

# PRAGMATIC ISSUES IN INTERLINGUAL AND CROSS-CULTURAL COMMUNICATION: ADAPTATION AND MANIPULATION IN THE TRANSLATION OF GARCÍA LORCA'S YERMA

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## Resumen

Al traducir textos delicados, el traductor se enfrenta al problema de que no toda la información comunicada por el texto original está codificada lingüísticamente. Por tanto, el traductor ha de (i) deducir el mensaje subyacente a partir del potencial pragmático del texto original y (ii) transmitir ese efecto pragmático al lector del texto traducido.

Tomando como punto de partida una traducción de *Yerma* al inglés, este artículo analiza los procesos mentales seguidos por el traductor en su búsqueda de la equivalencia pragmática entre los textos de partida y llegada. Sostenemos que la clasificación del contexto (Hatim y Mason (1990)) en las dimensiones comunicativa, pragmática y semiótica resulta de gran interés para nuestros objetivos. Los efectos concretos de estas dimensiones en los estratos de unidad de habla, discurso y género pueden rastrearse a través de fenómenos como la equivalencia léxica, la adaptación cultural, el enriquecimiento deductivo y los cambios de las relaciones de coherencia. Una vez delimitadas las estrategias lingüísticas y pragmáticas que median en el proceso de traducción estaremos en mejores condiciones para determinar si el texto traducido responde a una mera adaptación cultural o a una manipulación innecesaria del original.

**Palabras clave:** pragmática, traducción, equivalencia intercultural, contexto, análisis textual

## Abstract

In translating sensitive texts, the translator faces the problem that not all the information communicated by the original is linguistically encoded, accordingly s/he has to (i) infer the author's underlying intentionality from the textual pragmatic potential and (ii) make the reader of the target text aware of the original's pragmatic effect.

Drawing upon a translation of Lorca's *Yerma* into English, this paper looks at those mental processes whereby the translator aims at pragmatic equivalence across languages. We argue that Hatim and Mason's (1990) classification of contextual constraints into the communicative, pragmatic and semiotic dimensions is relevant to this goal. The manifestations of these dimensions at the levels of utterance, discourse and genre can be examined through such phenomena as word equivalence, cultural adaptation, inferential enrichment and shifts of coherence. Once we have pinned down the linguistic and pragmatic strategies involved in the translation process, we will be in a better position to determine whether the new text constitutes either a cross-cultural adaptation or an unnecessary manipulation of the original.

**Key words:** pragmatics, interlingual translation, cross-cultural equivalence, context, text analysis

## Résumé

Lorsqu'il traduit des textes délicats, le traducteur affronte ce problème: que toute l'information transmise par le texte original n'est pas entièrement codée linguistiquement. Le traducteur doit donc déduire le message sous-jacent à partir du potentiel pragmatique du texte original et transmettre cet effet pragmatique au lecteur du texte traduit.

En parlant d'une traduction en anglais de *Yerma*, cet article analyse les processus mentaux suivis par le traducteur dans sa recherche de l'équivalence pragmatique entre les textes de départ et d'arrivée. Nous maintenons que le classement du contexte (Hatim et Mason (1990)) dans ses dimensions communicative, pragmatique et sémiotique présente un grand intérêt pour atteindre nos objectifs. Les effets concrets de ces dimensions sans les niveaux de limite de parole, de discours et de genre peuvent être décelés à travers des phénomènes tels que l'équivalence lexicale, l'adaptation culturelle, l'enrichissement déductif et les changements des relations de cohérence. Une fois cernées les limites des stratégies linguistiques et pragmatiques à l'oeuvre dans le processus de traduction, nous serons en mesure de déterminer si le texte traduit correspond à une simple adaptation culturelle ou à une manipulation superflue de l'original.

**Mots clés:** pragmatique, traduction interlinguistique, équivalence interculturelle, contexte, analyse textuelle

## Sumario

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## 0. Introduction

This paper discusses the feasibility of a text-based analysis of the mental processes whereby the translator seeks to encode a new text which is pragmatically equivalent to its original counterpart. In translating sensitive literary texts, the translator often faces the problem that not all the information communicated by the original is linguistically encoded: in other words, the reader of the original text is left to infer the author's underlying intentionality from the textual pragmatic potential. In interlingual communication, however, the problem is greater, as the translator is responsible for making his/her reader aware of the original's pragmatic effect. Consequently, translating a text is not only about transcoding linguistic signs or adapting culture-specific elements; it is also about transposing the implicit intentionality and underlying ideological message of the text in question.

Drawing upon a translation of *Yerma* into English, this paper is grounded on two major methodological assumptions: first, that the extralinguistic parameters which constrain the translation mechanisms are to be approached from a systematic standpoint; second, that our data-driven conclusions should arise from a cross-linguistic comparison of selected discourse features. In the paper, we argue that Hatim and Mason's (1990) classification of the contextual constraints into the so-called communicative, pragmatic and semiotic dimensions is highly relevant to our analysis: the study of the manifestations of the different contextual dimensions can be undertaken, respectively, at the level of the utterance, discourse and genre; the latter can, in their turn, be approached through the examinations of certain discourse features such as word equivalence, cultural adaptation, inferential enrichment and shifts of coherence between utterances.

It is our hypothesis that only the analysis of pragmatic equivalence through such specific criteria can help to pin down the linguistic and pragmatic strategies involved in the translation of a text and, hence, to determine whether the translated version constitutes either a necessary cross-cultural adaptation or an unnecessary manipulation of its original counterpart. As far as *Yerma* is concerned, our analysis suggests that the translator, in his search for a pragmatically equivalent text, shifts the dramatic emphasis from the tragic consequences of barrenness in the original text to the study of women's sexual repression in the translated version.

## 1. Literary translation and the importance of pragmatic equivalence

Aside from the sympathies which his political martyrdom earned him, Federico García Lorca is beyond dispute a key figure within Spanish contemporary literature. Regardless of the purely aesthetic appeal of his plays to the reader, critics subscribe to the view that Lorca's popular recognition as a playwright is grounded on the singularity of his conception of the role of the theatre within society. As most critical studies point out, Lorca wanted theatre to be poetry that jumps off the page and becomes human: in more concrete terms, theatre had to inspire passion but also capture the drama of contemporary life, as classical drama did. Accordingly, Lorca's poetical language should not be examined exclusively in terms of its stylistic identity but also regarded as the vehicle for the expression of his ideological concerns.

The militantly social orientation of Lorca's theatre may help to explain why his masterpieces have not always enjoyed the same critical acclaim as in our days. In *Antología Comentada*, Martín (1989) gives an interesting account of the hostile reviews written by Spanish conservative/catholic critics following the premiere of *Yerma*. Originally conceived as "la tragedia de la mujer estéril" (Gil 1982), *Yerma* is about a barren woman with a singleness of purpose in life - i.e., being a mother - which abides by the traditional role of Spanish rural womanhood, but as her personal struggle to comply with such a role proves frustrated, the woman's untiring efforts to understand the causes of her barrenness turn her into the victim of a set of circumstances from which there is no escape. In part, these circumstances are outside forces imposed by others; in part, they are self-imposed by her rigid standards of decency. Even though *Yerma* is advised that only a joyful sexual union between husband and wife can bring her a child, she remains faithful to her imposed husband and this is precisely the reason why the fatal consequences of her compliance with social conventions render *Yerma*'s personal sacrifice more pointless at the end of the tragedy. In the light of this denouement, the conservative critics condemned what they regarded as Lorca's attempts to subvert the social role of women by inviting them to rebel against arranged marriages and to partake in sexual intercourse for the sake of sheer pleasure.

The critical reception of *Yerma* in Spain demonstrates that, irrespective of the play's intrinsic aesthetic value, a subtly revolutionary ideology underlies the unfolding of its

dramatic action. Interestingly enough, the importance of this issue becomes greater when trying to understand the appreciation of *Yerma* by English-speaking audiences. As opposed to *Bodas de Sangre* - whose original reception was determined by the facts that "the music of the language is really impossible to translate", that "the images have too many connotations" and that "the enumeration of floral imagery sounded [in English] like a seed catalog rather than a play" (Klein 1991: 16-17) - *Yerma's* lack of success has been attributed to the translators' failure to put across the ideological intentionality of the play. The neglect of the intended pragmatic effect over the translation process is extremely consequential, in that

both the imagery and the psychology are alien to audiences outside of the Hispanic world. A society [such as the American or the English one] preoccupied with birth control and abortion may find it difficult to accept the turmoil of a woman who is unable to conceive a child. (Klein, *op. cit.*: 18)

As many studies on translation theory have explained, this neglect often arises from the translator's excessive concern with the formal layer of language; this being the case, the translator will often overlook the fact that every text is embedded in a specific cultural environment and, hence, that his/her mediation is also required to bridge the gap between the different sets of extralinguistic constraints which apply to the source and target linguistic systems.

In discussing the basic strategies of translation, Zabalbeascoa (1996) reinforces the already customary classification of factors to be borne in mind when translating a text. Basically, a translator is expected to discern the importance of both the *linguistic* and the *communicative* constraints which characterise the text in question; in doing so, s/he becomes aware not only of the linguistic difficulties but also of the literary and social role played by the source text (ST); in other words, he becomes acquainted both with the formal and situational parameters which the translator is expected to put across to the target reader. As we will discuss below, the translator may find it difficult to render both dimensions into the target language (TL) simultaneously; in these cases, it is up to the translator to establish his/her own priorities regarding the most adequate strategies for the encoding of an equivalent target text (TT). As far as the problems with *Yerma* are concerned, it can be inferred from Klein's words that the translators have not always been able to identify the relevant socio-cultural factors involved in the translation of the play.

To put this issue in more concrete terms, the translator of *Yerma* should not expect that the mere transcoding of ST will trigger off the same emotional impact on the English-speaking reader. The problem is thus how to convey the tragic sense of social inadequacy and the challenge to the moral *status quo* - which underlies Lorca's study of a barren woman in rural Spain - to the American society as described above by Klein. Now, in that *Yerma* is a literary text, we are dealing with a ST whose function is primarily *expressive* and, hence, more likely to be manipulated by the translator in his/her search for an equivalent

pragmatic effect in TL. The question is then how such an equivalence is to be pursued and where the limits of the translator's manipulation are to be set.

In the remainder of this essay we will attempt to explore these issues by analysing Peter Luke's translation of *Yerma* into English (García Lorca 1987) and by examining how the translator deals with the dilemmas outlined above. What drew our attention to this particular translation is the author's explicit acknowledgement of the necessity to expose himself to the social and anthropological background to Lorca's work before attempting the translation of the play. Having lived in Andalucía for ten years, he claims to be able

to read into Lorca's lines much that I now knew from experience...More than anything, I wanted to produce an *actable* version which an English company might wish to perform. So I went to work. When I did, I realised that I was not only dealing with country matters, but with a subject that is today of greater concern to more women than ever before, the control of their own fecundity. (emphasis in the original: Luke, *op. cit.* . 208).

The reader will have noticed the striking similarity between Luke's remarks regarding Yerma's obsession with pregnancy and Klein's comments on the contemporary women's alleged concern about birth control. One might therefore expect that Luke's translation will attempt to bridge the psychological gap between the hispanic and anglo-saxon audiences by drawing the latter's attention not only to the text itself but also to its social significance and its ideological relevance beyond a particular period of time. Should this be the case, it would be worth studying whether Luke opts to render the social significance of ST more explicit to the target readers or, alternatively, to find an equivalent pragmatic effect in the target culture.

The question which arises at this point is how we can possibly gain insight into the mental processes whereby Luke struggles to bridge the cultural gap in any of the two ways outlined above. The translator is the interpreter of Lorca's intended meaning for the receiver of TT and, therefore, this textual record is our only reliable source of evidence for the rational determination of his assumptions on the basis of the relevant situational and cultural constraints. Accordingly, only the examination of certain selected linguistic features of the TL text can assist us in pinning down the strategies which Luke uses to make the receiver aware of Lorca's social message. Now our linguistic analysis of TT cannot be restricted to a contrastive comparison with its source counterpart; alternatively, it should focus on the *processual nature* of translation itself (Mason 1994) insofar as it is the study of the psycholinguistic mechanisms of transfer in interlingual communication which is more likely to prove relevant to our purposes.

In the ensuing sections of this paper we will first dwell upon the idiosyncrasy of literary translation with special reference to the interaction between language and its sociocultural context as reflected both in ST and TT. We will then proceed to examine Luke's own interpretation of Lorca's intended pragmatic intention as shown by the coherence-enhancing and the pragmatically enriching strategies which can be detected in

TT. Finally, we will attempt to shed some light on the degree of manipulation which TT presents with respect to ST.

## 2. Towards a textual-ridden appraisal of pragmatic equivalence: language and context in translation studies

In recent years, several researchers within the field of translation theory have acknowledged the necessity for the translator to consider the meaning of each SL linguistic item in the light of the relevant situational and cultural constraints. Therefore, before embarking on the discussion of a specific translation of *Yerma*, it is necessary *a.* to explore the methodological proposals which intend to reveal the dynamics of the interaction between the linguistic and extralinguistic parameters involved in any process of translation and *b.* to choose the most relevant model to our study of interlingual pragmatic transpositions.

### 2.1. Formal correspondence vs translation equivalence

The scholarly interest in such situational and cultural constraints is relatively recent. Most of the early attempts to define the nature of the translator's work were developed from the basic insight that for any linguistic unit in SL there is an equivalent unit in TL and that it is the translator's job to find that unit; accordingly, translation itself has been defined as the "process of substituting a text in one language for a text in another" (Catford 1965:1). However, this characterisation of translation as a mere *transcodification* fails to account for the facts that SL and TL often express different extralinguistic realities and, moreover, that each linguistic system may map differently on to the same set of material objects. Back in 1949, Sapir proposed the classic example of those linguistic communities whose members account for the presence of any surrounding object as the materialisation of an entity and claimed that

no two languages are ever sufficiently similar to be considered as representing the same social reality. The worlds in which different societies live are distinct worlds, not merely the same world with different labels attached. (1949: 47)

Since then this issue has received an increasing amount of scholarly attention and has been reformulated in a variety of ways. Snell-Hornby (1988) explains, for instance, that language is an integral part of the living world and therefore ST is to be regarded as "a Gestalt, a multi-dimensional structure consisting of more than the mere sum of its parts" which can only be fully comprehended when set "against a particular sociocultural background". In other words, translating "concerns the interplay of language, text, situation

and culture" (1988: 93). The consideration of language as the primary modelling system within a culture has led some scholars to highlight the difficulty encountered by the translators when dealing with terms or concepts in the SL that do not have an exact correspondence in the TL; consequently, specialists such as Susan Bassnett (1991) go to the opposite extreme of the form/culture continuum and claim that a certain amount of "cultural untranslatability must be *de facto* implied in any process of translation" (pg. 34).

But the importance of the contextual parameters of translation is not restricted to the fact that different communities living in different environments are surrounded by different physical objects. In that each text-type unfolds according to diverse rhetorical purposes, the same lexical item may be translated differently depending on whether it appears within a literary or an advertising text. By way of illustration, let us consider the specific case of literary translation. It stands to reason that every literary text is, by definition, a linguistic text. But practitioners and scholars of literary translation have often emphasised that the literary text also belongs to a certain literary system, such that

a literary translation may undergo literary or nonliterary acts of translating. In order to undergo literary translating it must not only enter another *linguistic system*, i.e., to be encoded in TL's linguistic code, but also another *literary system*, which may act, in analogy to the source literary text, as a secondary modelling system (or a secondary code) for TT. (Toury, 1980: 37)

The upshot of all this is that most of the scholarly research currently being undertaken on the mechanisms of interlingual translation acknowledge that the latter does not entail only the transcodification of free, interchangeable linguistic items but also additional processes of *intercultural* and even *intersemiotic transpositions*. The discrepancies, however, arise when putting forward the specific strategies whereby such processes are to be accomplished.

One of the most widely accepted methodological proposals is based on the concept of *equivalence*. In broad terms, the equivalence-based model claims that translation is not only about the replacement of lexical and grammatical items between the SL and the TL. Indeed, Bassnett (1991) claims that literary translation should disregard to a certain extent the close linguistic equivalence between ST and TT as long as the expressive identity between both texts can be achieved. In other words, insofar as the translation is performed on a text which is embedded in a specific cultural environment, the translator is expected to bridge the gap with the target culture rather than stick to the formal features of ST.

The definition of the concept of equivalence, however, has proved highly problematic even among the advocates of the model themselves. Perhaps the best-known formulation is Nida's (1964) concept of *dynamic equivalence*, whereby translators are encouraged to come up with a TL message whose relationship with the target receiver reproduces the one holding between the SL receiver and the SL message. In examining this concept, Nord (1994) concludes that,

partiendo del significado etimológico de la palabra, deberíamos entender por "equivalencia" algo así como "igualdad de valores", refiriéndonos a *los valores semánticos, estilísticos y pragmáticos* de un texto. Esto significa que para ser "equivalentes", una traducción (texto meta, TM) y el correspondiente texto original (TO) deberían guardar una relación de igualdad en cada una de las dimensiones textuales. (Nord, 1994: 97)

Now, as Nord explains, the accomplishment of the equivalence at each of the aforementioned dimensions cannot always take place simultaneously in professional practice. Also other practitioners of the model have acknowledged the difficulties involved in the search for total equivalence; in this respect, Popovic (1976) distinguishes four types of equivalence in literary translation - i.e., linguistic, paradigmatic, stylistic and textual; in his turn, Koller (1979, 1989) opts for five different categories - denotative, connotative, normative, pragmatic and formal - and postulates that each type of equivalence can be achieved independently. But the appeal to different and partial equivalences is not without problems and Bassnett (1991) herself admits that "once the translator moves away from close linguistic equivalence, the problems of determining the exact nature of the level of equivalence aimed for begin to emerge" (pg. 25).

One of the major criticisms which have been raised against the equivalence model refers to its allegedly excessive concern over the linguistic signs and sociocultural structures which determine the SL text and that the translator is expected to put across to the target receiver. An alternative perspective is represented by the so-called *communicative* or *functionalist* approach, whereby the translation is targeted on the receiver of the TL text: in more concrete terms, the guiding principle during the translation process is now the communicative purpose of TT in the target culture. The upshot of all this is that *a.* the translator is regarded as the receiver of ST as well as the producer of TT, such that his/her role is one of mediation; *b.* the bearing which the constraints on the linguistic constituents of the SL text have on their target counterparts is substantially reduced.

It cannot be disputed that each potential target community is characterised by a different perception of the surrounding world phenomena and, hence, by different sets of socio-cultural conventions. Accordingly, it will be up to the translator/mediator to decide whether, what and how SL text is to be communicated so that its *skopos* can be optimally fulfilled in TT (Vermeer 1978, 1987). It is often the case that the translator's mediation requires either a small or a radical change of SL; understandably, the mechanics of such a mediation have received an increasing amount of scholarly attention. For researchers like Ivir (1981), the translator does not mediate between texts but between messages, as the following representation indicates:

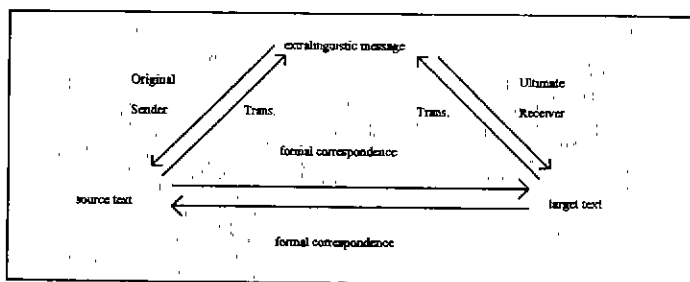


Fig. 1 Iuv's schematic representation of the translation process (1991: 58)

In undertaking the translation of a text, the translator would not proceed straight from ST but from the extralinguistic features which define the original message. Having gained access to this contextual configuration and, hence, to the message which the original sender is trying to communicate, s/he would then code it into the TL according to the extralinguistic features which define the new target situation. Now the issue of translator's mediation has been the object of even more refined and systemic discussion; by way of illustration, let us consider Robert's (1985) thorough classification of the aforementioned extralinguistic variables. Drawing upon Pergimer's definition of linguistic messages as communicative events (1980; 22-23), Roberts advocates the existence of four non-linguistic parameters that are essential for language to be transformed into a message: the source (S), the intended receptor (IR), the object of the speech act (O) and the vector (V), i.e. the specific spatial and temporal conditions. The translator's job is thus to grasp these four parameters in order to understand the message which underlies the linguistic formulation; subsequently, s/he is expected to communicate them to the reader of TT following the procedure represented in figure 2, where the translator is regarded as both the receiver of ST and the source of TT:

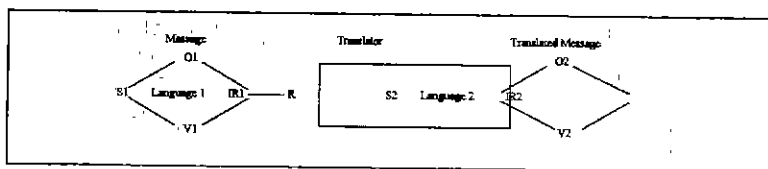


Fig. 2 Roberts' schematic representation of the translation process (1985: 146)

As a result of the new methodological priorities of the communicative approach, ST is no longer regarded as a measure of the correctness of the TL text. A different problem then arises: insofar as it is the translator who decides what the primary communicative goal of the TL text should be, the objectiveness of the reasons underlying his/her final decision cannot always be easily assessed. Besides, as Nord (1994) argues, the communicative approach lacks

el respeto al autor del texto original y a su legítimo interés de no ver traicionada su intencionalidad comunicativa aunque vaya dirigida ahora a unos lectores ajenos a los que tenía ante sí al redactar el texto original (pg. 100).

The difficulty involved in any attempt to establish the resemblance between the communicative intentionality underlying ST and TT is an important issue to which a number of researchers have been drawn. One of the most relevant proposals to our analytical purposes is the adoption of *discourse analysis* as a more transparent approach to the study of the translation processes: in broad terms, the advocates of this model claim that *a.* the linguistic encoding of the TL text is extremely informative of the transferring mechanisms involved in the switching-point from SL to TL, and that *b.* the issue of the equivalence should be analysed also at the level of discourse, i.e. above the strict correspondence between individual words or sentences. We will now look at this alternative view to explore its relevance to translation activities.

## 2.2. Discourse-based approaches to the analysis of the translation process

The shift from the level of language to that of discourse is endorsed, for instance, by the work of Delisle, whose model constitutes an important effort to define the role of the socio-cultural and communicative parameters of translation in a more systematic and apprehensible fashion, mainly by exploring the relationship which holds between meaning and context. His approach is developed from the basic insight that the meaning or *signification* of individual linguistic items differs from their textual *sense*, which embraces both the linguistic and extra-linguistic values. Accordingly, he claims that

dans le cas de la traduction proprement dite, les conditions du transfert interlinguistique sont inversées par rapport au transcodage. Il n'y a pas de compromis possible: ou bien on est fidèle aux signes linguistiques et il faut sacrifier la fidélité au sens contextuel, ou bien on est fidèle au sens contextuel et on dispose alors d'une liberté relative pour choisir les formes propres à l'exprimer (1984: 139).

In Delisle's view, meaning and sense are not independent variables; far from it, the *sens contextuel* would result from the alteration of the *signification linguistique* according to the discourse constraints which apply to the TL text in question. To quote but one example, the disposition of the linguistic signs within a certain text sometimes gives rise to idiosyncratic formal patterns such as intertextual repetitions. Therefore, "la compréhension d'un énoncé en contexte s'accompagne de la saisie...des liens conceptuels qui le rattachent aux énoncés antérieurs" (Delisle, *ibid.*: 139). To put it in more concrete terms, the intrinsic semantic value of a linguistic sign considered in isolation becomes

restricted when examined from the standpoint of its contextual interdependence; as a result, the sign in question acquires a unique sense within those specific discourse co-ordinates and this is the one to be rendered into the target language. If considered from the point of view of interlingual translation, the discourse-mediated interpretation described above may be defined as "l'étape intermédiaire qui s'intercale entre le décodage linguistique et la postulation d'une équivalence de sens" (Delisle, *ibid* : 140).

Basil Hatim and Ian Mason (1990) take Delisle's concern about the contextual interpretation one step further. Their approach to the analysis of the translation process agrees with Delisle's opinion that the equivalence between ST and TT cannot be established by looking at isolated sentences but only by considering what utterances count as in context; nevertheless, these models differ in their respective descriptions of what the notion of *context* entails. Basically, the major difference is to be found in the fact that Hatim and Mason (henceforth H&M) carry out their analysis of the extralinguistic parameters involved in translation from a systemic standpoint; as a result, context is said to consist of three different dimensions, as shown in figure 3.

COMMUNICATIVE TRANSACTION	PRAGMATIC ACTION	SEMIOTIC INTERACTION
USER: Idiolect Dialect, etc.  USE: Field, Tenor, Mode, etc.	Speech Acts Implicatures Presuppositions Text Act etc.	Word Text as Discourse signs Genre  INTERTEXTUALITY

CULTURE/IDEOLOGY, etc

*Fig 3 Hatim and Mason's three dimensions of context*

H&M's *communicative* dimension of context is the one with a most direct bearing on the linguistic signs and hence on their *signification*. The topic of the message (field), the relationship between the sender and receiver (tenor) and the medium through which the message is transmitted (mode) count as the most immediate constraints on the meaning of the linguistic signs. On the other hand, the dimensions of context more strictly related to the socio-cultural parameters surrounding the message - and, hence, more directly determining the *sens* of the signs - are the pragmatic and semiotic ones.

H&M argue for the necessity of a *pragmatic* dimension as follows: in producing a spoken or written utterance<sup>1</sup>, language users do more than transmitting some referential meaning as they also convey what H&M label as "communicative force". The communicative force of the utterance in question can be analysed in terms of the *illocutionary act* (Austin 1962) that it performs; together with the linguistic meaning and the effect of the utterance on the hearer, the illocutionary value constitutes what is commonly referred to as *speech act* (Searle 1971). There is no space here to do justice to the intricacies of the speech act theory. Suffice it to say that the illocutionary value of an utterance allows it to carry out a representative, expressive, verdictive, directive, commissive or declarative speech act. Now the illocutionary force of a given speech act is not always easy to interpret, insofar as the utterance may not supply enough grounds for determining the writer's intention in using that particular linguistic formulation. This being the case, the translator will have to *infer* the unexpressed or *disambiguate* the confusing content in order to process successfully the intentionality which underlies the SL text.

The SL text may thus be regarded as a succession of the local pragmatic meanings which correspond to each one of its constituent utterances. These local pragmatic effects, however, interact with each other and give rise to the *semiotic* dimension of the context; putting this issue in more concrete terms, the fact that a written film review contains, for instance, a number of representative and verdictive speech acts reflects the author's aesthetic stance as a critic and indicates his/her intention to advise the potential members of the audience on their viewing choices. Therefore, the semiotic dimension of the context

takes pragmatic reading a step further and helps the reader to locate a given message within an overall system of values appropriate to a given culture...It is the perception of pragmatic and semiotic values such as these which enables translators to transfer the entirety of their message into their TL version. (H&M, 1980: 59).

It becomes evident from the foregoing discussion that H&M's model could prove extremely relevant to an analysis of the strategies whereby the translator makes the English-speaking readers of *Yerma* aware of the sociological and ideological meaning of the SL text. First, it acknowledges the importance of the socio-cultural parameters surrounding a given SL text; second, it allows for the possibility of conducting an analysis of the pragmatic effect of the SL text based on the actual linguistic evidence, not on mere conjectures; finally, the analysis of the TL text can assist the researcher in accounting for the presence/absence and the degree of pragmatic manipulation which TT displays with respect to its SL counterpart.

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<sup>1</sup> Following Toury's example and for the sake of simplicity and uniformity, the term *utterance* will be used throughout the present paper to refer to any concrete stretch of spoken or written language which constitutes "or forms part of, the surface representation of a *discourse*, irrespective of the former's scope, rank or relationship with other utterances of the same discourse. The term *text*, in turn, will refer to the linguistic realization of one patterned (and closed) act of discourse" (Toury, 1986: 79)

Throughout the remainder of this paper we will argue that the linguistic scrutiny of TT can inform us about the contextual constraints to which the latter responds; we will also discuss the necessity of choosing a number of different discourse phenomena which illustrate how the translator attempts to accommodate ST to the communicative, pragmatic and semiotic dimensions of the context he is aiming at; furthermore, we will try to demonstrate that the pragmatic equivalence between the SL and TL texts can be assessed through a contrastive analysis of the ways in which these three contextual dimensions mutually determine one another.

### **3. The communicative dimension of context: pragmatic equivalence at the level of the word/utterance**

In structuring our account of how pragmatic equivalence is achieved in intercultural communication, we have adopted a "bottom-to-top" arrangement (Baker 1992: 6); as Baker explains, moving in the opposite direction - i.e. from text to sign - when discussing translation strategies runs the risk of obscuring the fact that meanings are ultimately realised through wordings. In sum, we will start by looking at the translation of simple words and phrases and end by considering the semiotic significance of the text as a unit embedded in a specific context of culture.

#### **3.1. Equivalence of lexical meaning**

Before examining the pragmatic factors which are most directly related to each dimension of *context*, we will consider the issue of equivalence at the level of the smallest, most particular units of language and the type of meaning which such units convey. Therefore, we will concern ourselves with the units of word and utterance and discuss how their lexical meaning is rendered into the target language. As Baker (1992) has explained,

The **lexical meaning** of a word or lexical unit may be thought of as the specific value it has in a particular linguistic system and the personality' it acquires through usage within that system. (emphasis in the original; 1992: 12)

The lexical meaning of a given linguistic element can be examined from different standpoints. On the one hand, the *propositional* meaning of a word/utterance arises from its relationship with a real/imaginary object/entity of the world. On the other hand, the *expressive* dimension of a word/utterance's meaning has to do with the attitude which the speaker expresses through the former. Both dimensions of the lexical meaning constitute the only individual property of the word/utterance which falls out of the scope of any contextual constraint. In this respect, a comparative analysis of SL (García Lorca 1982) and

TL (García Lorca 1987) texts reveals the most common difficulties which Luke faces when trying to render the propositional and expressive meaning of certain ST elements into English<sup>2</sup>:

(i) In some cases, the concept expressed in the Spanish text does not have an immediate equivalent in the English culture, i.e. it is culture-specific:

- |     |         |   |
|-----|---------|---|
| (1) | ST, 94  | La <b>fanega</b> de trigo                     |
|     | TT, 193 | The <b>two bushels</b> of wheat               |
| (2) | ST, 96  | Cuando llego a <b>un corro</b> todos callan   |
|     | TT, 195 | Whenever I go <b>anywhere</b> people go quiet |

In example 1, for instance, the translator has opted to replace the culture-specific item with a TL element which does not have exactly the same propositional meaning but is likely to have a similar impact on the reader. Example 2, in its turn, illustrates the translator's decision that the meaning of "corro" is not important enough to justify distracting the reader with a lengthy explanation of how Spanish people gather outdoors either sitting or standing in circles for socialising purposes. Consequently, he replaces the culture-specific term by a more generic adverbial item.

(ii) In some other cases, it is possible to find an item in the TL which has the same propositional meaning as the SL one; however, the former lacks the expressive meaning which the SL item conveys as a result of its semantic interaction with the surrounding words:

- |     |         |   |
|-----|---------|---|
| (3) | ST, 49  | Muchas noches salgo descalza al patio para <b>pisar</b> la tierra           |
|     | TT, 164 | There are nights when I go out onto the patio just <b>to feel</b> the earth |

Example 3 demonstrates that the translator is aware of Yerma's regard of the earth as a source of fecundity and, hence, of the symbolic importance of her physical contact with it; accordingly, "pisar" is replaced by a superordinate verbal term which, in this case, increases the expressive value of its ST counterpart.

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2 Each of the excerpts quoted throughout this paper provide the reader with the number of the page from which it has been extracted both in ST and TT

### 3.2. Equivalence of evoked meaning

Now, insofar as *Yerma* is a literary text, there is little more which we can explain in terms of semantic equivalence between isolated linguistic signs. Rather than the propositional and expressive semantic value of the ST linguistic units, it is their *evoked meaning* which presents more problems to the translator. As Baker (1992) explains,

evoked meaning arises from **dialect** and **register** variation. A **dialect** is a variety of language which has currency within a specific community or group of speakers...A **register** is a variety of language that a language user considers appropriate to a specific situation. (emphasis in the original; Baker, 1992: 15)

Both types of linguistic variation can be classified on different bases, but there are two which are particularly relevant to our analysis of the translation of *Yerma*. As far as the dialect is concerned, the *social source of variation* arises from the fact that the language used by the characters in the play reflects their social status and rural extraction. With regard to register variation, the words and structures used by the farmers are determined by *field-related constraints*, i.e. by the action - and hence, setting - the characters see themselves participating in. It seems reasonable to claim that the rural setting of the dramatic action will have an important bearing on the lexical meaning of the signs which constitute ST, such that they incorporate a new *evoked* sense. In this respect, we will examine the strategies used by the translator in order to render such evoked meaning into TT. In doing so, we will have abandoned the domain of strictly linguistic meaning and undertaken the consideration of the *communicative dimension of the context*.

*Yerma's* dramatic action takes place, as we have already anticipated, in a rural unidentified setting that is somewhere between pagan and christian as a way to highlight that the anguish of the heroine could be the same in any nation of the world and at any time in history. However, Lorca's description will undoubtedly lead the SL reader and, hence, the translator, to think of southern Spain. Consequently, many of the objects and concepts present in the SL text are geographically idiosyncratic; and so are also the mores which we learn of as the play unfolds. The translator faces thus multiple difficulties concerning the "material culture" (artefacts such as food, clothes, housing), "social culture" (work and leisure) and "organisations, customs, ideas" (Newmark, 1988: 103):

(i) *Material culture* The food, clothing and housing conventions which characterise a given culture are determined by its specific geographical location and what the latter entails - i.e. weather, ecology, etc. The distinctiveness of these material conditions may pose difficulties when the translator is encoding the TL text. By way of illustration, let us consider the housing-related elements of vocabulary which appear in the following extract:

- (4) ST, 69           Blanquean todo el día las paredes, friegan los cobres, limpian con vaho los cristales, dan aceite a la solería, pues cuando más relumbra la vivienda, más arde por dentro.
- TT, 177           The whole place scrubbed, whitewashed and waxed from floor to ceiling even when it doesn't need it. The better it looks outside, the worse it gets inside.

As can be inferred from TT, the translator has obviously considered that Lorca's description of Yerma's household objects and domestic activities is highly culture-specific; accordingly, he has opted for mechanisms of *cultural substitution*, *replacement by more general words* and even the *omission* of certain elements from ST. The propositional meaning of both excerpts is certainly not the same but TT is likely to have a similar effect on the reader, insofar as the ideas of obsessive cleanliness and domestic strife are often used as symbolic representations of sexual repression in both literary systems. In this respect, the translator's vague description of the domestic tasks provides a good cultural substitute of the ST's evoked meaning

The rural setting of the action also plays a role in the translation of certain food-related elements of ST, as shown by the following samples:

- (5) ST, 42           ¿No tomas **un vaso de leche**?
- TT, 159           Don't you want **this milk**?
- (6) ST, 54           Yo he sido una mujer de faldas en el aire, he ido flechada a **la tajada del melón**, a la fiesta, a **la torta de azúcar**.
- TT, 167           I've chucked my skirts over my head in my time. Oh yes, I've cut myself **a good slice of the cake** in my day, I can tell you.

The difficulty involved in example 5 arises from the fact that "a glass of milk" has traditionally been the main component of a typical breakfast in wide areas of Spain. Consequently, what Yerma is effectively asking her husband is whether he intends to have breakfast before going to the fields. The translator, however, opts to remove the evoked meaning of "milk" within that particular context by turning the indefinite article into a demonstrative article "this". As a result, the reference to the milk in TT appears to be a random detail. In example 6 Luke seems once more to regard the strategy of cultural substitution as the best possible mechanism to convey the evoked meaning of "melón" and "azúcar" in the rural context; the mention of these local delicacies in the SL text helped Lorca to describe metaphorically the behaviour which best defines a hedonistic character, but the translator can only do so by means of a paraphrase, in this case a food-related idiomatic expression.

(ii) *Social culture*. The evoked meaning of certain terms arises from their relationship with the livelihood and leisure activities which characterise a given community. This is precisely the source of difficulty in the following examples:

- (7) ST, 53 Vengo de llevar la comida a mi esposo, que **trabaja** en los olivos.  
TT, 166 I've just been taking my husband his food. He's **pruning** the olives.
- (8) ST, 54 Enrique el pastor. Lo conocí. Buena gente. Levantarse Sudar, comer unos panes y morirse. Ni más **juego**, ni más nada. **Las ferias** para otros.  
TT, 167 Enrique the Shepherd! I knew him. Good people. Get up. Sweat. Eat a few loaves of bread and die No time for **larking about**.
- (9) ST, 77 Los hombres tienen otra vida, los ganados, los árboles, **las conversaciones**.  
TT, 183 It's different for you men: pruning trees, price of ship, **market day**.

In example 7, the translator caters for the needs of a reader who is not aware of what "trabajar en los olivos" entails: accordingly, he translates by using a hyponym of "trabajar" - i.e., "prune" - which clarifies that matter. Examples 8 and 9, in their turn, illustrate how the same strategy can be exploited from opposite perspectives. The ST references to specific types of leisure and socialising activities in a rural Spanish setting (ex. 8) are translated again through cultural substitutes: in this case, the translator chooses to bridge the gap between the SL and TL cultures by focusing on the festive behaviour which characterises those activities. In example 9, however, the translator wishes to highlight the fact that conversations between busy farmers are restricted to certain social occasions, such as the specific one indicated in TT.

(iii) *Organisations, customs and ideas* The SL and TL texts are usually grounded on different sets of customs and ideological conventions; therefore, the literal translation of a seemingly neutral description of certain events in ST may pose too big a challenge for the reader of TT. It is often the case that the translator attempts to bridge that gap by undertaking the translation of those events in terms of their evoked meaning within the SL ideological framework.

One of the most characteristic cultural tokens of the Spanish rural identity is the concept of "quinta". Strictly speaking, this word refers to the annual draft of recruits which are about to start their period of compulsory military service. The term's core meaning, however, has been extended to mean "group of individuals within a given community who were born in the same year". The culture-bound specificity of this procedure for temporal classification is, again, acknowledged by the translator of *Yerma*; accordingly, the evoked meaning of the ST expression "del tiempo de" is avoided by supplying an age-based

temporal classification in TT:

- (10) ST, 49 De todas **las novias de tu tiempo** tú eres la única... Elena tardó tres años y **otras antiguas del tiempo de mi madre** mucho más.  
TT, 164 You're **the only one of us** left now who... Elena took three years. And **some older women** took longer still.

As her feeling of frustration grows, Yerma often finds herself walking abroad without any apparent justification. These actions trigger off her husband's constant reproaches as they are likely to draw the community's attention on Yerma's behaviour. Once more, the translator attempts to avoid any culture-related potential difficulties for his intended readers and opts to enhance the logical connection between Yerma's wanderings and her husband's anger, which is only implicit in ST. *Example 11* illustrates how the translator deals with a secondary female character's avowal of her fondness for street-life; whereas Lorca is able to make the Spanish readers aware of her subversive role in relatively few words, the translator deems it necessary to go into a more lengthy explanation:

- (11) ST, 60 Cuánto mejor se está en medio de la calle. Ya voy al arroyo, ...ya me tomo un refresco de anís.  
TT, 171 I like dressing up and feeling everybody's eyes on me when I walk down the street. I please myself. I'd swim naked in the stream...and when I'm in the mood *I'll take a drink with any man.*

Luke's translation of *Yerma* into English offers several other examples of cultural adaptation motivated by the evoked meaning of certain ST elements. As is also the case with the excerpts included above, they demonstrate that the appreciation of evoked meaning requires extralinguistic knowledge and, hence, the consideration of the communicative dimension of context. Undoubtedly, one of the most interesting cases is that of the term "romería". In the play, Yerma goes on a pilgrimage attended mainly by barren women expecting to become pregnant with a Saint's help. However, it is well-known among the locals that, at the parallel pagan rite, there are more men than women, all eager to impregnate the married women who have not been able to have children with their husbands. The difficulties to render the evoked meaning of this term across languages has been explained by Hervey *et al.* (1995) in the following terms:

The cultural associations of 'romería' intrinsically involve both religious pilgrimage and sexual activity. To translate 'romería' in this text as 'pilgrimage' loses the connotation of illicit sexual activity which are culturally associated with the event and which are necessary to the characterization of Yerma and to the development of the plot. On the other hand, to translate it as 'fair' or 'carnival' loses the more fundamental meaning of pilgrimage as a religious observance. Thus 'romería' poses a

particularly intractable problem of translation hinging on associative meaning. (Hervey *et al.*, 1995: 100)

A similar understanding of the problem seems to underlie Luke's version of *Yerma*, although his actual translation strategies differ from Hervey's proposals. If we examine the following excerpts,

(12)	ST, 102	Escucha a la penitente de tu santa <b>romería</b> .	]
	TT, 199	Listen to the prayer of this penitent on your holy <b>pilgrimage</b> .	]
(13)	ST, 103	Cuando llegue la noche de la <b>romería</b> rasgaré los volantes de mi enagua.	]
	TT, 200	This night of our <b>Romería</b> 'Twill be petticoats over the head.	]
	ST, 105	En esta <b>romería</b> , el varón siempre manda	]
	TT, 201	At our <b>Romería</b> the men have their say.	]

we notice that Luke chooses different TL equivalents depending on the location of "romería" within the SL text. In more concrete terms, the translator opts for "pilgrimage" when the term is mentioned in Yerma's prayer (*example 12*); therefore, his decision to focus on the religious connotations of "romería" would seem to agree with Hervey *et al.*'s opinion and be justified by the position of the word next to the adjective "santa/holy". An alternative strategy is adopted when the term "romería" is mentioned during the description of that pagan ritual in which a male masked dancer shakes a horn - full of phallic significance - at his female companion. By transferring the Spanish term as a loan word into TT, the translator highlights the *exoticism* of the pagan/erotic ritual, as opposed to the proper pilgrimage. In short, given the impossibility to find a single term in the TL whereby the reader can infer both the spiritual and sexual connotations of the term in the SL, the translator portrays the event as consisting of two parallel scenes.

It becomes evident from the foregoing discussion that the lines of *Yerma*'s characters are often translated according to certain constraints beyond the strict consideration of the propositional meaning which each individual linguistic element conveys; as we have also illustrated, the translation of many of these linguistic signs is often carried out in accordance with their evoked meaning, that is, their semantic value within a specific community of low-class farmers. In order to put across the evoked meaning to the TT reader, the translator often opts - as the excerpts above have shown - to

translate the elements from ST through strategies of cultural adaptation, paraphrase, lexical loans and even omission. Before ending the discussion of this issue, however, let us remind the reader that Lorca's stated intention was to write a play along the lines of a Greek tragedy with a chorus commenting on the action. This chorus, which appears in the first scene of act 2, is composed of six washerwomen washing clothes in the local stream and is intended to function as the main collective character in the play. The scene is the physical representation of the gossip that dominates the lives of the characters and the women's attitudes indicate not the slightest hint of sympathy for Yerma's plight. They insist that women who want honour have to earn it and those who want to have children, do. In this respect, the women represent the voice of the town, the voice of society, into none of which Yerma is able to fit. Again, the translator faces the difficulty of rendering the washerwomen's lines - a true source of folk wisdom mostly expressed through popular songs, proverbs and also prose - into the right dialect and register variety of the TL. Let us consider the following examples:

- (14) ST, 66           Yo planté un tomillo,  
                          yo lo vi crecer  
                          **El que quiera honra**  
                          **que se porte bien.**  
          TT, 175         **Those who live in glass houses shouldn't throw stones.**
- (15) ST, 69           Y cuando no lo mira, porque está sola, porque no lo tiene delante,  
                          **lo lleva retratado en los ojos.**  
          TT, 177         And you can take it from me, **out of sight doesn't mean out of mind.**
- (16) ST, 110         Muchas mujeres **serian felices de llevar tu vida.**  
          TT, 205         There are enough women **who'd be happy in your shoes.**

The three excerpts quoted above illustrate how the lines of the chorus are occasionally translated into the TL by means of *idiomatic expressions* which attempt to highlight the popular extraction of the characters involved in the scene. Fixed expressions are certainly a defining feature of the popular registers in Spanish; nevertheless, not many find their way into ST because of Lorca's search for his own literary idiolect. Now, these stylistic constraints do not apply in the case of the translator: accordingly, his awareness of the important presence of idioms in the popular written registers of English leads him to regard the idiomatic expressions as the most sensitive equivalents of the ST elements<sup>3</sup>.

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<sup>3</sup> Baker (1992) dwells upon the differences in the frequency of use of idioms in SL and TL. As far as English is concerned, she argues that idiomatic expressions are very common "in English advertisements, promotional material and in the tabloid press" (pg 71)

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In our examination of the translation strategies whereby Luke attempts to incorporate *Yerma's* dramatic *subtext* (Newmark, 1988: 172) - i.e., what is communicated but not linguistically encoded - into TT, we have demonstrated that the translator does not always stick to the lexical meaning of the linguistic elements which constitute ST. Different mechanisms of cultural adaptation are applied to the transcoding of both the culture-specific objects with no actual referent in the TL culture and those words/utterances whose idiosyncratic evoked meaning arises from the extralinguistic issues considered above. As far as H&M's dimensions of context are concerned, my analysis highlights the important bearing which the *communicative dimension* of the context has on the lexical meaning of the linguistic and textual signs. It is now time to move forward and see how the analysis of the other contextual dimensions can shed some light on the accomplishment of pragmatic equivalence between the SL and TL text.

#### 4. The pragmatic dimension of context: equivalence at the level of discourse

##### 4.1. Inferential enrichment and equivalence within the utterance

The language of Lorca's plays is elegant in its simplicity, as it takes him only a word or two to evoke a location or a mood (Klein 1991). This linguistic austerity is also an important feature of the playwright's dialogues: the fact that the latter consist only of a few words per actor often serves specific dramatic purposes, such as establishing tension between the characters and, more importantly, putting across the dramatic subtext to the reader. As Wilson and Sperber explain, "not everything that is linguistically communicated is linguistically *encoded*" (1993: 6; emphasis in the original). This universal principle of linguistic communication is repeatedly exploited by Lorca in *Yerma*, where he attempts to deliver a socially subversive message - i.e., not every individual is able/allowed to fit into the dynamics of the surrounding world - without encoding it linguistically. Accordingly, his dialogues include plenty of vague utterances which the Spanish reader must process and interpret in order to fully grasp Lorca's intended meaning.

In *Relevance*, Sperber and Wilson (1995: 175-6) define the interpretation of utterances as a two-phase process: on the one hand, there is the *decoding* of the *linguistically encoded logical form*; on the other hand, the *inferential phase* which helps the receiver of the utterance in question to construct a hypothesis about the speaker/writer's underlying informative intention by *contextually enriching* the linguistic information. In so doing, the reader/hearer of a given utterance is able to

reconnaître une phrase de la langue, retenir un et un seul des sens de cette phrase, donner une valeur aux expressions référentielles, et calculer les sous-entendus. (Sperber, 1975: 392)

Therefore, although the *logical form* of the characters' utterances in the play can be recovered by decoding, their *fully propositional form* - i.e., the sum of the dramatic text/verbal communication and dramatic subtext/ostensive communication - can only be obtained through the inferential enrichment of the linguistically encoded logical form. This process of enrichment takes place in conjunction with the contextual assumptions used during the process of interpretation of the utterance and has been described from different standpoints:

(i) Newmark (1988), for instance, accounts for the mechanisms of enrichment from the perspective of the *case grammar* theory, which he describes as a method of analysing a sentence "in a manner that demonstrates the central position of the verb or the word that has verbal force within the word sequence" (1988: 126). In natural language utterances there is often one missing or empty case-partner for each verbal noun whose specific content may or may not be contextually retrievable. To quote but one example, let us look at the beginning of the play, where Yerma calls her husband and produces the utterance 17a transcribed below. The fact that the action starts with Yerma waking up and the stage lightning changing to a sunny morning provides the reader with the necessary contextual information for him to enrich 17a and infer the fully propositional form 17b.

- (17) 17a Ya es la hora.  
17b Ya es la hora [de levantarse/de partir].

(ii) Sperber and Wilson (1995), in their turn, focus on an alternative type of pragmatic enrichment, which takes place for reasons to do with the information sources involved in the interpretation process. In this case, the fully propositional form does not contain more conceptual information than the encoded logical one; nevertheless, the enrichment supplies more pragmatic information on the intended illocutionary effect of the latter. As a result, the fully propositional form makes the communicative intention of the utterance more explicit. In the second scene of the second act, for instance, Yerma complains that it is easier for her husband to live without a son as he has plenty of other occupations; she then goes on to highlight the emptiness of her own life by contrast 18b is thus the fully propositional form corresponding to 18a,

- (18) 18a Las mujeres no tenemos más vida que ésta de la cría y el cuidado de la cría.  
18b Las mujeres no tenemos más vida que ésta de la cría y el cuidado de la cría.  
[No se puede vivir sin cumplir con las convenciones].

insofar as it makes explicit the reason why a woman living in a rural community is expected to set her sights exclusively on the fulfilment of her reproductive role.

The process of pragmatic enrichment which every reader/hearer of an utterance carries out in order to arrive at fully determinate thoughts is also followed by the translator him/herself. This is in line with the thesis that literary translation is a case of linguistic interpretive use between receptor and source utterances, in which a translation is viewed as representing the thoughts communicated by the original, not some state of affairs in the world (Gutt 1991). In this respect, the process of *interlingual pragmatic enrichment* (Rosales Sequeiros 1996) would involve, firstly, the development of a ST into its fully determined conceptual representation by means of the corresponding enrichment and, secondly, the translation of this fully enriched thought into the TL.

The process of interlingual enrichment is relevant to our analysis of the translation of *Yerma* in a number of ways. To start with, it makes explicit the illocutionary value of a given utterance and, therefore, has to do with the *pragmatic dimension* of context as defined by H&M. Second, a comparative reading of ST and TT will reveal the enrichment which has taken place when shifting between both linguistic systems; accordingly, the mechanisms of interlingual pragmatic enrichment will reflect the mental inferencing processes which have taken place in the mind of the translator. Finally, the textual record of TL will allow us to examine whether the translator's inferences comply with/differ from those of any other reader of ST. Putting this issue in more concrete terms, the reading of TT will reveal to what extent the translator has manipulated ST in order to put its communicative intention across to the reader of TT.

Let us now illustrate the above claims by looking at some selected excerpts from ST and TT. The scrutiny of the specific instances of interlingual enrichment which manifest themselves in Luke's translation of *Yerma* reveals the variety of reasons for which this process is required:

(i) *Grammatical idiosyncrasies*. The transcoding of ST into TT may pose additional difficulties when the logical form of the SL utterance draws heavily upon certain grammatical features with no straightforward equivalent in the TL system. Note, for instance, the following examples, where the inferred information is presented in bold face:

(19) ST, 62 V: Soy **[una persona habitualmente]** alegre.  
Y: Es verdad.  
V: Como tú **[eres una persona habitualmente]** triste.  
Y: **[En realidad]** no soy **[una persona habitualmente]** triste,  
es que tengo motivos para estarlo [= **triste ahora**].

TT. 173 V: Because I'm feeling happy today.  
Y: So I see.  
V: More than I can say for you.  
Y: I'm not really sad, though I have reason to be.

- (20) ST, 69 No es lo mismo una mujer mirando unas rosas que una mujer mirando los muslos de un hombre. [Ella no mira las rosas; ella no mira los muslos]. Ella lo [?] mira.
- TT, 177 No woman looks at a rosebush the same way as she looks at the bulge in a man's trousers - and she wasn't looking at no rosebush.

The semantic differences between the Spanish verbs *ser* and *estar* are at the heart of the transcoding difficulties which the translator finds in example 19. It is commonly argued that *ser* is used to indicate a permanent or intrinsic category of the verb's subject, whereas *estar* defines a contingent or temporary condition. This interpretation is confirmed by the inferential enrichment (see example above) which any average reader of ST may come up with. Basically, the aim of the excerpt represented in example 19 is to establish the tension between Yerma's real nature and the growing bitterness she suffers from as a result of her barrenness: following a remark on Yerma's part, Victor defines himself as a cheerful person and then comments on Yerma's sad personality; Yerma, however, dismisses this comment and claims that her current bitterness is the result of her frustration at that particular time. The reader will note that TT attempts to convey this difference between *the permanent* and *the contingent* by enriching the SL logical form through the translator's own inferences. In more concrete terms, the ensuing enrichments involve the attaching of temporal and modal adverbials ("today", "really") to the verb *to be* in order to put the temporary nature of Yerma's distress across to the reader of TT.

In example 20, TT illustrates the inferential expansion which the reader of ST should carry out in order to deal with the semantic abstractness of the Spanish pronoun *lo*. The reader of ST will experience some difficulty in spotting the antecedent of this pronoun, as there is no concord between *lo* and "unas rosas" or "los muslos de un hombre". It is also difficult to regard the phrase "un hombre" as the antecedent of the pronoun insofar as the grammatical rules of Spanish would require a different one, i.e. *ella le mira*. ST does not help much: in this respect, it is precisely the fact that the object of Yerma's interest is not mentioned explicitly which suggests that the activity alluded to is not innocent in the eyes of the community. In translating this excerpt into English, Luke acknowledges the difficulty to achieve the same semantic vagueness in TT by means of the equivalent pronoun *it*: accordingly, TT establishes a new dichotomy between the roses and a more sexually explicit referent - i.e. the bulge in a man's trousers - as the two possible objects of Yerma's attention. As a result of the enrichment which takes place in the ensuing proposition, the translator states what Yerma is *not* looking at, such that he accounts for the inferences involved in the interpretation of ST and maintains the refusal of the original text to openly name the object of Yerma's interest.

(ii) *Culture-specific inferences*. As was also the case with the transcoding of individual linguistic elements, the process of interlingual enrichment is constrained by the different sets of socio-cultural parameters in which ST and TT are embedded. In some

cases, the interpretative tools which are relevant to the enrichment of a given utterance are provided by the situational information described in the dramatic text. Example 17 above illustrated how the situational and dramatic clues lead the translator to render 17a into 17c:

- (17) 17a ST, 11 Ya es la hora.  
17b Ya es la hora [**de levantarse**].  
17c TT, 159 It's time to go

The translator of *Yerma* into English, however, faces the problem of dealing with a certain amount of culture-specific knowledge which cannot always be retrieved from the unfolding of the dramatic action. This culture-specific information is implicit in ST and can certainly be inferred by any Spanish reader who is familiar with the social conventions of a rural community in the Spain of the thirties. This being the case, the translator often opts to carry out the necessary inferential enrichment so that the fully propositional form of the ensuing utterances can be appropriately understood by the reader of TT. It is the issue of the cultural idiosyncrasy which seems to warrant the specific enrichment whereby 18a is rendered into 18c,

- (18) 18a ST, 78 Las mujeres no tenemos más vida que ésta de la cría y el cuidado de la cría.  
18b Las mujeres no tenemos más vida que ésta de la cría y el cuidado de la cría. [**Criar es el único papel social de la mujer**]  
18c TT, 183 But all we women have got is babies and bringing up of children. Without that we are nothing.

as well as those inferential expansions illustrated by the following fragments:

- (21) ST, 46 He comprado encajes...para hacer madroños. El dinero lo tenía mi marido y me lo ha dado él mismo [**sin protestar**].  
TT, 162 Lace, three reels...and coloured wool! And my husband gave me the money without a murmur.
- (22) ST, 41 [**No ocurre nada extraordinario**]. Con las faenas, los hombres están en los olivos, hay que traerles de comer. No quedan en las casas más que los ancianos. [**¿Por qué te sorprendes?**]  
TT, 170 The usual: the men prune the olives, the women feed the men, and the old people stay at home. What else?

- (23) ST, 86 La acequia por su sitio [**habitual**], el rebaño en el redil, la luna en el cielo y el hombre con su arado. [**Este es el estado natural de las cosas que no puede cambiarse**].
- TT, 189 The stream would still flow at the bottom of the orchard, the sheep would stay in the fold, the moon in the sky and the man behind his plough. You can't change things.
- (24) ST, 92 D: Tu marido es bueno.  
Y: ¡Es bueno! ¡Es bueno! ¿Y qué? Ojalá fuera malo. [**Su bondad consiste sólo en darme una casa y un tejado**] [**Su indiferencia es más dolorosa que los maltratos físicos**]
- TT, 193 D: He's a good man  
Y: Oh yes, he's a good man all right. I wouldn't care if he beat me.

The linguistic formulation of ST in example 21 is actually quite informative with regard to the social conventions of the source culture, i.e. the husband is in possession of the household money. What the translator deems necessary to incorporate into TT, however, is the fact that the rural husband is usually reluctant to allow for certain expenses; in doing so, the translator is able to *a.* communicate to the reader of TT that pregnancy is always wonderful news within that rural community and to *b.* make explicit the wife's intended meaning when telling her friend that her husband himself gave her the money. In example 22 the translator faces a different problem: in these lines, Yerma outlines the typical labour distribution within her community in order to dismiss her interlocutor's claim that there is something extraordinary going on at the time of their meeting. Whereas Lorca is able to put this message across through a mere enumeration of each individual's task, the translator can only do so by enriching the ST and by making explicit to the reader of TT those inferences which underlie the linguistic form of the Spanish text. In other words, he enriches ST by highlighting the cultural significance of the actions that the text accounts for. The process of enrichment which takes place in example 23 would appear to be required for similar reasons: in ST Yerma speculates about the potential effects of her breaching the moral rules of the community but the implications of her words are ignored and minimised by Víctor, who then reminds her of the immobility of the social *status quo*. Again, Lorca is able to convey this idea of immobility in the ST simply by sketching out the dynamics of a Spanish rural community; the translator, in his turn, is forced to encode linguistically (*you can't change things*) what is merely implicit in ST. Finally, the English version of the excerpt represented in example 24 spells out a specific manifestation of a *bad husband's* behaviour. This instance of interlingual enrichment helps the translator to focus on the culture-specific nature of what being a *good husband* means. By supplying a specific token of bad

behaviour, the reader of TT learns that a woman living in rural Spain would be expected to count herself lucky as long as she was provided with food and shelter; in other words, the existence of affection between husband and wife should not always be taken for granted.

(iii) *Illocutionary force*. As is also the case with any other instance of human written communication, the utterances which constitute Lorca's *Yerma* do not only express propositions but are also used to achieve certain illocutionary effects; to put this issue in more concrete terms, they convey both a truth-conditional or "propositional" meaning and an "illocutionary" one, that is, information on how the utterance is to be interpreted (Wilson & Sperber 1993). In this respect, it will be obvious from the following examples that the translator carries out an inferential enrichment of the SL utterance whenever this process helps to put its illocutionary force across to the reader of TT:

- (25) ST, 46            ¡A los cinco meses!  
TT, 162            After **only** 5 months.
- (26) ST, 58            Por todas partes nos vamos encontrando gente  
TT, 170            **Hullo**. We keep running into people wherever we go. **What is going on?**
- (27) ST, 65            Ojalá fuera yo una mujer  
TT, 174            If only I was a woman, **a real woman**
- (28) ST, 78            En esa hora me habré resignado.  
TT, 183            Then I'll accept things. **but not before.**

In each of the excerpts reproduced above the translator is dealing with utterances to which Lorca's characters have incorporated a certain illocutionary meaning that turns them into something more than the mere description of a state of affairs. As Blakemore (1992) explains, the reader's interpretation of an utterance does not always have to recover the very same speech act which Lorca intended his characters to perform within that given utterance; nevertheless, his/her interpretation should, at least, establish how that utterance is to be processed. In interlingual communication, it is precisely the translator - i.e., the interpreter of ST for the reader of TT - who carries out this interpretative task: given the contextual assumptions that he has available, Luke makes explicit the inferences required according to the principle of "optimal relevance" (Wilson & Sperber 1993, 286)<sup>4</sup>. As far as examples

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<sup>4</sup> According to this principle a given utterance/interpretation is optimally relevant only if it puts the hearer to "no gratuitous processing effort in understanding the relevant contextual effects" (W&S 1993, 286). Within the field of translation studies itself, Levy has also postulated the so-called "minimax strategy" (1989: 48) whereby the translator \_ given the choice among several linguistic formulations \_ resolves always for the option which provides the reader with a maximum of pragmatic effect with a minimum of interpreting effort

25 and 26 are concerned, the translator's mediation reduces the amount of processing effort required by the reader to interpret the lines in question: in more concrete terms, these seemingly representative ST utterances are set against the optimally relevant contextual assumptions by the translator, such that the ensuing inferential enrichments lead the reader to interpret those utterances as the expression of the character's envy/wonder (ex. 25) and surprise (ex. 26). The filtering role of the translator's mediation is also important in examples 27 and 28, where the inferences incorporated into the linguistic encoding of TT are intended by Luke to enhance the reader's awareness of Yenna's personal plight (ex. 27) and determination (ex. 28). In sum, it is worth noting that these interlingual enrichments respond to a manipulation of ST on the part of the translator: in mediating between the ST utterances and the readers of TT, Luke seems to have considered that a simple transcoding of ST encoded logical forms would be insufficient for the reader of TT to become acquainted with their implicit procedural information. Accordingly, the suggested inferential enrichment is orientated to enable the reader's interpretative task by narrowing the scope of his/her possible interpretations.

The section that we are now drawing to a close has been concerned with two major objectives. On the one hand, it has expanded upon the role which the socio-cultural constraints play in the translation of a text: whereas the previous section examined how the extralinguistic parameters determine the translation of individual linguistic elements - i.e. how the communicative dimension of the context is handled across languages -, this section has focused on the *pragmatic dimension* of the context and shown that the final encoding of a given utterance in TT depends on the contextual information that the translator has brought to bear on its interpretation. On the other hand, this section has also shown that, at the level of interlingual pragmatic interpretation, the mere accessibility of contextual information is not always enough to guarantee its use by the reader of TT in the recovery of the ST proposition: in order to enable this task, the translator makes use of certain pragmatic principles which constrain the interpretation to be recovered by the reader of the TT. The grammatical incompatibilities between ST and TT, the culture-specificity of certain contextual elements and the necessity to make the illocutionary force of certain propositions more explicit are some of the factors resulting in the process of interlingual pragmatic enrichment which I have just outlined.

#### **4.2. Shifts of coherence and the equivalence within discourse**

The processes of interlingual enrichment which we have described in the previous section are not only relevant to the interpretation of isolated utterances. As we are about to discuss, the relationship between a given utterance and its surrounding counterparts may play an important role in providing access to the contextual information which is used for making inferences; accordingly, the coherence ties between the constituent utterances of a text are likely to have an important bearing on the recovery of the latter's fully propositional form; moreover, as far as interlingual translation is concerned, the coherence

ties will also impinge on the linguistic formulation of the TL constitutive utterances. To put this issue in more concrete terms, this section intends to examine the pragmatic consequences of the shifts of coherence which arise from the translation of ST into its corresponding TT.

In *Understanding Utterances*, Blakemore (1992) draws upon Hobbs (1978) in claiming that

the coherence of a text or discourse can be defined in terms of a set of structural relations between its segments, which depend on their propositional content... We have a menu of discourse connections, the speaker's task being to select a connection and the hearer's task being to identify the speaker's choice. (1992: 85)

In Blakemore's view, this negotiation of meaning and its ensuing interpretation would appear to be based on the assumption that utterances are always linked in coherent ways - which, admittedly, are not always textually explicit. From a similar standpoint, Blum-Kulka (1986) defines coherence

as a covert potential meaning relationship among parts of a text, made overt by the reader or listener through processes of interpretation. For this process to be realized, the reader or listener must be able to relate the text to relevant and familiar worlds, either real or fictional. (Blum-Kulka, 1986: 17)

As Blum-Kulka demonstrates, the study of the mechanisms of textual coherence is particularly relevant to any contrastive analysis between a given text and its translated version. In this respect, there are several studies which suggest that SL and TL systems may favour different levels of explicitness and, hence, different types of cohesive markers, on the grounds of their alleged distinctive stylistic preferences. Furthermore, some scholars claim that the rise in the TT's level of explicitness "is a universal strategy inherent in the process of language mediation, as practiced by language learners, non-professional translators and professional translators alike" (Blum-Kulka, 1986: 21). Accordingly, the process of translation into TT may result in a shift of the cohesive ties which characterise ST; therefore, "in literary texts, especially in modern plays were the short lines of seemingly ordinary talk are so heavy with implied meanings, each shift in cohesion [may have] far-reaching consequences" (*ibid.*: 23). In the remainder of this section we will attempt to explore how the meaning potential of Lorca's text is changed or lost when translated into a different set of utterances; in other words, we will examine the bearing which any shift of coherence has on the transmission of Lorca's intended meaning, i.e. the dramatic subtext. As opposed to the preceding sections, where we discussed the pragmatic equivalence between individual linguistic elements and isolated utterances, this paper will now focus on the analysis of equivalence at the level of discourse.

The scrutiny of Luke's translation of *Yerma* reveals the existence of two basic types of coherence shifts:

(i) On the one hand, there is the *reader focused shifts of coherence*, this shift-type arises from the translator's mediation in those cases where the coherence ties between the constituent propositions of ST may prove too obscure for the reader of TT to interpret. The ensuing shift-strategies favoured by the translator differ with regard to the scope of the enrichment process that they entail:

▪ One of the basic and most recurrent instances of reader focused shifts of coherence is the rise in the level of redundancy and cohesive explicitness which characterises TT. Here are some examples of this shift-type:

- (29) ST, 79            Y es que las familias tienen **honra**, una carga que se lleva entre dos. Pero que está oscura y débil en los mismos caños de la sangre.  
TT, 185            And remember that this family has its **self-respect** and that reflects on every one of us. This **self-respect** runs deep, but can easily be destroyed.
- (30) ST, 50            Cada mujer tiene **sangre** para cuatro o cinco hijos. Cuando no los tienen se les vuelve veneno.  
TT, 164            Every woman has **blood** enough for four or five sons. But if you don't have them your *blood turns to poison*.

It will be evident to the reader that *a.* there is one element in each ST which occurs in its two constituent propositions ("honra/self-respect"; "sangre/blood"); *b.* the translator opts, in both cases, for the lexical repetition of this element rather than for the pronominalization of the item in its second occurrence. As Blum-Kulka argues, the preference for explicit cohesive mechanisms is a distinctive feature of many translated texts, such that the pronominal structures of ST are often rendered more explicitly into TT; as far as *Yerma* is concerned, this type of interlingual coherence shift - i.e., the smallest one in scope - does not result in any substantial modification of its meaning potential when rendered into the TL.

• More consequential are, however, those shifts intended to make the readers of TT fully aware of the sequencing of events/the textual relationships which ST communicates/conveys in a more implicit fashion. This is the case, for instance, with examples 31 and 32:

- (31) ST, 42 J: ¿Pasaron las yuntas?  
Y: Ya pasaron.  
J. Hasta luego  
TT, 159 J: Oxen gone?  
Y: **A while ago.**  
J: See you later **then.**
- (32) ST, 59 ¿Por qué te has casado?  
TT, 171 Why did you get married **then?**

As far as the first example is concerned, the translator's manipulation of the second and third lines manifests itself through the addition of temporal adverbials and discourse markers; as a result, the chronological ordering of the events becomes more precise; furthermore, the connection between the former and Juan's ensuing decision comes across to the reader of TT in a more logical fashion. A similar goal is pursued by the translator in the second example, where Yerma is expressing her surprise at another character's dismissive attitude towards marriage; in this respect, the incorporation of the discourse marker "then" helps the reader of TT to understand better the challenging intention of Yerma's question with respect to the young girl's previous statement.

Let us note, however, that the coherence ties between the constituent utterances of a given text are not only improved by the addition of new lexical items; as the following example illustrates, the translator may deem it necessary to alter certain formal features so that the structural relationship between the segments of TT becomes clearer to the eyes of the target reader. Note, for instance, the following excerpt:

- (33) ST, 43 Y. Así soy yo Por eso te cuido.  
J: Y yo te lo agradezco.  
Y: Pero no te dejas cuidar.
- TT, 160 Y: That's how I am and that's how **I'd take care** of you.  
J: And **I'd be grateful**  
Y: But you **won't let** me.

The source of the problem in the text reproduced above is to be found in the contrast between Yerma's current relationship with Juan and the type of relationship she is aiming at. The present and the conditional tenses are, respectively, the most appropriate linguistic mechanisms to mark the actual or hypothetical character of an event, both in Spanish and English. However, such a formal contrast is absent from ST, where the present tense is used throughout the passage. Yerma is solicitous for her husband's well-

being and the illocutionary force of her final remark ("pero no te dejás cuidar") is clearly accusatory. Luke's version, however, reveals his doubts that a literal translation of ST would result in a similar interpretation by the target reader. Consequently, the translator attempts to rid TT from these potential difficulties of interpretation and undertakes the translation of the *real/possible* dichotomy by employing the most suitable grammatical forms, i.e. by contrasting different verbal tenses.

• As was also the case with the processes of enrichment within isolated utterances, a higher degree of cohesive explicitness is also sought by the translator in order to draw the reader's attention to the illocutionary force of ST when this is not immediately retrievable from the linguistic encoding of the latter. Let us consider the following fragment:

(34) (The old pagan woman is laughing at the barren women who go on the pilgrimage to the saint's shrine)

ST, 99            Old woman: ¿Habéis bebido ya el agua santa?  
                    Barren women: Sí.  
                    O.w: Y ahora a ver a ése.  
                    B.w: Creemos en él.

TT, 197            O.w.: Been having a good swig of Holy Water?  
                    B.w.: **Why not?**  
                    O.w.: **We'll soon see what the old saint can do then, won't we?**  
                    B.w.: We believe in him **even if you don't.**

As the reader will have noted, the old pagan woman's attitude towards the pilgrimage is much more explicit in TT. The linguistic austerity which, as we have already mentioned, characterises Lorca's style requires quite a great deal of contextual inferencing on the part of the reader. The translator is aware that the verbal dispute between this set of characters can hardly be detected from the propositional content of ST by english-speaking readers; consequently, Luke opts for an inferential enrichment which makes the old pagan woman's position sound more ironic and the barren women's stance more defensive from the very beginning of the interaction. In sum, the systematic challenging inherent in the two parties' moves is transmitted to the reader of TT by means of a shift of coherence: in this respect, the fully propositional forms of the characters' lines create a textual record of the dialectic struggle the parties are engaged in and, hence, help the reader of TT to become aware of the ironic and distrustful overtones of each character's contributions.

(ii) On the other hand, there is the *text focused shifts of coherence*, which Blum-Kulka attributes to the particular choices made by the translator when dealing with the SL text's meaning potential:

Text based shifts of coherence are linked to well known differences between linguistic systems. Yet ... the most serious shifts occur not due to the differences as such, but because the translator failed to realize the functions a particular linguistic system, or a particular form plays in conveying indirect meanings in a given text. (Blum-Kulka, 1996: 30).

In what follows, we would like to argue that Blum-Kulka's definition of this shift-type is too restricted. The scrutiny of Luke's translation of *Yerma* into English, for instance, demonstrates that text focused shifts of coherence arise occasionally from the translator's misunderstanding of the ST's subtext, as in the following example.

- (35) (Following Yerma's query, the old pagan woman tells her where the source of marital happiness is to be found)
- |         |   |
|---------|---|
| ST, 56  | Los hombres tienen que gustar, muchacha. Han de deshacernos las trenzas y darnos de beber en su misma boca.                       |
| TT, 168 | Men <b>like to please us</b> , girl. They <b>like to undo</b> our plaits and <b>give us</b> water to drink from their own mouths. |

Regardless of whether it is a misunderstanding or a deliberate choice on Luke's part, the source of the discrepancy between TT and ST lies in the translation of two verbal elements, i.e. "tienen que gustar" and "han de + inf.". The differences between the syntactical environments of "gustar" and "like" are well known by the learners of SL and TL: to put it briefly, the Spanish verb takes the attracting element (what is liked) as its grammatical subject, whereas the attracted one (s/he who likes) appears as the grammatical object; consequently, *women* constitutes the logical subject of "tienen que gustar", while *men* is just the grammatical one. In English, however, the distribution of these grammatical roles is the reverse, such that *men* acts both as the logical and grammatical subject of *like*. Therefore, what Lorca's character is claiming in the first proposition of ST is that a woman *must* feel attracted to her partner in order to be happy (*we women must like men*). In TT, however, the same character is heard providing Yerma with a description of men's typical behaviour. As far as the second proposition of ST is concerned, the old woman argues that women *must* welcome and enjoy certain moves on the part of men; once more, the translator comes up with a different interpretation and the reader of TT is left only with a description of what men like to do to women. Hence the translation is shown to limit the ST's interpretative potential.

But the text provides us with plenty of evidence of other text based shifts of coherence which respond to deliberate attempts by the translator to modify the meaning relationship between the constituent segments of ST. The following example illustrates this point:

- (36) (The old pagan woman is reluctant to advise Yerma on the possible solutions to her plight)

ST, 55           ¿Quién puede decir que este cuerpo no es hermoso? Pisas y al fondo de la calle relincha el caballo. ¡Ay! Déjame, muchacha, no me hagas hablar. Pienso muchas ideas que no quiero decir.

TT, 168           You've got a lovely body. **Why don't you do something about it?** There are plenty of stallions kicking at the stable door. Now leave me alone, my girl, and don't start me talking, or I'll say something I shouldn't.

In her first dialogue with the old pagan woman (act I, scene 2), Yerma inquires about the existence of a remedy for her barrenness. But the first character, - who is aware of the morally subversive nature of the solution she has in mind, i.e. adultery - acknowledges the impossibility of dealing with this issue in an explicit way. In ST the major messages and, hence, Lorca's intended meaning are being transmitted indirectly, such that the coherence of the dialogue hinges on relating a set of implications to each other. ST is linguistically encoded as a compliment on Yerma's beauty but its interpretative potential draws the reader's attention to the implicitly proposed connection between such physical assets and the solution Yerma is asking for. Now, as the excerpt above demonstrates, the translator opts to rid the old woman's advices of this pragmatic ambiguity by rising the degree of explicitness in TT; at any rate, it seems clear that such shift of coherence arises from the translator's deliberate decision to favour certain interpretations and, hence, to manipulate the target reader's inferences.

Luke's translation of *Yerma* contains many other instances of textual focused shifts of coherence whereby the translator would seem to restrict the pragmatic potential effect of ST and to impose certain interpretations on the reader of TT. There is no space here to supply an exhaustive list of examples, but it is certainly worth considering the shift which takes place in the following excerpt:

- (37) (Yerma and her husband are discussing their projects for the future at the beginning of the play)

ST, 43           Y: Cada año... Tú y yo seguimos aquí cada año...  
J: Naturalmente. Y bien sosegados.

TT, 160           Y: Every year... **Just** the two of us year after year.  
J: **And what's wrong with that?**

It will be obvious to the reader that the translation of Yerma's line reduces the scope of its potential pragmatic value; more specifically, the addition of the adverbial "just" leads the reader of TT to interpret the former as a complaint on Yerma's part. Once the wife's stance has been manipulated in this direction, the husband's response has to be modified

accordingly: whereas the reader of ST hears Juan expressing his satisfaction at the current composition of his family, TT shows him reacting defensively to his wife's suggestions of discontent. Now the importance of this particular textual shift of coherence lies in the fact that TT is anticipating the problem on which the whole play is grounded; consequently, most of the ensuing hints that Yerma drops in ST when trying to put across the causes of her anguish become somehow redundant in TT.

Our analysis of the processes of interlingual inferential enrichments has illustrated how the pragmatic dimension of the socio-cultural context impinges on the transcoding strategies adopted by the translator. Furthermore, we have also demonstrated that the pragmatic constraints apply both at the level of text - i.e., enrichments within isolated utterances - and of discourse - that is, shifts of coherence between groups of utterances. At any rate, the excerpts quoted above show that translation involves more than just 'reproduction', which "is merely the final stage of a chain of mental operations in which processes of analysis, interpretation, comparison, analogy, inference, weighing of possibilities, planning, combining, etc. are interactively united" (Wilss, 1990: 20).

To recopilate, the *pragmatic dimension of the context* would appear to resemble its communicative counterpart, insofar as it forces the translator *a.* to establish what SL expresses semantically and pragmatically and, hence, *b.* to draw upon his/her linguistic, extralinguistic and situational knowledge in order to grasp the facts and value orientations expressed in ST and transpose them into actions determined by TT. In broad terms, the translator's communicatively mediated choices result in the cultural adaptation of ST, whereas the pragmatically determined strategies are orientated to the rise in the level of cohesive explicitness in TT. Before moving on to the consideration of the semiotic dimension of context, it would seem reasonable to conclude that Luke's translation responds to a strategy of pragmatic adaptation, understood as a sociocultural shifting of the translation perspective which entails changing certain semantic meanings of the original message in favour of pragmatics, i.e. the relationship between the translator and the signs. (Klyukanov, 1996). Finally, this change - which involves basically the addition and use of different semantic information - can occur at any level, from word to text structures.

## **5. Conclusion: the semiotic dimension of context and the equivalence at the level of genre**

In the opening section of this paper, we argued that Lorca's study of female barrenness constituted an important challenge to the moral *status quo* and the distribution of social roles which characterised Spain in the middle thirties. In this sense, it is obvious that *Yerma* was not only intended to be a study of the character's infertility but also to deliver a specific social message. The subversive nature of the latter had to do *a.* with Yerma's determination not to accept her plight and *b.* with the playwrights's underlying criticism of the community's hostility to those individuals who fail to comply with the social conventions.

It would seem reasonable to claim that *Yerma's* subtext conveys a given set of semiotic values which, in this particular case, deviates from the contemporary social norm - represented mainly by *Yerma's* husband and the chorus of washerwomen. According to the critics' opinions quoted above, the originally cool reception of the play by English-speaking audiences was due precisely to the translator's failure to transfer this *individual-versus-community* conflict to the semiotic framework of the target audience: in other words, the target readers were not given the necessary tools or instructions to retrieve an equivalent semiotic meaning from TT. Hervey *et al.* (1995) refer to this issue as "the principle of equivalent effect" and remark that

the requirement that the TT should affect its recipients in the same way as the ST does (or did) its original audience raises the difficult problem of how any one particular recipient responds to a text...The temptation for translators is covertly to substitute their own subjective interpretation for the effects of the ST on recipients in general, and also for the anticipated impact of the TT on its intended audience. It seems obvious, then, that if good translation is defined in terms of 'equivalence', this is not an *objective* equivalence, because the translator remains ultimately the only arbiter of the imagined effects of both the ST and the TT. (1995: 14)

As far as Luke's version of *Yerma* is concerned, we have already commented on how his intention to produce an actable version (see above) manifests itself through different strategies of cultural and pragmatic adaptation both at the communicative and pragmatic dimensions of context. It remains to be discussed, however, how the translator mediates so that TT is able to achieve an equivalent semiotic impact on his intended audience. Putting this issue in the same terms as in the opening section, it is worth looking at whether Luke has opted to render the semiotic meaning of ST more explicit to the TT readers or to find an alternative semiotic effect by appealing to different values.

As opposed to the communicative and pragmatic dimensions, the translation strategies at the semiotic dimension do not only inform us on the mechanical processes which take place in the translator's mind, but also on any external constraints to which the translation may respond. Basically, such constraints are related to the issues of genre-membership - i.e., each genre favours certain patterns of expression - and the translator's personal ideology with regard to the information being communicated. In that space precludes discussing all these issues in detail, we will concentrate on the translator's ideology-motivated mediation at the semiotic dimension.

The effect of the translator's arbitrary choices was first discussed in connection with our study of the pragmatic dimension of context. Excerpts 35, 36 and 37 above - that is, the examples of text focused shifts of coherence - served to illustrate how the translator sometimes opts to restrict the ambiguous pragmatic value of a given utterance and to impose one of the possible interpretations on his intended audience by incorporating certain inferences into the linguistic formulation of TT. The comparison between the respective

STs and TTs revealed an inclination on Luke's part to emphasize the sexual motivations of Yerma's condition; in this sense, the subversive role played by the old pagan woman becomes even more conspicuous when her ambiguous pieces of advice to Yerma are filtered by the translator, such that Yerma is now told that *a.* regardless of her barrenness, her own sexual fulfilment is essential for the success of her marital life and that *b.* adultery is a legitimate choice should her husband fail to satisfy her.

Now, insofar as the semiotic effect of a text results from the interaction between the specific pragmatic effects of its constitutive utterances, we would expect the aforementioned pragmatic alterations to result in the modification of other local pragmatic meanings throughout the play. Given the space restrictions, let us concentrate on a few meaningful examples. Take, for instance, the following fragment:

(38) (Yerma is complaining about the lack of passion between her and her husband)  
ST, 93 Yo le noto la cintura fría como si tuviera el cuerpo muerto y yo, que siempre he tenido asco de la mujeres calientes, quisiera ser en aquel instante como una montaña de fuego.

TT, 193 Cold as a corpse. I have always hated women who brag about their sexiness, **but there are times now when I'm on fire - a fire no water can quench.**

The reader will have noticed that Luke's translation of this fragment complies with his previous choices and that sex becomes again a major source of dramatic tension: whereas the reader of ST hears Yerma wishing that she could put enough passion in their intercourse so that she could compensate for her husband's apparent lack of interest, TT highlights the fact that Yerma is a sexually frustrated woman whom her husband is unable to satisfy.

This move on the part of the translator is repeated time and again throughout the play. By way of illustration, let us point out that *Yerma* contains plenty of popular songs which help the playwright to contrast Yerma's barrenness with the fertility which nature boasts around her. The communion of nature and sex is, once again, made explicit and emphasized by the linguistic formulation of TT:

(39) (The washerwomen are singing by the stream; having gossiped about Yerma's behaviour, they now sing to nature and fertility)  
ST, 72 Y [hay que] abrir el vientre a pájaros sin sueño cuando a la puerta llama temblando el invierno.  
...Porque se endulza el tallo de las ramas.

TT, 179 and **thighs must open** to he who wakes  
when winter wind the door-jamb shakes.  
...Because we are **entered by the thrusting branch.**

- (40) (At the pagan ritual of fertility, the masked male and female dancers sing the story of a barren woman)

ST, 103	¡Ay marchita de amores con el viento y el agua! ...En esta romería el varón siempre manda... Y las romeras flores para aquel que las gana.
TT, 200	Nothing like a cool breeze and water <b>if you are feeling hot...</b> ...At our romería The men have their say... <b>And the women they fancy they'll soon enough lay.</b>

Examples 39 and 40 display the same rise in the level of crude sexual explicitness and constitute thus the chorus' confirmation of the old woman's pieces of advice to Yerma.

It will be obvious by now that, as a result of the interaction between the translator's local pragmatic choices, a new set of semiotic values obtains in TT. To put it in more concrete terms, Yerma's sexual frustration would seem to have replaced her barrenness as the major source of dramatic interest. Both ST and TT deal with the role of women in society, they are both oriented to highlight the personal suffering arising from an individuals' incapacity to fit into the community. Now, although the two texts share the same basic set of semiotic values, they differ in the pragmatic procedures that they have chosen to illustrate such semiotic framework: in ST, Yerma is a social outcast because of her barrenness as well as her reluctance to admit her condition; in TT, the source of Yerma's suffering has been found to be her sexual repression and dissatisfaction.

The motivations behind such a significant semiotic shift would seem to support what some theorists have defined as the *relativity of translation* (Snell-Hornby, 1987); according to this approach to the analysis of translation, the linguistic constituents of ST and their respective meanings are mere potentials which result in the description of different events depending on the way they are tackled by each particular translator. In this sense, Luke's translation of Lorca's *Yerma* is not only an interlingual and cross-cultural adaptation of the play, but also the result of his orienting to a target community living half a century after the premiere of the play. As Snell-Hornby explains, literary translations become outdated relatively quickly and need to be replaced periodically:

Translation is a matter of constant relativity, of recreating relationships that are never absolute or final: the web of relationships within the text, as well as those between the text and the world in which it is embedded and those between the text and the world of its readers. (1987: 102)

As far as Luke's version is concerned, the semiotic shift described above would seem to acknowledge the fact that translations must change their significance and the strategies whereby the latter is expressed in the same way as the world of the target community evolves. Both ST (García Lorca, 1982) and Luke's translation (García Lorca, 1987) deal with an individual's tragic sense of social inadequacy and incapacity to fit into the community's conventions; this common potential is, however, actualized through different events, insofar as each text is targeted on its own audience and, hence, to a different set of socio-cultural constraints. In sum, Luke's version of *Yerma* illustrates the idiosyncratic relationship which holds between the linguistic formulation and the *function* of a translation (Rabadán 1994: 130); in more concrete terms, it demonstrates that the translator's linguistic selections sometimes respond to a process of manipulation so that TT performs the same semiotic function as the original and, therefore, produces an equivalent impact on its readership.

In analysing the translator's mediation in the case of *Yerma*, we hope to have supplied a sound explanation of how Luke's translating choices originated. Hatim and Mason's distinction between the communicative, pragmatic and semiotic dimensions of the context has allowed our study to proceed from the translator's perception of meaning at the level of individual linguistic elements; we have then moved to show how the text itself can inform us on the strategies adopted for the interlingual transfer of the various cohesive devices at work; finally, they latter have led us to examine how the study of discursual values proves relevant to the translator's grasp of the semiotic role which the text plays within the context of the communicative activity. To recapitulate, it has been our main concern to emphasize the relevance of discourse analysis to the negotiation of pragmatic meanings in interlingual communication and to highlight the discrepancies/similarities between the ways in which language is used and interpreted by different audiences.

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