This woman is morally unfit for her position!” True? Yes, I suppose – unfit somehow – anyway ... (AE 1953: 85.)

Blanche's psycho-physical portrait develops right at the end of the play and this is also signalled through her nonverbal behaviours as in the example here. Her drinking as well as other nonverbal behaviours creates the impression of a woman who is degenerating into a hysterical and unstable state of mind. The translation emphasises this more than the source text by adding nonverbal behaviours which could progressively define this development as in the above instance. This particular instance where the nonverbal description is prompted by her own speech of considering herself as “morally unfit for her position” is amusing her but the direction also indicates that she is taking a more serious turn after the emotional outburst. This is complemented also by laughing and sighing, the features of paralanguage. Through the addition of these nonverbal behaviours, the translation is, to great extent, different than the source text where none such behaviours are not described.

The addition here showed again similarity with the reading edition but also some rewriting as the reading edition text is much more suggestive:

Blanche: [...] After the death of Allan – intimacies with strangers was all I seemed to be able to fill my empty heart with... I think it was panic, just panic, that drove me from one another, hunting for some protection – here and there, in the most – unlikely places – even, at last, in a seventeen-year-old boy but – somebody wrote the superintended about it – “This woman is morally unfit for her position!”

(She throws her head with convulsive, sobbing laughter. The she repeats the statement, gasps and drinks.)

True? Yes, I suppose – unfit somehow – anyway... (RE 1947: 141.)

The translation dispensed with the qualifiers of the differentiator, and was also different on the part of the act of considering and repeating the statement. The qualifier is weakened, but replaced with another behaviour, ‘considers’. The impression created by the addition of the gesture and laughter in the translation is of more importance since they suggests some idiosyncratic features of Blanche: her nervousness is above all signalled through laughter in the text, often in places where laughter appears to be in conflict with the verbal.

The last of the additions of kinesic behaviours emphasised Stanley’s sexual possession over Stella. This aspect of their relationship is explicitly described in several nonverbal behaviours through out the play. The translation, in adding a gesture of Stanley opening Stella’s blouse when Blanche is taken away by the matron and the doctor, explicitly reminds of this fundamental aspect of Stanley and Stella’s relationship:

STANLEY: (epävarmasti) Stella?

(Stella puhkeaa epäinhimilliseen, hillittömään itkuun. On jotakin loistoa hänen täydellisessä antautumisessaan itkun valtaan nyt kun hänen sisarensa on lähtenyt)

STANLEY: (aistillisesti, hyväilevällä äänellä) Nyt, kulta. Nyt, rakas, Nyt, nyt, rakas. (Vaipuu polvilleen hänen eteensä, **hänen sormensa availevat Stellan puseron nappeja.**) Nyt, rakas . . . (1979: 134)

[Stanley: (uncertainly) Stella?

(Stella breaks into inhuman, overwhelming cry. There is something luxurious in her complete surrender to crying now that her sister has left.

Stanley: (sensually, with a caressing voice.) Now, honey. Now, love, Now, now, love. **(Goes to his knees in front of her, his fingers opening the buttons of Stella’s blouse.)** Now, love . . .]

Stanley. Stella? (Stella sobs with inhuman abandon. There is something luxurious in her complete surrender to crying now that her sister is gone. Stanley speaks to her voluptuously.) Now, honey. Now, love. Now, now, love. Now, now, love. Now, love...) (AE 1953: 103)

There is similarity between the acting edition and the translation but the translation gives clearly more emphasis to this in adding the gestures as well as further modifying the paralinguistic features. A comparison of the translation to the reading edition of the text shows that the stage direction has been taken wholly from the reading edition of the play:

Stanley: (a bit uncertainly): Stella?
 (She sobs with inhuman abandon. There is something luxurious in her complete surrender to crying now that her sister is gone.)
 Stanley (Voluptuously, soothingly.) Now, honey. Now, love. Now, now, love. (**He kneels beside her and his fingers find the opening of her blouse**) Now, now, love. Now, love (1947: 171.)

The remaining four additions occurred because dialogue was omitted and additions were presumably required to complement the omissions. These did not feature any additions which would have prompted a different interpretation of the situation. One example of such was in the same scene where Stanley mentions the name of Shaw to Blanche. Blanche becomes distressed at this and wants to soothe her nerves by taking a shot of liquor. Stella starts to pour some coke into the glass, but Blanche, although shaking and hysterical, wants to do her own pouring. The coke foams over and she cries out and kneels down to survey any possible damage on her white blouse:

Stella: (**Tarjoaa nenäliinaansa.**) Ota nenäliina. Kuivaa varovasti. Miten sinä sillä tavalla kiljut? (1979: 72.)

[Stella: (Offers her handkerchief.) Take the handkerchief. Dry carefully. Why do you scream like that?]

Stella. Use your hanky. Blot gently.

Blanche. (Slowly recovering.) I know. – Gently – gently. (Blots damp spot with handkerchief.)

Stella. Did it stain?

Blanche. Not a bit! Ha-ha! Isn't that lucky?

Stella. Why did you scream like that? (AE 1953: 57.)

In the extract, dialogue is modified and omitted which presumably prompts the addition of gesture. Stella's first and last lines in the extract have been combined in the acting

edition translation omitting three lines in the middle as well as a gesture and a description of a behavioural act “slowly recovering” which does not explicitly reveal whether it should qualify the speech or be conveyed through a kinesic act. The addition of the act ‘offers her handkerchief’ is likely due to the dialogue where the line of the dialogue in Finnish is ambiguous because of the absence of articles in the Finnish language; with the complementation of the added gesture, the translation is likely to be translated using the definite article; however, it could also be translated with an indefinite article ‘take a handkerchief’. Interestingly, the reading edition line of Stella is similar to the translation, “Oh... Use my hanky. Blot gently” (RE 1947: 93), resolving this ambiguity through a possessive pronoun. Anything else in the dialogue in this instance does not suggest similarity with the trade edition text.

5.2.2 Qualifiers and Differentiators

Additions of qualifiers and differentiators in the translated text also showed perfect congruence with the reading edition of *A Streetcar Named Desire* and they also served to reinforce some aspects of the characters’ portraits. Some of them were already discussed in the section above in relation to the kinesic descriptions of gesture and will not be given more attention here. There were four other instances where qualifiers and differentiators were added. The first of these instances, similarly to the one discussed in the section above, served to strengthen the dependence of Stanley on Stella and especially of the fact that their relationship is based on a mutual sexual bond. It occurred in the poker scene where, after Stanley’s violent and physical outburst towards Stella, all the players as well as Stella and Blanche have fled from the apartment. Before running away, the other players have taken the drunken Stanley to a cold shower in the bathroom from where he emerges after the poker players are gone. Sobered, he realises what has happened, and begins to cry. Weeping, he calls Eunice upstairs, where Blanche and Stella have escaped, but nobody answers, so he goes outside on the porch, and begins to scream Stella’s name. Eunice appears on the balcony:

Stanley: Mä tahdon, että mun kultani tulee tänne. Stella!

Eunice: Ei se tule, ja sillä siisti. Ensin piestään naista ja sitten rukoillaan takasin. Ei käy. Ei se tule. Ja siinä tilassa vielä! Odotas niin tulee pian poliisi ja vie sun piiriin niinkun viimeks.

Stanley: (**Nöyrästi.**) Eunice, kuule, mun tyttöni täytyy tulla kotiin mun luokse.

Eunice: Hah. (Ylhäällä paiskautuu ovi kiinni.) (1979: 52.)

[Stanley: I want my baby to come down here. Stella!

Eunice: She won't come, and that's it. First you beat up a woman and then you pray her back. No way. She won't come. And her in that state! Just wait and the police will come and take you to the precinct the same as last time.

Stanley: (**Humbly.**) Eunice, listen, my girl has to come home to me.

Eunice: Hah. (A door is slammed shut above.)]

The added qualifier signifies that Stanley shows repentance and wants to have Stella back downstairs. The translation only identifies the functional meaning here but no indication of how that impression is supposed to be created. The dialogue has also been cut as it appears somewhat differently in the source text version:

Stanley: Eunice, I want my girl down here!

Eunice: She ain't comin' down, so you quit! Or you'll git the law on you!

Stanley: Stel-lahh!

Eunice: You can't beat on a woman and then call her back! She won't come, and her goin' to have a baby!

Stanley: Eunice - !

Eunice: I hope they do haul you in and turn the fire hose on you the same as last time!

Stanley: Eunice, I want my girl down here with me!

Eunice: You stinker! You whelp of a Polack, you! (Eunice slams door above.) (AE 1953: 42.)

The source text version does not qualify Stanley's voice, but leaves more freedom to invest desired qualities with this verbal exchange. Similarly to what was shown in the addition of the gesture of opening the blouse, the addition of the qualifier in the translation implies the dependence of Stanley from Stella. In what immediately follows, Stella comes down and goes to bed with Stanley. The addition was taken from the reading edition version as it reads as follows:

Stanley (**Humbly**): Eunice, I want my girl to come down with me! (RE: 1947: 68.)

Another addition of a qualifier, taken from the reading edition text, was from a scene where Stella begins to show signs of labour pains and Stanley takes her to the hospital. In this scene, Stanley, now aware of Blanche's past, has bought her a bus ticket to get

rid of her. At this, Blanche has darted into bedroom, frantic and quite beside herself and, after Stanley and Stella leave, comes out of the bathroom:

Stella: (Tarrautuu ulko-oveen pysyäkseen pystyssä, sanoo heikosti) Vie minut sairaalaan.... (Stanley tukee häntä käsivarsillaan.) He lähtevät ja poistuvat näyttämöltä. (sic) Valot himmenevät. Varsovianaa soitetaan. Musiikki kiihtyy, kunnes kylpyhuoneen ovi avautuu kevyesti. Blanche tulee heilutellen pyyhettä. Kun valo hitaasti himmenee, Blanche alkaa kuiskailla sanoja:)

Blanche: El pan de mais, el pan de mais, El pan de mais sin sal. (1979: 105)

[Stella: (Clutches front door for support, says weakly) Take me to the hospital.... (Stanley supports her with his arms.) They go and leave the stage. Lights go dim. Varsoviana is played. The music accelerates, until the bathroom door lightly opens. Blanche enters waving a towel. When the lights slowly dim, Blanche begins **to whisper** the words:)

Blanche: El pan de mais, el pan de mais, El pan de mais sin sal.]

Stella. (Clutching front door for support, says weakly.) Take me to the hospital . . . (He quickly supports her with his arm, and they start out.) (AE 1953: 80)

The words she whispers are from a Spanish funeral song (Williams 1984: 109). The stage direction is again taken from the trade edition text adding also the qualifier ‘to whisper’. More significant is the song and the idea of the funeral song. At the end of the scene, Stanley has given her a birthday present, a bus ticket to Laurel, back to the town from which she has been thrown out because of her indecent behaviour and where the tragic death of her husband also occurred. The reading edition is similar with the translation:

([...]) She begins **to whisper** the words as the light fades slowly.)

Blanche: El pan de mais, el pan de mais (RE: 1947: 133.)

The last example is from the tenth scene of the play where Blanche is sexually abused by Stanley. Before this, Blanche laments how she is a rich person because of the qualities that she has in her character, a woman of intelligence, class, and breeding, and has cast her pearls before swine:

Blanche: [...] On kummallista, että minua pidetään köyhänä ihmisenä. Vaikka minulla on tällaisia aarteita sydämeni kätköissä. (**Nyyhkäisee.**) Omasta mielestäni minä olen hyvin, hyvin rikas! Mutta minä olen ollut niin hullu, että minä – olen heittänyt helmiäni sioille!

Stanley: Sioille, hah! (1979: 119.)

[Blanche: It is strange that I'm considered as a poor person. Although I have these kind of treasures hidden in my heart. (**Sobs.**) I think of myself as a very, very rich! But I have been so crazy that I – I have cast my pearls before swine!
Stanley: Swine, ha!]

The giveaway is the word swine which suggests that the dialogue, along with the stage direction is from the reading edition:

Blanche: [...] How strange that I should be called a destitute woman! When I have all of these treasures locked in my heart. I think of myself as a very, very rich woman! But I have been foolish – casting my pearls before –
Stanley: Swine, huh? (AE 1953: 91.)

Blanche: [...] How strange that I should be called a destitute woman! When I have all of these treasures locked in my heart. (**A choked sob comes from her**) I think of myself as a very, very rich woman! But I have been foolish – casting my pearls before swine!
Stanley: Swine, huh? (RE 1947.)

What these additions, as well as the two discussed in qualifier section, indicate is that the changes in the dialogue have also resulted in additions of differentiators. They are thus not taken individually from the reading edition text. Sobbing is one of the recurrent characteristics of Blanche recognised earlier in the play.

5.2.3 Sounds and Music

There was one addition of both environmental components of sound and music in the translated version. The addition of sound is discussed first as it featured an addition of a sound which occurred only once earlier in the play and it was also directly involved in the interaction between Blanche and Mitch and prompted nonverbal behaviours in Blanche which were also additions. More important, however, is the music as it functions as stimuli for the addition of emotional reactions.

The added sound was that of a locomotive which occurred in scene six where Blanche tells Mitch of her tragic marriage. Blanche was married to a boy who committed suicide after Blanche found out that he was a homosexual:

Blanche: [...] Sitten se selvisi minulle. Ja pahimmalla tavalla.... [sic] kun minä satuin tulemaan huoneeseen, jonka minä luulin olevan tyhjä – se ei ollutkaan – siellä oli kaksi ihmistä... (**Veturi viheltää ulkopuolella. Blanche sulkee korvansa käsillään. Jatkaa kun melu on lakannut kuulumasta.**) Me olimme sitten olevinamme, niin kuin emme olisi huomanneet mitään. Me läksimme kaikki kolme autolla Moon Lake Kasinoon. Kukaan ei ollut oikein selvänä ja me nauroimme koko matkan. Me tanssimme Varsouviannea. (Varsouviana alkaa kuulua ja lakkaa hetken perästä.) (1979: 86-87.)

[Blanche: Then I found out. And in the worst way... when I happened to come to a room which I thought was empty – it wasn't – there were two people... (**The locomotive whistles outside. Blanche closes her ears with her hands. Continues when the noise has receded.**) When then pretended as if we hadn't noticed anything. All three of us went to Moon Lake Casino by car. None of use was exactly sober and we laughed all the way there. We danced Varsouviana. (Varsouviana starts to hear and stops after a while.)

The translation here features a sound which prompts a reaction from Blanche. She makes a gesture, a self-adaptor, to block the perception of the sound which also conceals the rest of the dialogue. As the acting edition version of this speech shows, the addition also modifies the rest of the stage direction:

Blanche. [...] Then I found out. In the worst of all possible ways. By suddenly coming into a room that I thought was empty, but had two people in it . . . the boy I married and an older man who had been his friend for years. (**Breaks away, rises, goes upstage. Turns ¾ R. at upper onstage side of table.**) Afterwards we pretended that nothing had been discovered. Yes, we all drive out to Moon Lake Casino, very drunk and laughing all the way. We danced the Varsouviana! (Varsouviana is heard, fades.) (AE 1953: 67-68.)

The sound of the locomotive is 'heard' in the story occasionally and it also serves another purpose in a scene where Blanche is arguing with Stella about Stanley, comparing him to an ape. A train passes by and under the cover of its noise Stanley enters the apartment secretly and overhears the women's conversation.

The example discussed above was taken from the reading edition but again slightly modified and added for another purpose. The dialogue is identical with the acting edition so only the stage direction is given here:

(**A locomotive is heard approaching outside. She claps her hands to her ears and crouches over. The headlight of the locomotive glares into the room as it thunders past. As the noise recedes she straightens slowly and continues speaking.**) (TE 1947: 112.)

Only the ones indicated in bold have been incorporated into the translation of the acting edition thus involving manipulation on the part of the translation. The sound here relates to the recurrent identification of Blanche in that it relates to her tragic past. The idiosyncratic features are brought to the attention to the reader here through the sound of the locomotive.

The instance of music which was incorporated to the translated version but did not appear in source text was that of a piano. Here, Blanche has driven Mitch out of the apartment after the scene where Mitch, after having found out the truth about Blanche, attempts to rape her clumsily. Blanche orders him to leave the apartment and he does so:

BLANCHE: [...] Ulos ja nopeasti! (Mitch kiiruhtaa ulos ovesta ja poistuu näyttämöltä takaoikealle. Blanche seisoo oviaukossa ja huutaa.) Apua! Apua! Apua! (Blanche syöksyy katsomaan vielä ikkunasta, sitten peräytyy [sic] keskelle huonetta ja vaipuu polvilleen. **Kaukainen piano on hidas ja surullinen.**) (1979: 114.)

[Blanche: Get out, and quickly! (Mitch hurries out the door and exits the stage from upstage right. Blanche stands in the doorway and screams.) Help! Help! Help! (Blanche rushes to take a look out of the window, then retreats back to the middle of the room and falls to her knees. **The distant piano is slow and sad.**)]

BLANCHE. [...] Get out of here quick before I start screaming fire! (He hurries out door, and off U.R. BLANCHE stands in doorway screaming.) Fire! Fire! Fire! (AE 1953: 87.)

The music here is a passive element in the interaction between Blanche and Mitch and is not presumably heard by Blanche, but for the reader of the play, who could be producers as well, it emphasises the resolution this scene offers: Blanche is here finally rejected and her hopes of Mitch marrying and rescuing him is lost beyond all hope. The sound of a piano is not mentioned elsewhere in the text and is thus exclusively restricted to his particular instance.

Overall, additions could be seen as way to enhance certain encounters between the characters by adding nonverbal behaviours which contributed to the creation of their portraits. Many of the additions were taken from the reading edition of the play which showed that the translation had used both texts, relying on the supposedly more authorial text than the acting edition. The fact that additions were consistent shows that

they were clearly added for a purpose and were regarded as an element of the text proper.

5.3 Modifications

Similarly to additions, modifications also contributed to reinforcing certain aspects of the characters' portraits through some idiosyncratic behaviour, and also occasionally gave rise to new interpretations in the context of the situations they occurred as well as in the overall context of the play. Particularly influential were modifications concerning Blanche and Stanley and consequently the relationship between them. Many instances of modification also showed that there was a conscious selection between the acting edition and the reading edition where the translation had favoured those of the reading edition over those in the acting edition version. This showed that they were clearly not marginalised in translation. There were 25 modifications most of which concerned gestures as only two modifications were found in music and none with qualifiers and differentiators.

5.3.1 Gestures

The first modification occurred in a scene where the men are gathered at the table playing poker. It is well past midnight and the sisters, who have been at the movies, return to the apartment to find the men still playing poker. After entering the house, Blanche goes to bedroom and starts folding a screen and turns on the radio. Stanley is irritated by the music and he orders Blanche to turn it off. Blanche ignores the command but her behaviour is different in the translation and the source text:

Stanley: Sulje heti! (Blanche ei välitä Stanleystä, menee istumaan pukeutumispöydän tuoliin, **ristii säärensä ja lyö jalalla tahtia.**) (1979: 43.)

[Stanley: Turn it off now! (Blanche ignores Stanley, goes to sit in the dressing table chair, **crosses her legs and moves her foot to the beat.**)]

Stanley. Turn it off! (Blanche ignores Stanley, **turns back to screen.**) (AE 1953: 35.)

Blanche's behaviour in the translation appears to be more challenging than that offered by the source text. The fact that she refuses to turn off the radio prompts a reaction from the drunken Stanley who eventually jumps up and goes to bedroom to turn the radio off:

Stanley ponnahtaa pystyyn, menee verhojen välitse radion luo ja sulkee sen. Jää katsomaan Blanchea pitkään mitään puhumatta ja palaa sitten pelaamaan. (1979: 44.)

[Stanley jumps up, goes through the curtains to the radio and turns it off. Stays regarding Blanche for a long time without saying anything and then returns to the game.]

Stanley jumps up, crosses through curtains to radio. Turns it off. **Blanche cries: "Stanley!" and hides in the fold of the screen.** Stands regarding Blanche for a long, silent pause, then returns to game.) (1953: 35.)

The modification earlier in Blanche's behaviour likely prompted the omission of a differentiator and a kinesic behaviour which, although omissions, essentially complement the modification. As the translation does not specify any movements on the part of Blanche, it can be assumed that she still sits in the armchair. The description it evokes is thus significantly different from that of the acting edition source text and shows again similarity with the reading edition version where the same instances is described as follows:

Stanley jumps up and, crossing to the radio, turns it off. He stops short at the sight of Blanche in the chair. She returns his look without flinching. Then he sits again at the poker table. (RE: 1947: 58.)

This, however, is not included in the translation. It thus provides a similar pattern but dispenses with the gaze behaviours described. How Blanche reacts to Stanley's stare is not signalled in any way in the translation. The difference between the translation and the acting edition source text still offers a modification of the situation perhaps implying Blanche's attitude being more indifferent to Stanley's orders. Later in the same scene, Stanley grows even more irritated by the music from the radio and dashes into the room and throws the radio out of the window.

The violent behaviour of Stanley is reinforced with the later developments in the story. A fundamental aspect of the physico-psychological portrait of Stanley is recurrent

violent behaviour towards other characters and objects. This is apparent in the dialogue as well as in stage directions; he hits Stella (AE 1953: 40), wrestles both seriously and playfully with the other male characters (ibid: 40), and kicks things (ibid: 53), throws the radio out of the window because he is irritated by the music from the radio (ibid: 40) and finally, sexually abuses Blanche (ibid: 94). In translation, this aspect of his portrait was enhanced in modifying an object-adaptor gesture in a scene where Stanley has arrived from the hospital and is slightly drunk and in a hilarious mood because Stella is delivering their child in the hospital. He has brought beer and whiskey with him and in his failed attempts to find a bottle opener, starts banging the bottle on the corner of the table:

Stanley: [...] Oletko sä nähnyt korkinavainta? (Kurkistaa jääkaappiin ja astiakaappiin.) Mulla oli serkku, joka pysty avaamaan kaljapullon hampaillaan. (Etsii edelleen, tulee pöydän luo, **alkaa iskeä korkkia irti pöydänkulmaa vasten**) Se olikin ainoota mihin se pysty – elävä korkkiruuvi se oli... ja sitten kerran yksissä häissä (löytää korkinavaimen paperipussista, ryhtyy avaamaan olutpulloa sillä) – siltä katkea [sic] etuhammas. (1979: 118.)

[Stanley: Have you seen a bottle opener? (Peers into ice-box and cabinet.) I had a cousin who could open a beer bottle with his teeth. (Continues looking, comes to table, **starts hitting the top of the bottle off against the corner of the table**) That was the only thing he could do – a living bottle opener what he was... at then at one wedding (Finds the opener from the paper bag, starts to open the bottle with it) he breaks his front tooth.]

Stanley: [...] Seen a bottle opener? (He is peering into cabinet.) I used to have a cousin could [sic] open a beer bottle with his teeth. (Comes to table, sits on it, gets out beer bottle, prepares to open it.) That was his only accomplishment, all he could do – he was just a human bottle-opener. (Sits above table.) And then, one time, at a wedding party, (Finds opener in bag.) he broke his front teeth off! (AE 1953: 90.)

Object-adaptors can function to show emotions in handling of objects (Poaytos 2002c: 220). The translation modified the situation originally offered by the acting edition source text by taking the stage direction from the reading edition of the play. In doing so it enhanced this particular characteristic of Stanley in choosing the more violent one depicted in the reading edition text of *A Streetcar Named Desire* which reads as follows:

Stanley: [...] Seen a bottle-opener? (She moves slowly towards the dresser, where she stands with her hands knotted together.) I used to have a cousin who could open a beer-bottle with his teeth. (**Pounding the bottle cap on the corner of table**) That was his only accomplishment, all he could do – he was just a human bottle-opener. And then one time, at a wedding party, he broke his front teeth off! (1947: 148.)

The dialogue in the two is similar although stage directions differ. The translation has presumably consciously selected those parts of the direction which it has considered appropriate for the interpretation it has wanted to offer.

The handling of the beer bottle also prompted another modification which followed the example above. This instance of handling of the bottle can be seen as an alter-adaptor since Stanley offers the bottle to Blanche. This change from object-adaptor gesture of Stanley to offering the bottle to Blanche also establishes a more identical relationship between the verbal and the nonverbal. When Stanley has opened the beer bottle, he, in his exhilaration, lets the beer cascade over his body and after drinking also extends the bottle towards Blanche:

Stanley: [...] (avaa olutpullon. Siitä pursuaa vaahtoa. Stanley nauraa onnellisesti, kohottaa pulloa ja antaa vaahton virrata päälleen.) Taivaallista sadetta. (Juo.) Kuule, Blanche (**ojentaa pulloa Blanchea kohti.**) Eikö haudattais sotakirves ja juotas lemmenmaljat? Vai? (1979: 118.)

[Stanley: Opens the beer bottle. Foam gushes from it. Stanley laughs happily, raises the bottle and lets the foam run on her.) Heavenly rain. (Drinks.) Say, Blanche (**Extends the bottle towards Blanche.**) Wouldn't we bury the war-axe and drank a toast of love? Or?]

Stanley. [...] (Stanley opens beer bottle. Foam gushes forth. Stanley laughs happily, holding up bottle, letting beer cascade over his arm and person.) Rain from heaven! (Drinks.) What'ya say, Blanche? (Rises, starts L. into bedroom. **With beer bottle.**) Shall we bury the hatchet and make it a loving cup? (AE 1953: 90.)

The modification also involves omission of a posture cue and a proxemic shift, but the more significant is the modification of the gesture. The fact that Stanley is here offering the bottle to Blanche signifies that Blanche's drinking problem is well acknowledged by Stanley and he does not care about the explicit offering of drink to her. The nonverbal behaviour is taken verbatim from the reading edition text:

(The bottle cap pops off and a geyser of foam shoots up. Stanley laughs happily, holding up the bottle over his head.)
Ha-ha! Rain from heaven! (**Extends the bottle toward her**) Shall we bury the hatchet and make it a loving cup? Huh? (RE 1947: 148.)

Another important instance where the translation had modified a gesture in line with the reading edition of the play occurred in a scene where Blanche and Mitch, after having

returned from a date at an amusement park, go into the apartment to have a night cap. Mitch, somewhat clumsily, expresses his liking to Blanche whose reaction to this confession differs in the acting edition source text and the translation:

Mitch: Minä pidän sinusta juuri sellaisena kuin olet. Minä en ole koko – koko kokemuspiirissäni – tavannut ketään sellaista kuin sinä. (Mitch on astunut askelen (sic) Blanchen jälkeen. Blanche katsoo Mitchiin vakavasti, purskahtaa sitten nauruun ja **sulkee kädellä suunsa.**) (1979: 79.)

[Mitch: I like you exactly the way you are. In my – my experience – I have never met anyone like you. (Mitch has taken a step after Blanche. Blanche looks at Mitch seriously, bursts then into laughter, and **closes her mouth with her hand.**)]

Mitch: (A step after her.) I like you to be exactly the way that you are, because in all my – experience – I have never known anyone like you. (Blanche looks at him gravely, then bursts into laughter, **buries her head against his upstage shoulder.**) (AE 1953: 62.)

The modification here is taken from the reading edition text of the play where the same instance reads as follows:

Mitch: I like you to be exactly the way you are, because in all my – experience – I have never known anyone like you.
(Blanche looks at him gravely; then she bursts into laughter and **then claps a hand to her mouth.**) (RE 1947: 101-102.)

Blanche's gesture here is a self-adaptor gesture one of whose functions is to conceal and repress emotional states (Poyatos 2002b: 200). Blanche's reaction is towards Mitch's words and how they contradict with what will later be revealed to Mitch of her past; namely, that she has had various intimacies with strange men and an under-aged boy. Mitch, as is later revealed by Stanley, thinks that Blanche has not had any mentionable relationships with men. The translation thus effectively stages this implication in it.

The remaining modifications of kinesic behaviours of gesture implied certain attitudinal changes in places which offered a different interpretation of the action but were not linked to the above modifications and the portraits of the characters as directly as the above ones. One such example occurred in a scene where Stanley loses his temper over the two women who make remarks of the way he eats and behaves. He wipes everything there is on the table onto the floor, shouts at the women and moves to the porch leaving

Stella and Blanche shocked. Recovering, Stella goes out to the porch and reproaches Stanley of his aggressive behaviour. Stanley shows repentance and embraces Stella, expressing his annoyance with Blanche's prolonged stay wishing her gone. The following occurs after this:

Stella tarttuu Stanley'n käsivarteen ja johdattaa hänet takaisin olohuoneeseen päin. Blanche on makuuhuoneessa, **Stanley nojaa ovenpieleen.** [...] **Stanley astuu sisään, jää seisomaan jääkaapin eteen.** (1979: 101.)

[Stella takes Stanley's arm and leads him back towards the living room. Blanche is in bedroom. **Stanley leans to the door.** [...] **Stanley steps in, stands in front of the ice-box.**]

Stella takes Stanley's arm and leads him back towards living room. **Stanley starts to pick up some debris below ice-box off floor.** [...] **Stanley is picking up pieces of dishes from floor at ice-box.** (1953: 78.)

Stanley is less involved in cleaning the mess he has caused in the translation than in the source text. It unarguably presents different image of the Stanley's behaviours and although these could be seen to tell the reader something of his indifferent attitude towards the havoc he has caused, the modification here appeared only in this scene and could not be linked directly to any other similar behaviours in the story

Finally, there were cases where the translation showed some inconsistencies in its modification of stage directions in using the two editions. One such occurred in the end of the scene where he is back from the hospital where Stella is delivering the baby. Stanley has arrived from hospital where Stella is supposed to be delivering their baby. To celebrate the birth of their child, he takes a red silk pyjama which is reserved only for special purposes:

Stanley: (**Menee makuuhuoneen kaapille ja penkoo jotakin alahyllyltä.**)

Blanche: (Oviaukosta oikealla.) Mitä sinä teet?

Stanley: (**Ottaa punaisen silkkipyjaman.**) Tässä on sellainen rytky, jolla mä herrastelen vaan erikoistilaisuuksissa niinkuin tää. Tää oli mulla häyönä. (**Ottaa pyjaman arkusta, sulkee arkun ja potkaisee sen sängyn alle.**) (1979: 118.)

[Stanley: (**Goes to the bureau in the bedroom and rummages something from the lower shelf.**)

Blanche: (At right from the door.) What are you doing?

Stanley: (**Grabs a red silk pyjama.**) Here is a rag that I put on only in special occasions such as this. I wore this on my wedding night. (**Takes pyjamas from the coffin, closes the coffin, kicks it under the bed.**)]

The pyjama appears to be in two different locations which are intermingled in the translation. A comparison between the two source texts indicates that the pyjama is in fact in different places in the two source text editions:

Blanche. (**At R. side of door C.**) What are you doing here?

Stanley: (**Sitting on bed, pulls foot-locker out from beneath bed, gets out a coat of red silk pajamas.**) Here's something I always break out on special occasions like this. The silk pyjamas I wore on my wedding night! (**Grabs them up, closes locker, kicks it under bed.**) (AE 1953: 90.)

(**He goes to bureau in the bedroom and crouches to remove something from the bottom drawer.**)

Blanche (drawing back): What are you doing here?

Stanley: Here's something I always break out on special occasions like this. The silk pyjamas I wore on my wedding night! (RE 1947: 149.)

The two extracts given here are similar. As the inconsistency the translation presents would probably sort itself out in any performance, it cannot be considered more than a flaw from the point of view of the translation.

5.3.2 Music and Sound

There were two modifications of the environmental component of music which both provided a significantly different reading of the situation than the acting edition source text. The modifications shaped the portraits of Stanley and Blanche in particular. Both of them also showed congruence with the reading edition.

The function of music in the interaction is often contextual. It is not 'exchanged' in the interaction but affects the situation either actively or non-actively. In both modifications, the music was a non-active component but significantly modified the encounter also complementing the dialogue.

The first example is from an important scene where Stanley tells Stella what he has heard about Blanche, about her various intimacies with strange men and also of her interference with an under-aged boy. Because of this, she has been expelled from her job and driven out of Laurel. When Stanley is telling this, Blanche is bathing in the bathroom, a recurrent characteristic of hers, and does not hear the conversation between Stella and Stanley. However, while in the bathroom she sings a song which, without her knowing it, interacts with Stanley and Stella's speeches. Although the music in this case is sung by Blanche and is thus produced by personal bodily components, it should be understood as a contextual element of the environment since it frames the interaction between Stanley and Stella. The translation offered a significantly different interpretation because the song was different than in the acting edition source text. The two songs are described in the opening stage directions of the acting edition and translation as follows:

Blanche on kylpyhuoneessa ja lauleskelee pätkiä **Paperikuusta**. (1979: 89.)

[Blanche is in the bathroom and is singing extracts from **Paper Moon**.]

Blanche is in bathroom, where she is singing **scraps of a sad blues song**. (AE 1953: 69.)

The song Paper Moon has been taken from the reading edition of the play where the song is described as something very different from a sad blues song also explaining its function:

(Blanche is singing in the bathroom **a saccharine popular ballad which is used contrapuntally with Stanley's speech**.) (RE 1947: 115.)

Although the title of the song does not appear in the reading edition, the lyrics, which appear at certain intervals in the verbal exchange between Stella and Stanley, identify it as Paper Moon. In this scene, Stanley tells Stella that Blanche has been living in a hotel called Flamingo where she has had intimacies with various different men. This indecent behaviour of hers upset the residents in Flamingo so much that the manager took her key away. Blanche's song interacts with this exchange in the following way:

Stanley: [...] Ja se järkyttyi niin kovasti, että johtaja otti siltä avaimen pois – ikuisiksi ajoiksi. Ja tämä tapahtui pari viikkoa ennenkun se ilmesty tänne.

Blanche: (Laulaa kylpyhuoneessa.)

**It's a Barnum and Bailey world,
just as phony as it can be,
But it wouldn't be make-believe
if you believed me.** (1979: 93.)

Stella: (Nousee, siirtyy etuvasemmalle olohuoneeseen.) Inhottavia, hävyttömiä valeita.

Stanley: (Nousee, menee keskinäyttämön kautta Stellasta oikealle.) Kyllä minä arvasin että sinä kauhistut tästä.

(1979: 92.)

[Stanley: And it was so upset that the director took her key away – forever. And this happened a couple of weeks before she showed up here.

Blanche: (Sings in the bathroom.)

Stella: (Gets up, moves downstage left to living room.) Disgusting, impudent lies.]

The acting edition, with its sad blues song, frames this interaction rather differently. No lyrics of the blues song appear in the acting edition text or a specification of what the song is. Furthermore, in the acting edition the song is more actively involved in the interaction, signified by Stella's reaction to it:

Stanley: [...] In fact they was so impressed that they requested her to turn in her room-key – for *permanently!* This happened a couple of weeks before she showed up here. (Blanche signs in bathroom. Stella rises, moves a step L; **looks towards bathroom listening to Blanche's song. Moves D.L. in living room, head bowed.** Stanley rises, moves through C. to R. of Stella.) Sure, I can see how much you would be upset by this. (italics in the original, AE 1953: 71.)

The fact that Stella is listening to the song is only described in the acting edition source text. Blanche's song is only described in stage directions in the acting edition text. A comparison with the reading edition text of *A Streetcar Named Desire* shows that not only the name of the song but also the lyrics and dialogue are taken from it:

Stanley: [...] In fact they was so impressed by Dame Blanche that they requested her to turn in her room-key – for permanently! This happened a couple of weeks before she showed here.

Blanche (Singing):

“It's a Barnum and Bailey world, Just as phony as it can be – But it wouldn't be make believe If you believed me!”

Stella: What – contemptible – lies!

Stanley: Sure, I can see how you would be upset by this. (RE 1947: 117.)

The lyrics in Paper Moon refer to Barnum and Bailey's, a popular circus in America in the 1920's (Williams 1984: 107). The lyrics could thus be interpreted as follows: circus is artificial, but if somebody believes in it, the artificial becomes real. This applies to

Blanche well as the lyrics deepen the deception of Blanche, how she has deceived Stanley, Stella and Mitch believing that she is a proper and prim lady. This is indicated by her behaviour, her fine clothes, jewellery, but at this point of the play the artificiality of all that is exposed by Stanley.

The other modification, equally important, occurred at the end of the play where the translation, together with the addition of the gesture discussed in section 5.2.1, created a different impression of the ending of the play. In the scene Blanche, now mentally unstable, is in the belief that her old beau is coming to take her away. The truth, however, is that Stella, who has refused to believe that Stanley has raped Blanche and is thus suspecting that Blanche is out of her mind, has arranged her to be taken to a mental asylum. When the matron and the doctor from the asylum appear, Blanche goes frantic, but finally gives in. She does not realise that the man and the woman are from the asylum, which is apparent in the most famous line of the play “Whoever you are – I have always depended on the kindness of strangers” (1947: 170). When the matron and the doctor have taken Blanche away, Stella, grieving for her sister, breaks into tears. Stanley’s, as was discussed in the addition section, gesture of opening the blouse indicates that the only way in which he can provide consolation is sex and it also signifies that she is tied to him both body and mind. This behaviour is framed by music which reads as follows in the translation:

STANLEY: (aistillisesti, hyväilevällä äänellä) Nyt, kulta. Nyt, rakas, Nyt, nyt, rakas. (Vaipuu polvilleen hänen eteensä, hänen sormensa availevat Stellan puseron nappeja.) Nyt, rakas . . . (**Stellan nyhkytys ja Stanley’n aistillinen maanittelu hukkuvat kuohuvaan musiikkiin: blues-piano ja sordinoitu trumpetti.**) (1979: 134)

[Stanley: (sensually, with a caressing voice.) Now, honey. Now, love, Now, now, love. (Goes to his knees in front of her, his fingers opening the buttons of Stella’s blouse.) Now, love . . . (**Stella’s sobbing and Stanley’s sensual murmur drowns into the swelling music: a blues-piano and a sordino trumpet.**)]

In the source text version, however, the song which plays at the background is Varsouviana, the waltz associated by the death of Blanche’s young husband:

(**Stanley speaks to her voluptuously.**) Now, honey. Now, love. Now, now, love. Now, now, love. Now, love . . . (**Music [Varsouviana] approaches a crescendo.** The little procession passes across through streets towards U. L. exit.) (1953: 103)

The translation and the acting edition thus end the play rather differently. In the translation the blues piano and the trumpet as well as Stanley's gesticulating reinforce the impression that after Blanche has left, their life returns back to the way it was. The acting edition is left with a much grimmer ending as it is framed by Varsouviana, the song is associated with Blanche's tragic past, the suicide of her young husband.

The ending offered by the translation is identical with that of the reading edition of the play which depicts the ending as follows:

Stanley (Voluptuously, soothingly.) Now, honey. Now, love. Now, now, love. (He kneels beside her and his fingers find the opening of her blouse) Now, now, love. Now, love... (The luxurious sobbing, the sensual murmur fade away **under the swelling music of the "blue piano" and the muted trumpet.**) (RE 1947: 171.)

Varsouviana does not appear at the end of the acting edition translation, but is replaced by the blues-piano and the sordino-trumpet. Blues piano was used in the play for used for no other significant effect but to suggest the cultural context of New Orleans. Sordino-trumpet did not appear in the acting edition source text. The ending in the acting edition emphasizes the personal tragedy of Blanche whereas the translation is akin to the trade edition text suggesting a more complex ending where the sexual affinities take over Blanche's destiny.

6 CONCLUSIONS

The purpose of this study has been to look at how stage directions were translated in the Finnish version of Tennessee Williams' play *A Streetcar Named Desire* and to see whether omissions, additions or modifications in translation of certain nonverbal descriptions affected the physico-psychological portrait of the characters. The material consisted of the nonverbal categories of gestures, qualifier and differentiator as well as music and sound. These were chosen because they were the ones which mostly contributed to the creation of the physical and psychological portraits of the characters. The method was to compare the two texts to find instances of the pragmatic changes in the translation. The studied translation was a revised version of the first Finnish translation of the play and had been revised, cut, and adapted by the director for a specific production in 1980. The translation has, however, been influential on the Finnish stages until the 21st century.

The idea for the study emerged from the absence of virtually any studies on the translation of stage directions and nonverbal communication in them. The lack of interest might be due to the uncertain status that stage directions usually have in both literature and particularly in theatre. The literary scholar has often placed them outside the drama text proper, arguing that they are a channel through which the author instructs the producers in how to stage the play. This approach, however, has several problems; mainly that it breaks the text into two different systems which are independent of each other. Many hold that stage directions should be thought as instances of narration where the narrator decides what is told and in what sequence. Stage directions, however, can be regarded as both instructions and narration depending on the pragmatics involved. In theatre, where the written text becomes only one element in the performance, the usefulness of stage directions is often contested. Fairly often they are considered as the dramatist's attempt to interfere with the work of actors and directors and are often rejected on the basis of creative freedom. Stage directions are inevitably subjected to interpretation of the actors and director who may suppress, replace or enhance stage directions when creating the character as they have imagined him or her.

The most prominent strategy used in translation omission which supports the theatrical point of view to stage directions, often arguing that liberties can be taken with stage directions. A text nowadays cannot prescribe a performance but the starting point is rather the meanings that are encountered in the reading of the text. The translation omitted gestures particularly when they were a part of a detailed description of some broader behaviour such as cleaning the house and playing cards, for example. The situation remained similar but gestures in handling playing cards were omitted. Also, nonverbal behaviours were also omitted when the same or a very similar behaviour was apparent in another stage direction either preceding or interspersing the omitted one. Omissions also occurred frequently when the nonverbal description was almost identical with the dialogue. And finally, omission of dialogue or a property from the text also resulted in omissions of stage directions. The omission of qualifiers and differentiators were relatively few and did not, in the main, show any clear pattern. And, music and sound were omitted only when the same information was doubled. However, the translation did not erase those descriptions that contributed to the shaping of the physico-psychological portrait of the character except for a few occasions and therefore their influence on the portrait was incidental.

On the part of omissions, the findings of this study are similar to that of Mary Schnell-Hornby (1997) who found that nonverbal signs in stage directions had been weakened in the stage translation of *The Importance of Being Earnest* through omissions and modifications. The translators had been involved in the production as actors and directors which made it possible to make adjustment to the interaction of verbal and nonverbal. The Finnish translation was also revised, adapted and cut by the stage director of that particular production for which the text was translated.

The second most common strategy was addition. The additions in the translation reinforced the physico-psychological portraits of the character by adding idiosyncratic nonverbal behaviours of the characters in places where the source text did not offer them. The additions complemented certain lines underlining the importance of certain encounters of the characters. What was also significant was that the additions were mostly taken from the reading edition version of the play occasionally also

incorporating dialogue from the reading edition into translation. Some of the additions were taken directly from the reading edition and translated faithfully whereas in few cases the translation had also modified them.

The last of the strategies, modifications showed that the translation had also made a conscious selection between the two editions, often resorting to the alternative offered by the reading edition text. Sometimes the nonverbal behaviour was taken directly from the reading edition and in some instances it was very similar to the one offered in the reading edition. On occasions, the descriptions differed greatly between the source text and the translation, especially in the modifications concerning music.

What all the strategies showed, additions and modifications in particular, is that stage direction were clearly not marginalized in the translation of *A Streetcar Named Desire* but offered a point of view which was clearly added or modified for a purpose. All strategies were used in a fairly consistent manner which allowed finding certain patterns in the translation. The fact that a majority of additions and modifications in the translated text showed congruence with the reading edition version proves that the translation had used both versions of the play. In this respect, the Finnish revised version was in line with Ortrun Zuber's (1980) statements who proposes that a revision of the German translation of *A Streetcar Named Desire* should be made by using both, the reading and the acting edition version, because the stage directions in the reading edition could help to solve some problems in understanding the characters better.

It is clear that much more work is required in studying translation of nonverbal communication in drama texts. Although their status is uncertain, they can be very important means in which to create the character and his or her behaviours on the page which, before it is turned into a flesh-and-bone character on stage by the actor, could also be seen to help the actor in offering a specific interpretation of the situation.

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