TRANSLATING BRECHT : VERSIONS OF *MUTTER COURAGE UND IHRE KINDER* FOR THE BRITISH STAGE

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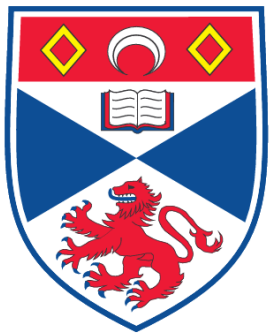

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June 30, 2008

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Abstract

This study analyses five British translations of Bertolt Brecht's *Mutter Courage und ihre Kinder*. Two of these translations were written by speakers of German, and three by well-known British playwrights with no knowledge of the source text language. Four have been produced in mainstream British theatres in the past twenty-five years. The study applies translation studies methodology to a textual analysis which focuses on the translation of techniques of linguistic *Verfremdung*, as well as linguistic expression of the comedy and of the political dimension in the work. It thus closes the gap in current Brecht research in examining the importance of his idiosyncratic use of language to the translation and reception of his work in the UK. The study assesses the ways in which the translator and director are influenced by Brecht's legacy in the UK and in turn, what image of Brecht they mediate through the production on stage. To this end, the study throws light on the formation of Brecht's problematic reputation in the UK, and it also highlights the social and political circumstances in early twentieth century Germany which prompted Brecht to develop his theory of an epic theatre.

The focus on a linguistic examination allows the translator's contribution to the production process to be isolated. Together with an investigation of the reception of each performance text, this in turn facilitates a more accurate assessment of the translator and director's respective influence in the process of transforming a foreign-language text onto a local stage. The analysis also sheds light on the different approaches taken by speakers of German, and playwrights creating an English version from a literal translation. It pinpoints losses in translation and adaptation, and suggests how future versions may avoid these.

A Note on References

Throughout this study, unless otherwise stated, references to Bertolt Brecht's works are taken from the collected editon published by Aufbau Verlag and Suhrkamp Verlag (*Bertolt Brecht. Werke.* Grosse kommentierte Berliner und Frankfurter Ausgabe (GBFA), 1988-1998, edited by Werner Hecht, Jan Knopf, Werner Mittenzwei and Klaus-Detlef Müller). Citations indicate the volume and page number.

In discussions of the English translations, the cited page numbers refer to the text listed for the respective author in the Primary Sources section of the bibliography.

The majority of performance reviews were obtained from the archives of the theatres where the performances took place. These copies do not include the page number on which the articles appeared in the respective periodicals. This is indicated in the bibliography by 'n. pag.' for 'no pagination'.

Acknowledgements

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Contents

1 Introduction

In his review of the National Theatre's 1965 production of *Mutter Courage und ihre Kinder*, the *Financial Times*' theatre critic, B. A. Young, wrote that:

> [Brecht's] endless occupation with Communist ideology might be bearable if only he didn't insist on ramming it down our throats as if we were a lot of Eastern European schoolchildren: and his theatrical doctrine of 'alienation' removes, for me, the principal quality on which theatre depends, the ability to involve the audience in the emotions generated by actors. (Young, 1965)

Misconception and misunderstanding of Bertolt Brecht's theatre characterises the problematic reception of his work in the UK. Britain's first authentic contact with epic theatre was the Berliner Ensemble's visit to London in 1956. Their performance of *Mutter Courage und ihre Kinder* produced a theatre version of the 'Emperor's new clothes', since few audience members were sufficiently versed in German to understand the text. Instead, the British audience could appreciate little more than the visual aesthetic, which has since become a dominant attribute in British Brecht reception. The first edition of Brecht's writing on his dramatic theory in English translation was not published until 1964, and thus from the outset, Brecht's works have been assessed in the UK without being fully understood, since a knowledge of the function and techniques of his mode of theatre, as well as his politics is important for a full appreciation of his works. Although performance was Brecht's main focus, and the theoretical writings only ever secondary, the late availability of the theory in English meant that preconceived ideas based on misinformation were widespread. British practitioners already felt inhibited by the long shadow cast by the 1956 *Berliner Ensemble* benchmark production, and access to the theoretical writings exacerbated this situation, effectively placing what were perceived as creative handcuffs on performance. This study investigates the legacy of such misunderstandings in English-language translations of Brecht's *Mutter Courage und ihre Kinder* for the British stage.

Brecht's contemporary relevance is often obscured in Britain by prejudices concerning his dramatic theory and a perception that his work is outdated. These perceptions are based not only upon decades of an imperfect understanding of the principles behind his work, but also a failure to recognise that his theatre performed a specific function at a specific time, counterbalancing the excesses and social sterility of German Expressionism, a theatre form which never existed in the UK. Add to this the fact that rehearsal and acting principles in the UK are not conducive to recreating the dramatic style, and it is little wonder that scholars, critics

and practitioners lament that there has never been a successful British production of Brecht's *Mutter Courage und ihre Kinder*. Every new version of the play claims to want to jettison what is commonly dismissed as 'Brechtian paraphernalia' and reveal a sparkling Brecht beneath the patina and rust that has been allowed to accumulate on his works over the years.[1]

As Young's comment above indicates, in addition to the rejection of such paraphernalia, there has been a widespread rejection of the central principle of epic theatre: *Verfremdung*. This is usually translated into English as the 'alienation' effect, which has led to the mistaken perception that the audience of a Brecht play should not experience an emotional reaction to the events on stage. The technique rather aims to prevent spectators from being given the opportunity to be drawn into the spectacle on stage to the point where they are no longer aware of their surroundings. Instead, they should be detached from the action in order to be able to evaluate it and be critical. The aim is a predominantly intellectual one, though Brecht stressed that his theatre should also involve 'Spaß', a feature which is not part of the British image of the man or his work. The different expectations of theatre in the German and British cultures, British anti-intellectualism and a preference for entertainment over political comment in mainstream British theatres have all contributed to the maligned reputation of the playwright and his plays in the UK.

When a dominant culture receives a foreign work, it invariably appropriates that work to suit the target culture (TC) requirements. An anglicised Brecht is often humanised, his characters made psychologically interesting rather than fulfilling functions as types, and the epic structure of the play is broken down, removing the focus on event over character. This occurs as a result of the widespread perception that Brecht's theory of an epic theatre was a pedant's attempt to suppress his innate skill as an emotive dramatist.[2] The result is that the form and content of Brecht's work have been separated. His work is rewritten to suit the very formula against which he rebelled: naturalism. A naturalist play cannot fulfil the socio-political function Brecht aimed to establish in his work. This political dimension has also been part of the problematic reception of his works in the UK. Taviano (2005) asserts that political theatre is even more likely to be subject to TC appropriation than other theatre types, and thus it is not surprising that the political significance of Brecht's works has been undermined in British performances.

Although Brecht was never a member of the Communist party, his Marxist ideology has always been a controversial component of his reputation. Peter Holland is scathing in his assessment of British treatment of Brecht's work in this respect:

> The history of the reception of Brecht in Britain is an embarrassing one. A series of imbalances, of half-aware ideas about the purposes of Brecht's practical dramaturgy,

[1] Those who use the term 'Brechtian paraphernalia' in this study do not explain what they understand by it, but the common impression seems to be that it pertains to the techniques such as the use of a half curtain, which remind spectators that they are in a theatre, watching a performance.

[2] This is one of the four techniques Lefevere (1998) writes are used by British scholars and critics to make Brecht seem more palatable to British audiences. For a detailed discussion of this point, see below, 6.2.3..

> were made worse by a far more influential misconception about his politics and the significance of his politics for his drama. It is to a large extent through a refusal to accept the fundamentally political bias of Brecht's theatre practice that critics have created the illusory split of Brecht into good playwright and bad politician. (Holland, 1978, 24)

The treatment of Brecht's Marxist politics was particularly problematic during the Cold War, but the relevance of his works in a post-Communist world has also been questioned. The central point on which *Mutter Courage und ihre Kinder* is based is a Marxist rejection of the capitalist engendering of war in order to profit from it. At the time of writing, reports are coming to light which reveal profits running into billions of dollars made by American and international companies from the Iraq war ("Daylight Robbery," *Panorama*, BBC, June 10, 2008). The play's message is still of alarming relevance even if the Marxist perspective is outdated. The separation of form and content in Brecht's work has inevitably had repercussions for the successful portrayal of Brecht's political message. Since the process of presenting Brecht for a modern British stage is recorded in the products of the transformation, namely in the translation texts and their performance, an analysis of texts which are the result of different translational approaches will reveal whether Brecht's legacy is treated differently in each case.

This study analyses five English-language versions of Bertolt Brecht's *Mutter Courage und ihre Kinder* as written for the British stage. The first was written by John Willett, a German-speaking Brecht scholar, in 1980. His target text (TT) is the standard British closet text, published by Methuen, although it has also been used for performance, but not in a mainstream British theatre. The second text, written in 1984, is by Hanif Kureishi, who does not speak German. Kureishi thus worked via a literal translation by Sue Davies, the wife of the director, Howard Davies. The text was performed at the Barbican by the Royal Shakespeare Company (RSC), the lead role played by Dame Judi Dench. The same text was later performed by the Royal National Theatre's mobile productions in 1993, directed by Peter Clark with Ellie Haddington as Mother Courage. Robert David MacDonald, a German-speaking playwright, wrote the third text. His 1990 TT was written for performance at the Citizens' Theatre, directed by Philip Prowse, with Glenda Jackson as Courage.[3] The remaining two TTs were both written by British playwrights with no German and thus no direct access to Brecht's original text. In 1995, David Hare wrote a version for the Royal National Theatre (RNT) from a literal by Anthony Meech. The production was directed by Jonathan Kent and starred Diana Rigg as Mother Courage. Finally, Lee Hall's TT was conceived from a literal by Jan-Willem van den Bosch in 2000. It was performed at the New Ambassadors Theatre, London, directed by Nancy Meckler, and Courage was played by Kathryn Hunter.

[3]This study focuses on mainstream British theatre, which is arguably an inaccurate description of the Citizens'. However, it is an eminent regional theatre, and since its productions are considered significant enough to merit comment in the national press, its influence certainly extends to informing Brecht's reputation in the UK, which justifies its inclusion in this study.

Kureishi, MacDonald, Hare and Hall's texts were written for specific performances between 1984 and 2000, and Willett's translation was written for hypothetical performance and is generally viewed as the 'standard' British English translation. An assessment of the respective translator's fidelity to the source text (ST) or the TC and, where applicable, the director's exercise of the same, will afford an insight into the aims and intentions of each undertaking and show where the decisions are made in creating an image of Brecht through his works on the modern British stage. This cross-disciplinary survey employs translation studies methods in order to assess the point of contact between Brecht studies, British theatre and reception, where the British portrayal of Brecht's works in translation and performance brings them together.

Mutter Courage lends itself to this kind of study due to the diversity of versions in English. In order to limit the study's focus, only those texts which have been produced for British mainstream theatre were included.[4] Several adaptations of the text have also been produced in recent years: Joe O'Byrne's 2001 version for the Vesuvius Theatre Company at the Olympia Theatre, Dublin transplanted the action to the Northern Ireland conflict, and Olapido Agboluaje's 2004 version for the Nottingham Playhouse saw Courage in modern-day Nigeria. These were not considered for this analysis since relocation of a text involves a different type of rewriting, which would have detracted from the specific focus this study pursues. In addition, translations intended for the American stage were also disregarded due to the different cultural and political norms operating in the American theatre tradition, as well as the differences between British and American English.

Several recent studies have discussed the separation of form and content in British renderings of Brecht's work (Taviano (2005), Bradley (2006)) and the role that translation has played in this. However, these do not focus on the translation of Brecht's language as an obstacle to the successful production of his work in the UK. This study aims to fill that gap by examining how the five English-language texts replicate Brecht's idiosyncratic diction in *Mutter Courage und ihre Kinder*. Since much of the progressive distortion of Brecht's work in the UK is based upon a fundamental failure to understand his dramatic theory and the political purpose of the work, the study will focus specifically on the translation of linguistic *Verfremdung* and the portrayal of the comic and political dimensions of the text in Brecht's language. Brecht was a poet as well as a playwright and theorist, and his language is more instrumental in achieving the full impact of his theatre than is often recognised. Even those who discern this feature of his work, such as John Willett, have not succeeded in fully replicating it. If the features of epic theatre and Brecht's politics have been removed over time, it is this image of a reduced Brecht that influences writers each time a new translation is undertaken. However, the language of Brecht's ST does not change. This is always the linguistic starting point. Therefore, is a TT composed by a translator, working directly with the text, less likely to be influenced by Brecht's

[4] Brecht's influence on alternative and radical left-wing theatre has been very different and would create an interesting point of comparison for future study, but cannot be included here.

British reputation, especially given that its author is more likely to be familiar with Brecht's background and his dramatic theory? Will a translator observe the linguistic expression of *Verfremdung*, comedy and politics more than a two-tier writer working at one remove from the text?

The comparison of translations written by speakers of German with those composed via a so-called literal text by well-known British playwrights with no knowledge of German will contribute to this little-researched area of translation studies in isolating the effect of each approach on the creation of a British Brecht. Although the performance dimension cannot be taken into consideration as much as would be desirable in an analysis of a dramatic text, assessment of published reviews will allow an evaluation of the director's role in creating the image on stage. Given the special nature of Brecht's work due to its complexity and association with an accompanying dramatic theory, this may ultimately reveal whether a translator, a non-German-speaking British playwright, or a combination of the two is best placed to render *Mother Courage and her Children* for the contemporary British stage.

In order to establish a framework in which this complex textual analysis can be undertaken, chapter 2 begins by outlining the lie of the land within the broad, but still developing field of translation studies. The controversial principles of equivalence, fidelity, and the translator's supposed invisibility are addressed before the main focus of the chapter sets out specific considerations for the translation of drama and how this differs from the translation of other literary forms. Finally, an attempt to delineate the difference between translation proper and the products of approaches which diverge from this, variously called rewrites, adaptations, versions or the 'RNT approach', establishes the background for discussion of the various text types in this study: closet drama and performance texts; translations and what are referred to as two-tier texts in this study.

This assessment is concerned with the specific case of Bertolt Brecht's work in the UK. Therefore, chapter 3 briefly traces Brecht's development as a political playwright against the socio-political background of Germany during the Weimar Republic, National Socialism and the post-war division into East and West. This illustrates his perceived need for an epic theatre and its reception in the Germanies. An outline of the principles of epic theatre and Brecht's politics establishes a measure on the basis of which the translated texts will be compared. In order that the degree of their replication or rejection can be understood against the background of the demands of a British theatre context, the state of British theatre at the time when Brecht's work began to be performed in the UK is summarised and the history of the reception of *Mutter Courage* in the Germanies and the UK is examined to highlight where difficulties occurred in each case and why. This chapter reveals how, in the UK, Brecht came to be viewed by some as a Teutonic, didactic bore, and revered by others as the creator of a model subsidised theatre and a revolutionary dramatic mode. The study draws on this reputation in order to assess the approach taken by different translators, since their opinion of Brecht is informed by this his-

tory, and in turn, this informs their approach to the translation project: in many cases, their intention is to break away from vestiges of 'Brechtianism' in their TT.

Chapter 4 brings together the focuses of the previous two chapters by examining the language of *Mutter Courage* and isolating the challenge to the translator in rendering the play's discourse in English. The study draws upon Gisela Debiel's analysis of linguistic *Verfremdung* in mapping out three categories to be examined in the case studies: linguistic *Verfremdung* as found in the mise en scène and epic theatre, semantic *Verfremdung*, and the use of sayings and quotations to create *Verfremdung*.[5] The language of Brecht's texts is rarely discussed in the British reception of his works, since studies focus more on form and content, and thus this study attempts to go some way to redressing the balance, since the language is an integral part of the Brechtian whole. This chapter concludes by setting out the methodology to be employed in the TT analyses which follow.

Chapters 5 and 6 encompass the textual analysis of the five selected English-language versions selected for this study. John Willett's translation was not conceived as a closet text, but has been used as one. Robert David MacDonald's performance text for the Glasgow Citizens' Theatre sits at the intersection of the different text categories in that he writes as both as a speaker of German and a theatre practitioner. The remaining three texts were written by Hanif Kureishi for the RSC, David Hare for the National Theatre, and Lee Hall for the Shared Experience Company, respectively. In each case, the playwright worked from a literal translation prepared by a speaker of German, since they did not have the necessary language skills to access the original themselves. In the case of production texts, the role of the director in the production process will also be taken into consideration. After all, the text presented on stage is the result of a cumulative process of interpretation by a series of practitioners, and as a result may diverge significantly from the translator's original conception.

An assessment of the replication of linguistic *Verfremdung* in each text aims to show what of the essence of Brecht's text is replicated in each TT, and what this reveals of each translator's agenda. If Brechtianism has been reduced to its visual aesthetic, and this is what practitioners aim to jettison in performance, together with the accompanying distanced acting style, is there anything of *Verfremdung* left in the language of the text? If the translator was unaware that this core principle of epic theatre is written into the very fabric of Brecht's language, then it may have been replicated inadvertently rather than discarded along with all other markers of Brechtian theatre. This also goes to the core of a key discussion in the field of drama translation studies, which debates the presence of performance information written into the text to be detected, interpreted and rewritten into the translation. This is usually dismissed as impossible, since it would otherwise mean that each translation of a text would result in identical performances. Are translators more likely to detect and replicate linguistic *Verfremdung* as a result of their access

[5] Although Debiel's study is some forty years old, to my knowledge, it remains the only detailed consideration of Brecht's linguistic *Verfremdung*.

to the ST and the traditional fidelity translators tend to feel towards the ST author? If it is still replicated, despite the declared intentions of the translator and/or director to the contrary, is this creating a barrier to a successful British version of Brecht?

In addition to this ground-breaking analysis of the point at which language and epic theatre meet, the study also offers a new examination of the treatment of Brecht's use of comedy and his portrayal of the political dimension, both of which are intrinsic elements of his use of language. Aside from the linguistic interest, these two points are of particular import in assessing the portrayal of a British Brecht. The comic level of Brecht's work is problematic since many practitioners are so blinded by the stereotype of German intellectual literature that they have not realised how much comedy is an inherent feature of epic theatre. Critics express surprise when the productions make them laugh, and the two-tier translators pledge to make the play funny, their vocabulary suggesting that the play will need a make-over rather than it merely being necessary carefully to reproduce what is already there. This study will reveal how much comedy is retained, and how much additional humour, apparently suited to British audience tastes, is present.

In terms of the portrayal of Brecht's politics, it is precisely the naturalist rendering of his work which blunts the thrust of the left-wing politics, leaving a marginalised liberal agenda. The MacDonald/Prowse production was accused of being apolitical, despite the Citizens' reputation for presenting European and political drama. Irrespective of the translator and/or director's declaration that they will retain Brecht's politics, weakening inevitably occurs. The textual analysis reveals how the political agenda is undermined in the translation process. The discussion of both the replication of comedy and politics goes hand-in-hand with the analysis of linguistic *Verfremdung*, since distance is required for comedy to operate, as well as resulting from it, and distancing also allows the critical detachment required for the political message of the play to be appreciated.

It is not the aim of this study to determine which of the TTs is the 'best' rendering of Brecht's *Mutter Courage und ihre Kinder*. There can be no such absolute value, not least because the repeated demand for new translations and performances in the UK reflects the changing cultural and social demands theatre accommodates. Brecht's theatre and his politics were not at the outset the rigid constructs that they have been turned into, but were flexible and accommodated contemporary circumstances to create a socially-useful theatre. However, the translation and production of his works has not been flexible, due to the perceived constraints of epic theatre and the weight of misunderstanding and received information which informs Brecht's reputation in the UK. Since the performance texts in this study span a period of sixteen years, the first one five years before the fall of Communism, the results of the textual analysis will show whether the portrayal of Brecht's theatre and his politics has changed during that period. If it did not, then the role which Brecht plays on the modern British stage is not a politically-motivated one.

By a combination of detailed textual analysis informed by translation studies methodology and the investigation of reception history, this study will thrown new light both on Brecht's problematic reception in the UK and more generally on the significance of a writer's idiosyncratic style in the translation of drama, as well as the inherent characteristics of TTs written by translators and those with no knowledge of the ST language.

2 Translation Theory

For as long as translations have been undertaken, their architects have reflected upon their actions, and yet the academic discipline of translation studies as we know it today did not come of age until the second half of the twentieth century, since which time research into the diverse fields within it has been prolific. This section will briefly outline the three main schools of thought on translational approaches in the West, and through them, discuss the controversial principles of equivalence, faithfulness and invisibility. This will provide the background for the ensuing analysis of drama translation in order that the way in which translation for the theatre differs from the generalised literary norm may become patent.[1]

2.1 Approaches and Controversies

If the now substantial body of research on translation theory is distilled to the lowest common denominator, the elementary dichotomy that remains is a matter of loyalty, either to the ST and its author, or to the demands of the receiving culture. This opposition is sometimes phrased in terms of the effect of the text in the receiving culture, where ST loyalty results in a 'foreignised' text, the opposite of which is a 'naturalised' or 'domesticised' text.[2] In fact, the two modes of reference do not necessarily denote the same approach or result, as will be illustrated below.

2.1.1 The Jerome Model and Equivalence

Formal translation arose with the spread of Christianity, as the Bible was translated from Greek into Latin. The translational approach was informed by Jewish ideas on the power of the Word (Kelly, 1998, 496) and the resulting texts were thus very literal: the Bible was viewed as sacred, and it was unthinkable that any change be made to its content. Translation was restricted to interlinear translation, where the 'equivalent' phrase in the target language (TL) would be written verbatim beneath the original, making no allowances for the grammar or idiom of the TL. This type of extreme ST loyalty is also known as word-for-word translation, as it sees the lexical unit as the unit of translation, ignoring the greater semantic context. Such texts were not intended to be read as independent entities, and are still used today as pedagogical

[1] It should be noted here that the following discussion deals only with the issues of literary translation. The theory on non-literary text types follows a different path, and although there is some overlap, the goals and thus approaches of the two are at variance with one another, as becomes clear in Chesterman and Wagner (2002).

[2] There is a whole series of oppositional phraseology employed to denote this dichotomy. See p.45.

devices, providing a gloss as an aid to understanding alongside the original. Because interlinear translation does not take the TL grammar into consideration, the foreign was always present in these glosses, often at the expense of comprehensibility. This is not, however, what is understood by a 'foreignised' text today, as this would still adhere to the rules of idiom and grammar in the TL to a greater or lesser extent.

Interlinear translation generated the controversial debate on linguistic equivalence. The supposition that complete equivalence was the translational 'Holy Grail' led to translation being viewed on the linguistic level only for centuries, and placed pressure on translators to adhere fully to the conventions of the ST.[3] Many translation studies scholars dispute whether equivalence even exists, whereas others continue to use the term, despite its controversial nature, mainly because it is so central to the discussion of translation that it cannot be avoided as there is no common currency alternative.[4] Moreover, some degree of equivalence is a prerequisite for translation as such to exist, and thus the notion cannot be dispelled entirely: the lay person would probably define translation in terms of equivalence between languages, but there remains no satisfactory definition of equivalence itself as used within translation studies. The term can be applied to various linguistic levels of the source and target languages and texts, such as the lexical, connotative, pragmatic or textual. The most problematic of these is equivalence presupposed in interlinear translation on the level of individual words or phrases, which suggests that there is such a thing as the *tertium comparationis*. This supposed common ground between two languages ensures there is a TL expression for every expression translated from the source language (SL), or at least some invariable against which each can be compared. It cannot, however, ensure that the resulting TT will be understood by its audience in the same way that the ST would have been in the native culture, but this is not the concern of the linguistic equivalence approach. The illusory *tertium comparationis* is intrinsic to translational equivalence, yet since *signifiant* and *signifié* are arbitrarily linked, it should come as no surprise that notions of linguistic equivalence are less than convincing, even before the cultural and social implications bound up in connotation have been taken into consideration.

This extreme level of equivalence is now rare. However, high ST equivalence is still commonly exercised in literal translation. Douglas Robinson (1998) defines literal translation as "ideally the segmentation of the SL text into individual words and TL rendering of those word-segments one at a time". That this process is described as an 'ideal' is telling, as the resulting TT would be just as distorted as an interlinear one. In practice, literal translations rarely follow this ideal to the letter, providing instead a TL version of the ST, making changes only when absolutely necessary to adhere to TL grammar. This was the approach which was advocated by St. Jerome

[3] There are various implications for the status of the translator and his craft associated with direct equivalence – mainly the belief that all one needs for this type of translation is a dictionary and not necessarily any linguistic skill. Much has been written elsewhere on matters of status, not least by Lawrence Venuti (1998a) and thus will not be explained in any greater detail here.

[4] See Kenny (1998) for details of where various leading scholars stand on this issue.

(c.331 – c.420 AD), who rejected the word-for-word approach in favour of sense-for-sense, claiming that the result of the former could be abstruse, owing to the inevitable perversion of the TL. Word-for-word translation is often seen as synonymous with literal translation, and sense-for-sense with free translation. However, later theorists, such as John Dryden, introduced a further division, whereby free translation came to mean what we would understand today as adaptation, and sense-for-sense translation, or paraphrase, as Dryden called it, was between the two extremes of free and word-for-word. Therefore, sense-for-sense translation can be placed on a fidelity continuum between ST and TT depending on what unit 'sense' refers to,[5] and it can thus be faithful or free.

Compared to modern notions of free translation, Jerome's model is still very faithful to the source. Today, literal translation is used for specific purposes rather than viewed as a genuine option for appropriate translation,[6] as will be seen in the discussion of those texts produced by non-German-speakers in this study. However, Jerome's work was very influential and translation was dominated by fidelity to the ST, albeit to differing degrees, for more than fourteen centuries. At least in Western societies, it is now agreed that translation is about much more than slavish fidelity to a sacred and superior original, and it is also about more than just language. André Lefevere (1990) provides two good examples to illustrate what translation *is* about. Translation is about ideology, as "[t]ranslators do not get burnt at the stake because they do not know Greek when translating the Bible. They got burnt at the stake because the way they translated the Bible could be said to be a threat to those in authority" (16). Likewise, translation is about poetics, as certain texts (Lefevere identifies the *qasida*, "the canonized genre of Arabic poetry") have not been successfully translated in the West, not because the necessary linguistic skill is lacking, but because there is no equivalent generic form in the receiving culture (25). Moreover, ideology and poetics are cultural expressions which may become concrete in textual form, but Mary Snell-Hornby (1990) would take textual faithfulness a step further and argue in favour of culture itself as the unit of translation. This study will consider the translation of Brecht's ideology and his poetics, as well as the function of the respective cultures in rendering his work on the British stage.

2.1.2 The Horace Model and Fidelity

Chronologically, the earliest of the three core translational approaches is the Horace Model, yet in view of the discussion of contemporary translation later in this study, it is still surprisingly current, despite its age.[7] Horace (65 BC - 8 BC) was an innovative translator for his time,

[5] Catford's (1965) theory of translation introduces rank-bound translation, which allows literal translation to operate on different levels, from morpheme to sentence.

[6] Occasionally, one finds adherents who did not move on with developments in translation theory. Vladimir Nabokov, for example, apparently felt that the term 'literal translation' was tautologous (in Robinson, 1998, 125).

[7] This section and the next draw on the Introduction to Bassnett and Lefevere (1998) for the information adduced.

as his predecessors had produced word-for-word translations (Robinson, 1998), but Horace acted as what he called a *fidus interpres*, and saw his task as to mediate between the ST and the requirements of his patron. As Horace's patrons financed his work, he was careful to fulfil their wishes. This meant that the resultant TT was a fairly free translation of the ST, conforming to the receiving Roman conventions rather than the Greek codes of its source.[8] Patrons thus held the authority to shape literary conventions, and the political power of Latin at the time only reinforced this dominance. This type of translation, known as functional translation,[9] is still common, as the concept of an untouchable source applies only to literary and sacred texts, although a degree of fidelity to the receiving culture is necessary in translating for the stage, as shall be explained later. This model results in 'normalisation' or 'domestication', where foreign or exotic elements of the ST are eliminated to the point where the TT could mistakenly be believed to be native to the receiving culture. Bassnett and Lefevere (1998) call this the "Holiday Inn Syndrome" (4) as translated texts are often rendered in a uniform, native style, with all traces of their origins removed.

It is now generally accepted that linguistic equivalence is not a valid criterion for TT assessment or a useful directive in TT creation. However, the equivalence debate also operates on the textual level, which views linguistic items in a specific context and looks at intertextual relations between languages. This is a more realistic *modus operandi* than the chimeric notion of equivalence at the lexical level, but is still problematic in various areas. For example, translators often claim that their TT should have the same effect upon the receiving audience as the ST had upon its audience, but it is unclear how such effects can be measured or reproduced.

Therefore, translation analysis may have moved on from the time when a high degree of linguistic equivalence was the mark of a 'good' translation, but contemporary notions of textual equivalence in the functional approach can also be problematic in literary genres, where the 'function' of the text is not clear. However, dialectics and norms exist to be either reinforced or challenged, and in the Horace model, which shows fidelity to the demands of the receiving culture, the translator's loyalties lie with the former. The final of the three models displayed here, which advocates a foreignising approach and is explained below, shows fidelity to ST conventions, which perforce challenges TC ones. A large volume of writing on equivalence-based theories of literary translation focusses on fidelity to the ST. This usually involves hypotheses on what the ST author 'meant' and how this can or should be replicated, and often gives rise to indefensible arguments on linguistic equivalence. Fidelity to the target culture, however, can more usefully be applied to TT function, which is what ensures the text's success, especially in the case of technical texts. In this case, TT fidelity is synonymous with naturalisation, and can be widened to encompass *Skopos* theory, which centres on the function the TT is intended to

[8] Romans were generally well educated and would have spoken Greek well (Lefevere, 1990, 15), but Roman tastes differed from Greek sensibilities, thus plays were freely adapted into Latin (Kelly, 1998, 495).

[9] Modern functional translation theories originated in Germany in the 1970's as a departure from traditional linguistic approaches known as formal translation.

fulfil, but goes beyond the domestication limitation of the Horace model.

Skopos theory, devised by Hans J. Vermeer and expanded upon by Katharina Reiss, is a relatively recent attempt to solve the persistent problem of fragmentation in translation theory and to encompass all translational approaches under one rule (Schäffner, 1998). It postulates that translation is an action, and all action has a purpose and a result; the result of translation is the TT, or *translatum*. In contrast to equivalence theories, *Skopos* theory sees the socio-cultural requirements of the receiving culture and the function of the TT in it as the informing principles in the translation process. This unites both approaches outlined above, as the defined TC purpose could equally be fidelity to the ST or TT. Consequently, this functional approach shifts emphasis from the supremacy of the ST to the *translatum*, which becomes a valid text in its own right, and its author's skill is also acknowledged more than it is in the case of the traditional subservient ST replication. Criticism of *Skopos* theory asserts that it cannot apply to literary texts, which have no purpose as such, but do have a wealth of meaning and style neglected by the *Skopos* approach. This neglect results from the focus on context and message rather than the finer subtleties of language: traditionally, literary translation has been approached formally and not functionally. Critics also comment that there should be a check on what is a translation and what is an adaptation which corresponds to an ongoing debate in the field of theatre translation.

2.1.3 The Schleiermacher Model and Invisibility

The third basic model of translation, posited by Friedrich Schleiermacher in 1813 in his treatise *Über die verschiedenen Methoden des Übersetzens*, is an amalgamation of sorts of the Jerome and Horace models. Schleiermacher proposed a 'foreignising' approach, whereby translations should show evidence of the linguistically- and culturally-alien text from which they were created and thus also make the translator's presence visible. In other words, the TT should be a vehicle which allows the TL audience to view the original text, its original source culture (SC) and language characteristics in a form comprehensible to them. Rather than bringing the ST author into the receiving culture, the target audience should be taken abroad:

> Entweder der Uebersetzer läßt den Schriftsteller möglichst in Ruhe, und bewegt den Leser ihm entgegen; oder er läßt den Leser möglichst in Ruhe, und bewegt den Schriftsteller ihm entgegen. (Störig, 1963, 47)

This foreignising approach, which Venuti also calls 'resistancy' (24), is ethnically correct in showing rather than concealing the foreign, but this is still mediated by domestic constraints and thus the presentation of the alien is still culturally bound. Nevertheless, foreignising translation has become popular in numerous cultures (see, for example, Heylen, 1993; Hofstadter, 1997; Scott, 2000). The cultural clash inherent in foreignising reminds the spectator that he is watching his culture in transaction with another (Marsh, 2004, 146) and is thus often considered preferable to domesticating. The English-speaking world seems to be uncomfortable with

this clash, preferring fluency instead, where the translator should be 'invisible' (Venuti, 1995).[10]

The translator's invisibility is another contentious issue and, as implied above, is favoured in some cultures more than in others. In his comprehensive work on this subject, Venuti (1995) uses 'invisibility' to denote "the translator's situation and activity in contemporary Anglo-American culture" (1) in which a successful translation is one which does not give the audience any reason to think it is not a native original. This is achieved by naturalising not just the linguistic features of the text, but also any stylistic aberrations, and possibly, but not necessarily, any references to culturally specific realia, persons, events or similar. The favourite metaphor for the ideal invisible translation is that of a pane of glass: "You only notice that it's there when there are little imperfections – scratches, bubbles. Ideally, there shouldn't be any. It should never call attention to itself" (Norman Shapiro in Venuti, 1995, 1). Similarly, Joseph Farrell (1996) comments that "[t]ranslating is the invisible art, in the sense that the good translator, like the trusty butler, must accept being ignored as proof of a job done well. He is expected to be heard, but not seen" (56). These examples are not exhaustive, but are an indication of how pervasive this concept is in the field.[11] Farrell's observation that the translator is often ignored is sadly true, at least in English-speaking countries. The assessment of reviews of *Mother Courage* productions in chapters 5 and 6 in this study will show how comparatively little credit the translator is given for his work, and that if comment is made, then it is often to applaud or criticise the degree of fluency achieved, which appears to be the yardstick of 'good' translation.[12] Ironically, if a translation is successfully invisible, it is less likely to elicit comment, simply because it is not noticeable.

These three models show different, but not mutually exclusive, approaches to literary translation, on which there is no agreement and hence no rule book. Prescriptive translation studies has sensibly restricted its energies primarily to the fields of interpreting and the translation of technical texts, which tend to be domesticated. Despite Venuti's despondency that naturalisation is now all-pervasive, literary translation today embraces a variety of approaches. It is extremely hard to generalise about translation across the board, even within one single genre, as approaches are also very much culture-bound. This study focusses on the sub-genre of theatre translation in the British tradition, and does not attempt to make broader statements about the field in general.

Today, in descriptive translation studies, attention is properly devoted to an evaluation of the significance and the effect of the decisions made in the translation process, what informed them,

[10] Foreignising has been resisted in the UK, not rejected. A 19th-century trend saw the foreignisation of texts for a scholarly audience, and Ellis and Oakley-Brown (1998, 343) list Ted Hughes and Tony Harrison as contemporary foreignising translators. Foreignised texts tend to be produced for a specific (usually scholarly or intellectually elite) audience, and not the mainstream.

[11] There are many similar metaphors for translation in general: "Pushkin defined the translator as a 'courier of the human spirit', while Gogol suggested that the ideal translator should be like a window pane: the reader should not be aware he is there. The Italian pun, *traduttore, traditore*, is commonly heard in discussions of translation, as is Robert Frost's celebrated line to the effect that 'poetry is what is lost in translation' " (Farrell, 1996, 46).

[12] Venuti (1995) makes the same observation and illustrates it extensively (2–5), as well as defining the characteristics of fluency.

and what this can reveal about the demands of the contemporary target audience and their need for and view of the ST and its author. Thus translation analysis becomes an assessment of the function of the two texts, revealing a cultural window onto the receiving society. It is, therefore, explicitly not an evaluation of how possible it is to replicate language A in language B; this study provides a linguistic examination of the point in Brecht's plays where language and culture meet, namely in his expression of *Verfremdung*. This functional approach demands that the context in which the TT is produced is taken into consideration. The context of the theatre provides us with a contained, yet complex environment in which to begin such an assessment. However, the translational parameters of drama and theatre texts must first be examined, as these occupy only certain sections and subsections of the broader sphere of literary translation.

2.2 Translating Playtexts

Despite the recent boom in the field of translation studies, many discussions on drama translation comment on the comparatively small body of research done in this interfield. The reasons proffered rest on a number of common conjectures. The most prevalent is the complexity of this particular type of translation;[13] this is inherent in the dramatic genre itself, where the spoken text is only one of many visual and acoustic levels which culminate in a stage performance. A second frequently-cited reason is the tension between page and stage in drama translation. Despite the advent of functional translation approaches, many studies still look at playtext translation from a similar perspective to that of the translation of narrative texts, taking the textual level only into consideration, yet the function of these texts is performance and thus the effect of the TT on stage must also be taken into consideration. Finally, it has been suggested that drama translation is a relatively new phenomenon, and this could also account for the limited number of studies on the matter.

In order to focus more sharply on the particularities of drama translation as opposed to the translation of narrative genres, we will consider the latter two propositions in reverse order, before proceeding to a definition of the terminology of process and product appropriate to the translations to be discussed in this study. The examination of the translation of playtexts will reveal what it is about translating for the theatre that has prompted so many translations of *Mutter Courage und ihre Kinder* to be undertaken over a relatively short period in the UK, and will allow us to establish the assessment criteria for the case studies presented later in this study.

2.2.1 Drama Translation as a Recent Phenomenon

It is quite ironic to suggest that the translation of playtexts is a recent development, but the position of playtexts within the literary polysystem has changed since Latin writers were translating Greek plays in the third century BC (Kelly, 1998), and this is what prompts their new

[13] See, for example, Anderman (1998, 71).

evaluation in translation. In her study, *Time-Sharing on Stage: Drama Translation in Theatre and Society*, Sirkku Aaltonen draws a distinction between drama translation and theatre translation (4). The former involves texts to be read rather than performed, sometimes termed 'closet drama', whereas theatre translation produces 'performance texts'.[14] This distinction is a relatively modern phenomenon, as the theatre is a performance medium, and until the age of writers such as George Bernard Shaw in the early twentieth century, a playtext would rarely be read by anyone other than directors or actors.[15] Plays became read as literature by students and academics, and the need to access playtexts also originating in foreign cultures meant that scholarly, 'faithful' translations began to be undertaken. With this development, drama TTs were first placed under similar scrutiny to TTs in literary genres which require fidelity to the source, whereas the theatre has traditionally taken an open and flexible approach to all forms of adaptation.

There is thus some truth in the suggestion made by Farrell, an academic writing as a practitioner in the field, that one reason why there is less writing on the translation of drama than on that of other genres is because drama translation as such is a relatively recent development (Farrell, 1996, 47). He points out that the theatrical repertoires of many, if not all cultures have been built upon adaptations of other works, both from within their own culture and from foreign ones, and that if a play was performed outside the culture for which it was originally written, then "it was taken for granted that [it] would be remoulded for local taste and consumption" (ibid).[16] This is no longer necessarily the case, because copyright imposes legal restrictions on the 'borrowing' of literary works and theatre texts are being translated as if they were narrative texts.

This type of third-party translation by a monolingual playwright working from a literal prepared by a bilingual scholar[17] has become common practice in the theatre, as this study will show, so the remoulding of a theatre text for a new culture is still practised, even if it can no longer be taken for granted and often incurs controversy. Subiotto argued as long ago as 1975 that "[i]n recent decades the reshaping of already complete and self-sufficient works appears to have become a feature of dramatic activity in particular" (191), which must include translations, as adaptations are not made exclusively within a native literature. The new phenomenon in drama translation is thus not the translation itself, but the assumption that playtexts should

[14] The same terminology has been adopted in this study. 'Playtext' is used as a neutral term of reference.

[15] It is significant that Brecht deliberately described himself as a *Stückeschreiber* rather than a writer of *Dramen*, and thus consciously distanced himself from the closet drama tradition, placing himself firmly within practical theatre. This should be a warning to any translator who attempts to translate his plays without taking the performance dimension into consideration.

[16] In Brecht's case alone, there are numerous examples of this, as Arrigo Subiotto's study (1975) shows. *Mutter Courage und ihre Kinder* itself has its roots in Grimmelshausen's *Simplicissimus*, but there are also influences from the first part of Schiller's *Wallenstein* trilogy, and a story from Johan Ludvig Runeberg's *Tales of a Subaltern* (Thomson, 1997, 2–10). See also Willett, 1998, (15) for a list of the sources for a number of Brecht's other works.

[17] 'Bilingual' is used in this study of speakers of both the SL and TL. They need not necessarily speak both as native tongues.

be treated in a similar manner to narrative texts in the way they are translated, and consequently also the way such translations are evaluated.

2.2.2 Page versus Stage

The assumption that there is parity between playtexts and other narrative texts further obscures what is already a complex undertaking in the translation of theatre texts. There are significant differences between written and spoken texts, and between those intended to be read and those which will culminate in a performance. These textual differences are loosely termed 'page' and 'stage' respectively, but as the following discussion will reveal, unravelling the tangled web of considerations, and even the terminology of drama and theatre translation is not as straightforward as this simple dichotomy may suggest.

Ownership and Fidelity

The assimilation of material from a variety of sources may have been common practice in the theatre for centuries, but it has never been as widespread or accepted in the case of other literary texts, especially since the emergence of the notion of the ownership of the text. This arose in Europe in the 18th century when copyright was introduced.[18] Thus a novel 'belongs to' its author,[19] and this principle has been applied to playtexts as well, despite drama's historical position as an eclectic genre. Modern literary translation honours the author's ownership of the text by applying the fidelity principle, whereby the ST is viewed as 'sacred'. The traditional metaphor of the ideal translational act as an invisible pane of glass is implied. The resulting TT is posited as a true representation of the original, the only change being that it is now expressed in the TL.

A strict application of and adherence to this principle is misguided, as even the most faithful translation can never be an flawless TL representation of an ST: a TT can only ever be a record of the translator's encounter with and interpretation of the ST as a reader. As playtexts considered to be cultural capital have begun to be treated as literature,[20] it follows that foreign playtexts and their translation into a TL are subject to the same scrutiny as translations of narrative fiction and are produced according to similar principles. However, although this may work in the limited number of closet drama cases, a blanket application of such criteria of faithfulness to all theatre

[18] Copyright was first granted to authors in the English Statute of Anne in 1710. Victor Hugo instigated the Berne Convention for the Protection of Literary and Artistic Works in 1886 to ensure authors' rights were automatically respected beyond the borders of their native country ("copyright", 2005).

[19] The concept of ownership as used here refers to holding authorial rights to a work in terms of the controversial notion of the author's intended meaning.

[20] The term 'literature' is too often taken for granted and its definition is vague. The *Oxford English Dictionary* defines it as "written works, especially those considered of superior or lasting artistic merit." However, this is subjective and open to debate. When I refer to drama as literature, this refers to a playtext which is available to be read rather than drama available for consumption by the public only as performance on stage.

texts arguably does theatre translation a disservice, as it fails to take into account the numerous differences between the performance text and texts in other literary genres.[21]

These differences will be illustrated in the following section as we navigate the relationship between text and performance. Translating a drama text is less problematic than translating a performance text, as couching the ST in a TL is a similar process to the translation of narrative texts. Translating performance, on the other hand, is a complex and subjective undertaking, whose realisation and examination are both demanding and circumstantial. Therefore, issues concerning the tension between page and stage and the complexity inherent in translating for the stage overlap to a certain degree. This discussion will begin by outlining the origins of theatre translation viewed from a literary perspective and judged using literary criteria, before moving on to an examination of first text and then performance in translation, concluding with an overview of the difference in aims and intentions of the literary and theatre translation project.

The Language Dimension

Before the comparative field of translation studies emerged, playtexts were examined as part of literary or performance studies: philologists concerned themselves with text, and performance specialists with the realisation of text on the stage. Thus, the evaluative background of translated playtexts as material for examination originates in literary criticism. For many reasons, the discussion of theatre translation from a literary standpoint is likely to result in critical conclusions. Proponents of translation theory tend to be scholars by profession, and scholars, if they translate playtexts themselves, tend to produce drama texts rather than performance texts (there are of course, exceptions to this, such as David Johnston and Joseph Farrell, although Johnston (2004, 25) himself notes that "the translator's ambition … is guided philologically" and urges translators to see themselves as writers for the stage). Theatre practitioners translate differently:

> A script written by someone who customarily sees things written down, and a script by someone who sees things spoken and moved, are very dissimilar [. . .]. A literary scriptwriter (and I will include academic translators in this title) looks at the visual impact the words make on the page, the rhythm of the commas, the fullness and clarity of the sentences, and – possibly – the inclusion of visual word puns or witty side-references to other famous classical plays.
> A theatrical scriptwriter is thinking in three dimensions, not two. How long does it take to speak a sentence out loud? [. . .] Is there a vocal rhythm to the language that is effective in the mouth, rather than the eye? (McCormack, 2004, 266)

Many scholars would question whether the approach taken by playwrights with no direct access to the foreign original can be called translation at all, and thus a scholarly assessment of a theatre practitioner's approach from the perspective of the criteria normally applied to literary

[21] The translation of poetry is a different matter again and will not be discussed here.

translation is bound to be problematic. This is compounded by the fact that the standard discourse of translation studies is a negative one of loss, distortion and betrayal, whereas the theatre thrives on the creative principle (Hale and Upton, 2000, 9), which is at odds with the precepts of fidelity and the sacred nature of the owned text.

It is not merely the application of the fidelity principle to theatre translation where there is a discrepancy between traditional translation studies and the theatre. Literary translation studies deals with immutable and complete texts, whereas in theatre translation, the translator and scholar still work predominantly with the playtext, yet the target audience receives and evaluates the text as performance. The published narrative text has a permanent form, whereas the playtext as performed may be modified after rehearsal and even after performance, depending on the actors' and audience's reactions (Zuber-Skerritt, 1988). Brecht frequently made changes to his works precipitated by critical evaluation of performances: for example, he rewrote passages of *Mutter Courage* after the premiere in Zurich when it became clear that the audience's reaction to Courage was more emotional than he intended.[22] Freedom to amend and improve is inherent in the theatrical genre and this proteanism is evident also in the fact that no two performances, let alone productions, are ever exactly the same. Thus the TT in the case of a literary text is fixed, and once published, as immutable as its ST, whereas the source and product of the translation of a performance text remain flexible and open to change.

Comparative ST – TT textual analysis as applied to narrative texts is appropriate to their immutable form, but the same measures of fidelity cannot universally apply to performance texts. Nevertheless, the textual faithfulness vs. creativity approach has often been applied. Even though the dialogue is only one of a number of semiotic layers in a play, it is still generally perceived as the central one. The logocentric tradition in British theatre dates back to Elizabethan times, when the play moved away from its improvisational origins. As soon as theatre texts were written down and classed as literature, they became subject to similar treatment to other narrative forms as regards the principles of ownership and fidelity. This further compounds the idea of the supremacy of text over performance, as the former can be 'owned', whereas the latter cannot. Quite how firmly the ethos of ownership has become established in the field can be seen in the literary estate, which exercises control over the ownership of an œuvre. In Brecht's case, the *Erben* (heirs) continue to exert a significant and usually restrictive influence on treatment of his works, and the Samuel Beckett estate has a similar reputation for conservatism. The text is a concrete, material object, whereas performance, or even theories of performance, are not, thus a text can be more easily 'owned'. Brecht's heirs may be able to refuse permission for a particular treatment of one of his texts, but they have no influence over a theatre's use of his performance theory and the application, for example, of epic theatre principles to any other play, or even other genres, even though some elements of epic theatre are just as much a result of Brecht's originality as his plays. Such control is not only exercised posthumously: it could be

[22] See Weber and Munk (1967) for a detailed description of how Brecht worked as director and writer.

argued that Brecht's *Modellbücher* were an attempt to extend his 'ownership' to performance as well, and if so, he would not be alone in this desire. Luigi Pirandello resisted any interpretation of his works, believing that even an actor's performance of his play was a betrayal of his original meaning (see Bassnett, 1998, 91).

Despite a tendency to treat the textual level of a performance text in a similar way to other narrative forms, the differences between the two are manifold. Not only must the performance text be held in a different regard concerning its position within a complex whole, but the language of the text itself is different to that of a narrative. Spoken language operates according to different conventions from written language, which is more stable and less likely to be locally coloured. The rhythm of the language must also be different. Anthony Vivis (2004, 470) identifies dramatic rhythm as: direct, immediate and arresting. Spoken language involves redundancy and is accompanied by visual elements such as gesture (Aaltonen, 2000b), and thus its translation demands the application of different methods to the translation of narrative texts. Johnston (1996c), for example, warns against too much caution in translating dialogue. Instead, the translator should commit violence on the language,[23] just as the original author did; after all, "[e]quivalence [...] is based on theatrical re-enactment rather than simple linguistic accuracy" (63).

Local colouring and the degree of national and cultural linguistic markers present even in standard spoken language should also not be underestimated, as Bassnett-McGuire exemplifies:

> One might look, for example, at John Osborne's *Look Back in Anger* in Italian, where the class conflict that is so carefully delineated in the language of the original is completely lost as we end up with four hysterical young people screaming at each other for two hours and a quarter in an extended cliché of the Mediterranean comic play. (1978, 162)

Unlike the translator of narrative fiction, the drama translator's text must be speakable and immediate. He cannot compensate for culture-specific nuances by inserting descriptive adjectives or explanatory footnotes. The dialogue is all the translator has. Stage dialogue is a stylised form of spoken language, which is problematic to translate for numerous reasons. First, it dates much faster than written language. Archaisms, outdated connotations and topical references must be handled with care.[24] Second, the subtleties of dialect and idiolect are more pervasive than in other literary forms. If the ST is written in a local dialect, the translator is often left in a lose–lose situation. A corresponding TL dialect may help retain some connotations of the ST but would possibly distort meaning in doing so, as associated cultural and social markers are

[23] This phrase has been adopted from Roman Jakobson (1976).

[24] A good example of how language dates can be seen in the use and force of expletives. In a discussion at the Salzburg conference on drama translation and theatre practice, October 2002, Anthony Vivis observed that in a play he had recently translated, he rendered "die Stadt ist eine Sau" as "the city is a cunt", as he felt that the standard translations for 'Sau' did not carry the force which the original would have had and would thus have sounded anomalous to modern ears. For further comment on translating expletives across cultures, see also Eivor Martinus (1996, 110) and, for interesting anecdotes on how to deal with archaisms, J-A. George (2004).

unlikely to be parallel in the two cultures, whereas using the standard TL would neutralise the cultural texture of the characters and action.[25]

Even if spoken language is translated successfully, dialogue alone does not theatre make. As Laurence Boswell, Artistic Director of the Gate Theatre commented in a round table discussion on translation in December 1994, "[t]heatre isn't language; language is an important part of it, but words are only half of it; they're neither the beginning or (sic) the end" (Various, 291). Likewise, John Clifford, referring to Lorca, notes that:

> For here, more than any other medium, we are not just translating words. Words in a dramatic text are not an end in themselves; they are a kind of scaffolding on which the actor constructs his or her performance. And what counts are not just the words themselves, but the gaps between the words. The feeling behind the words. What is left unsaid matters as much as what is said: and as translators we have to be sensitive to both. (1996, 263-4)

Theatre translation should take into consideration paralinguistic features of the spoken text in order that the non-verbal elements of the ST be best recorded in the TT for portrayal in performance. Bassnett identifies a series of features including deictic units, speech rhythms, pauses and silences, shifts in tone and register, and intonation patterns, which she defines as "the linguistic and paralinguistic aspects of the written text that are decodable and reencodable" (1998, 107). If a translator is to detect all of these and their intended effects on the stage from the written ST alone and reproduce the full package faithfully in the TT, judicious use of a dictionary or even fluency in the SL and TL is not sufficient. The drama translator must be 'fluent' in both cultures and be attuned to performance conventions in the SC and the TC; in other words he needs to be a bi-lingual and bi-cultural playwright.

Focussing on paralinguistic elements is one way in which translation scholars have attempted to identify a concrete connection between text and movement, if not text and performance. In performance, the dialogue is merely one of a range of semiotic layers which convey meaning to the audience; if the dialogue could stand alone, the audience would be watching a recital and not a performance. In narrative texts, the text itself is the only level of communication and thus is inevitably of core significance. Accordingly, we may expect to encounter a higher degree of precise linguistic correspondence between ST and TT than may be the case with a playtext. However, in practice, this depends upon the aim of the translation project and reminds us of the tension between text and performance once more: in performance TTs, issues of linguistic equivalence should ideally be granted no greater attention than all other semiotic layers of performance.

[25] See Franz Link (1980) for a detailed discussion on the features of dramatic language and Martin Esslin (1966, 67) for an illustration of how 'equivalent' dialects in the Mermaid's 1963 production of *Shveyk in the Second World War* failed to replicate the language of the original.

The Performance Dimension

Pirandello's lament that "the translation into material reality (which, perforce, is someone else's) does not correspond to the ideal conception and execution that had begun with him [the playwright] and belonged to him alone" (Pirandello, 1908, quoted in Bassnett, 1998, 91), leads us to a discussion of the performance of theatre texts. Pirandello felt he could control the world he created on the page, but knew it would have to pass through the interpretative filters of the other agents in the production process before it reached his audience as performance. The performance dimension is multifaceted and the earliest work on the analysis and definition of the semantic layers of theatre performance was undertaken by members of the Prague Linguistic Circle in the 1930s. In analysing the complexity of the theatrical structure, they concluded that "not only the reciter's, but also the actor's voice performance and, through its intermediary, all the other components of the theatrical structure are more or less predetermined by the sound structure and semantic qualities of the text" (Veltrusky, 1981, 227-8). This indicates the centrality of the text in the dramatic process, but more recent work by semioticians such as Tadeusz Kowzan and Anne Ubersfeld builds on the work of the Prague School and clarifies that the text is merely one element of the whole experience where there is no hierarchy of levels (see Nikolarea, 2002, for a detailed comparison of their views). Ubersfeld comments that the written text is incomplete without performance and that the two cannot be separated (Nikolarea, 2002, I.4).

The fact that a drama text is considered incomplete until performed is one of the main factors which distinguishes drama translation from other forms of literary translation and the role of performance in the translation process has generated a heated debate on what can realistically be expected of the theatre translator. There has been criticism, not without a hint of sceptical incredulity, of the fact that he is expected to sit at his desk and imagine a hypothetical performance of the TT he is writing. If we add to this the fact that some translators claim that their aim is to "produce the same effect on the English-speaking audience as the play would have had on its native audience" (Kevin Halliwell, quoted in Logan (2003)) then in addition, they have to put themselves in the position of a fictional SC audience member watching a hypothetical performance which can never be universal or stable. Especially in the case of plays from an earlier period, but also in the case of more modern texts, the response of the original native audience member upon seeing a performance cannot be reconstructed with any degree of certainty. There are too many unknown variables, even before we take into consideration the personal interpretative filter through which each spectator receives any such performance.[26] In contrast, the translator of a text belonging to a literary genre other than drama is translating a complete work which is not the springboard for a different artistic form, although the problems of temporal distance and personal interpretation remain.

In imagining the hypothetical ST performance, the translator must imagine the work of the

[26] See Link (1980) for an examination of different levels of interpretation in creating and receiving performance.

hypothetical director, artistic director, lighting technicians, etc.. This polyphony is an intrinsic element of performance and performance texts, not present in other standard literary forms (Aaltonen, 2002). In cases where a translator works from a ST published after performance, it is futile to try to detect the ST author's voice amongst all the other potential influences which may have shaped the form in which the words finally appear on the stage, not to mention the editor's influence in the publishing process. The same is true for a TT published after performance, where we cannot know what was penned by the translator and what was added or cut due to a directorial directive or similar. Indeed, the director's role can be examined in a similar manner to the translator's in terms of his fidelity to the text. Don Taylor (in Aaltonen, 2000b, 56–7) illustrates three different types of director. Text-directors' performances are closely guided by the text; transformational-directors merely use the text as a starting point for a performance and mould it to their needs, even if this means cutting significant passages; and auteur-directors treat the text in the most radical manner, creating a new work inspired by the original one. Traces of the translator's fidelity to the spirit of the original or the ST author's intentions can thus become impossible to detect or measure at the performance stage.

This polyphony is what Pirandello so strongly objected to, since the final form of a playtext is the transient mode of performance, which is ultimately shaped by the director's (and actors') interpretation of the playwright's text.[27] The number of interpretative and influential processes a performance text passes through before it is released for consumption by an audience increases if the text is a translated one. Perhaps this is one reason why theatre has been more open to translation and adaptation than other literary forms have; the reader of a novel or poem is not used to a third party influencing their experience and demands that any 'obstruction' by a translator be as transparent as a pane of glass. In the theatre, however, there has never been direct communication between playwright and audience, so the genre is more tolerant of medial interpretation, whether in the form of translation or otherwise. Aaltonen (2002) states that in performance, the pragmatics of the stage always take priority over other considerations, thus the combination of the TL and SL features inherent in the performance TT as well as their respective cultural influences mean that the pane of glass in the metaphor mentioned above cannot but contain "scratches and bubbles".

If we assume for a moment that the drama translator can, in some way, reproduce the effects of the ST in the TT, how are these effects recorded in the text in order to be translated into that experience on stage in the receiving culture? Bassnett's theory on paralinguistic elements is one example of a view on how performance elements are encoded in the ST to be decoded by the translator and recoded in the TT.[28] Others involved in the debate see this as an impossibility

[27] Beckett directed his own works, hence regaining some of the control normally surrendered (Batty, 2000, 64).

[28] This subtext has been given various labels. Bassnett has referred to it as an "inner text" (1980a, 50) and Johnston uses the term "stage grammar" (1996c, 62). In the same article, he also mentions the importance of considering paralinguistic elements in translating. Unfortunately, such terms are rarely defined and so a direct comparison of views is problematic. Bassnett changed her thinking on the "inner text" quite radically over a period of twenty years.

and believe that if this were the case, all performances of a text would essentially be identical.[29] Instead, they see the TT as acting merely as a springboard for the director to devise an interpretative performance, something which is no business of the translator's. There is no doubt that there is more to performance than just the text, but since indicators as to what shape this should take are largely subjective, many questions are left open: are such indicators recorded in the performance text itself, or is the performance level a separate series of layers which is the product of the director's interpretation? What role does the translator have in all of this? Can or should text and performance be completely divorced, each falling under the remits of two separate, and often independent professionals? The scope of this study does not allow for a full exploration of these issues, but the issue of 'performability'[30] should be examined here as it deals with paralinguistic elements of a text and the translator's responsibility to replicate the performance encoded in the ST.

Susan Bassnett has long ruminated on performability. She first takes up the issue in her questionnaire of theatre practitioners in 1980, where she poses the question of whether there is a difference when translating for the page or the stage. She believes that there is, but the practitioners disagree (Bassnett-McGuire, 1980b). She later opines that the paralinguistic elements of a text, particularly deixis, are the key to transferable performance information between ST and TT as outlined above, but, in 1998, finally concludes that it is, in fact, impossible to encode an acting subtext into a TT (Bassnett, 1998), as the multi-layered elements of a play cannot cross cultural boundaries, since gesture is culture-specific. As Nikolarea (2002) has shown, Bassnett's views differ from those held by Patrice Pavis, who sees theatre and gesture as universal, and deictic units as encoding the "gestural patterning" in the text. Bassnett's ultimate volte-face, however, sees her dismiss all linguistic arguments, claiming that performability is simply a pretext used by translators to justify their making wanton changes to the text in the name of rendering the TT more 'performable' or 'speakable' for the actors. Presumably, the pressure to be faithful to the ST makes translators feel such excuses are necessary. Eva Espasa (2000) argues that speakability pertains to the rhythm of the dialogue and not linguistic precision, and that performability is not the translator's responsibility, but the director's. Finally, Aaltonen (2000b, 2002) agrees with Bassnett's scapegoat argumentation, but also notes the general inconsistency in discussions of to what performability or speakability refer. It is thus little wonder that the translator's role and responsibilities are so inconclusively defined.

However, one factor which does allow us to narrow the scope of the translator's role is his approach to the project in question. Together with the issue of how much performance information should be made available in a text and whose job it is to put it there, this takes us back to the issue of fidelity to the ST author versus a duty to the TC audience, now extended

[29] See, for example, Pavis (1989, 26).

[30] 'Playability' is synonymous with performability, but less commonly used. 'Speakability' deals with similar questions of the translator's decision-making process in performance translations, but tends to concern only the dialogue level.

from the textual to the performance dimension. Should the TT performance reflect the original performance of the ST, if this is at all possible, or must any TT be performed according to contemporary TC theatrical conventions anyway? Indeed, assuming that the author of the ST expected his work to be performed according to contemporary conventions, there would have been no need to encode superfluous performance instructions in the text (Link, 1980, 25), thus such information may not be present to be translated.[31] On the other hand, if it were possible to include performance indicators in the text, their use still cannot be guaranteed. The director is at liberty to make changes to the text and performance at any stage,[32] so even if a translator were to encode a hypothetical performance in his TT, this could still be rejected by the director and the translator's fidelity to the ST would then be obscured.[33]

Discussions of the encoding of performance information in a text are as much an investigation of the limitations of the performance text as they are an attempt to tie down the fickle medium that is theatre and, more precisely, performance. Descriptive studies of plays in translation quickly come up against their limitations when discussing performance, and, unfortunately, this study will be no exception.[34] The difficulty lies in the fact that studies are generally carried out after the event. The TT is already complete and thus the starting point for investigation is the finished text rather than an observation of the decisions taken in the translation process and their justification.[35] It is still rare for a translator to be involved in rehearsals[36] and even filming a performance cannot record the full experience for later examination, thus translation process and performance process, or even product, are rare partners. If a performance is analysed, any observations made have only limited validity as each production is a new reading of the text and as such, a singular metatextual comment on the work (Batty, 2000).[37]

[31] The existence of Brecht's *Modellbücher* would seem to reinforce this; had it been possible to encode performance information in the playtext itself, there would have been no need for Brecht to write the supplementary documentation. He felt it was necessary because he aimed precisely to challenge the theatrical conventions of the time as well as to counter the inherent instability of the drama text. In addition, Brecht wrote numerous plays in exile and so did not always know on which stage, or even in which culture they would be performed. Therefore the *Modellbücher* provided the necessary information to ensure the plays were performed according to Brecht's performance conventions, and not local ones, and this information is supplementary to the text.

[32] See Spiel (1977) for an example of the translator's perspective on this.

[33] However, this does not affect the discussion of whether it is the translator's task to include this information in the first place. The TT can be said to represent for the director what the literal provides for the rewriter, and thus it should include as much information as possible so that the director is in a position to make informed decisions on nuances of portrayal.

[34] In a diachronic case study such as this, information on performance can be gleaned only from contemporary reviews or reports as there are no video recordings of early performances. Some translators are no longer alive to describe their approach or intention, if this was not already recorded during their lifetime. Beyond that, we can only hypothesise about the performance, just as the translator himself does in creating TT from ST. Attempts are being made to overcome these shortcomings, such as the Platform project (see Aaltonen, 2004b, for details) which considers process, performance and reception alongside ST and TT (Aaltonen, 2004a, 132). This more comprehensive approach should produce less subjective results in the future.

[35] In the writing of this study, many attempts were made to contact the TT writers to glean more information about the respective projects, but none was successful.

[36] Translators are not necessarily excluded from rehearsals – Ranjit Bolt, for example, states that he prefers not to attend rehearsals, but will just "pop in from time to time"(Bolt, 1989).

[37] See Bassnett (1998) for a list of the possible readings of a playtext.

To return to the question of to what extent the translator can or should adopt the traditional role of director, irrespective of their opinion on this issue, most critics agree that there has not been enough research on the performance of translated texts (Zuber-Skerritt, 1984; Holland, 1989; Hale and Upton, 2000). It is generally accepted that the most basic description of the process is that the translator translates the text from its SL into the TL, and the director translates the resulting TT from page onto stage. It is rarely as simple as that. The translation process in general is often narrowly viewed as the conveyance of meaning from one language to another. In drama, this meaning must not only be immediate, but it is also accompanied by emotion (Pulvers, 1984) and it is this factor which, more often than not, places priority on the requirements of the target audience over any notion of absolute fidelity to the ST author. The degree to which the translator disregards ST characteristics in favour of accommodating his intended audience is one of the focuses of this study. When does translating for the stage become adaptation rather than translation, and what are the reasons behind and consequences of such shifts?

In adapting a foreign play to the target culture's theatrical demands, the conventions of the genre in that culture must be observed. Just as the written text is subject to change at any stage in the theatre process, be that during rehearsals, a performance run or between productions, the variables of theatre are also open to change to a much greater extent than literary variables are. Like the literary text, literary variables remain relatively constant. The parameters of theatre play an inevitable role in the translation of theatre texts, as does the position of theatre in the receiving and source cultures. In addition, the receiving culture's view of translated texts and its need for theatre TTs can also influence the position held by the translator and his role in the creative process. It is impossible to draw a distinct and universal line at a point where the translator's role ends and the director's begins, as this differs from country to country, and production to production. The creative process is advocated in theatre translation, albeit to different degrees in different cultures, and thus the translator should be a confident contributor to the performance process, not a slave to linguistic equivalence. Johnston (1996c) emphasises the creative role of the translator, stating that:

> At the heart of the creation of the playable translation is a dramaturgical remoulding, because such a remoulding creates the vehicle which transports – the root of the meaning of the verb to translate – the audience into the experience of the play. In other words, rather than giving new form to an already known meaning, translation for the stage is about giving form to a potential for performance. (1996c, 58)

The issue of giving form to performance deserves our attention and underlines all the points made in this chapter so far. As with so many things in theatre translation, however, the picture is not clear: the field is beset with 'grey areas' in a series of dichotomies such as this one of meaning and performance. Johnston is referring to meaning and performance mediated for

the receiving culture, which requires creativity rather than fidelity to the ST, but when does creativity become betrayal and how much creativity can the translator allow himself without usurping the director's role? It is precisely this indefinable quality which makes discussions of translation studies in general, and of the translation of theatre texts in particular, so problematic, and the translator's role is no less complex.

The translator as dramaturg must be aware of theatre variables when writing a TT, just as the ST playwright was in creating the original.[38] Even though translation is a complex task at the best of times, the drama translator's task requires the translational equivalent of multi-tasking. The demands placed upon the TT for a specific performance can be manifold, from adapting the setting of the text to a specific time and place to catering for a certain size and style of stage.[39] These demands are such that Steve Gooch concludes that "the chances of the original play being squarely presented are slim indeed" (1996, 14). Other literary translation forms can be affected by ideology, but the practical considerations present in performance are absent. These practical considerations do not just come into play in translation, but also in the original conception of the ST, which is also often written for one specific purpose and/or patron. This does not mean that the play can never be performed again in the future, but a text conceived for a particular context and purpose is tightly bound to those circumstances, and thus any rewriting must involve change on all levels, not just the linguistic one. Hence, theatrical norms and parameters must be considered both when looking back at the ST and forwards to a potential TT.

Theatrical norms are culture-specific, and thus in addition to the action of the play itself, the form and mode of performance render a playtext culturally loaded on multiple levels. The translation of drama texts thus demands that a great distance be covered in the cultural relocation of the ST into the TC. Performance is an immediate art form: the audience must be able to understand and interpret the performance without recourse to reference works or the need to see episodes a second time. Therefore, cultural relocation is a more pressing requirement than in other literary forms, where a foreignising TT may act as a window through which the original work can be seen. Romy Heylen's work on Shakespeare in France shows that this is possible in the theatre as well, but such liberties are generally taken only with an established playwright and work. Venuti has suggested that drama translation cannot be judged using traditional linguistic models of translation, since these view language as independent of its cultural and social context (1998a, 25), yet precisely these contexts are so tightly bound to all levels of a performance text that they cannot be separated from the linguistic level and thus a different approach must be adopted.

Not all discussion of the performance dimension concerns performance texts. Closet drama

[38] This applies to performance texts only. Closet drama has no need to take the semiotic levels of performance into account and thus the two types of text must be treated differently in the process of translation and in analysing the subsequent TTs. Difficulties do, however, arise in the precise definition of a closet text. See below.

[39] See Hare (1996, 139) for details of considerations involved in performing *Galileo* at the Almeida, for example.

may tend to be read rather than to be performed, but as with all literary forms, once the text is deemed complete by its author and released, any third party is free to do with that text as they please. Consequently, not all performances are generated from performance texts. If we adhere to the view expounded above, that a performance text cannot contain performance information, then it would be fair to ask why a distinction needs to be drawn between performance and closet texts: the definition of a text as a closet or performance text does not depend upon the inclusion or exclusion of performance indicators, but upon writing with a mise en scène in mind. In his introduction to *Stages of Translation*, David Johnston agrees with Eric Bentley that closet drama does have a function and that significant STs should exist in both closet and performance form, but adds:

> when scholarly translations seek to pass themselves off as 'acting versions'; at that point they can obscure the real dramatic qualities of the playwright they profess to be serving. An overtly 'faithful' translation, in this sense, like a loving dog gambolling round our feet at the most inopportune moments, can often make a foreign play awkward, torpid, colourless, like a Turkish tapestry viewed back to front [. . .]. (1996a, 9–10)

Aims and Intentions

A final difference between translations destined for the page and those for the stage is the initial aim and intention of the translation project. Playtexts are often commissioned for a particular production, and the selection of specific texts is prompted and determined by the receiving culture and thus aims and intentions are culture-specific. Translation is often undertaken when a culture has a specific need which cannot be filled by its own literature, even if this is the seemingly banal 'need' to attract theatre-goers more successfully than a new play by a native, and perhaps lesser known, playwright would.[40] However, if the motivation is something other than financial, then the translator's approach depends on which facet of the work he wishes to highlight or the role he wishes that particular TT to play in the receiving culture.

It is not only closet drama texts which are conceived without a specific production in mind; as with other literary forms, some playtexts are translated as a result of personal enthusiasm for a work or playwright. Bassnett's survey of drama translators revealed that their primary criterion for translating was "a sense of affinity" with the author or text, more so than "the feeling that the text ought to be translated to be better known" (1980b, 41). Different approaches to drama translation depending on motivation are another area in which drama translation differs from that of other literary forms, at least according to translation scholars. Bassnett's questionnaire to practitioners, however, revealed that thirty-five percent of respondees do not approach a performance translation any differently to one for the page, and most felt any TT should be

[40] Laskowski (1996) provides some interesting background information on the financial side of commissioning new plays and translations. Nick Dear (1996) also comments on the growth of "creative rewrites" during the Thatcher era due to financial pressures on theatres.

suitable for both page and performance, although Bassnett herself would disagree.[41] Aaltonen (2004b) identifies three categories of theatre TTs, the first of which concerns those which are not specifically commissioned for one performance. These "loosely-targeted translations" are written with mise en scène in mind, but otherwise are not tied to an explicit brief. They have a longer shelf-life than "controlled" texts, which are written for a particular, spatially-, temporally-, and culturally-defined production and thus often have no application after that one production.[42] Between these two categories, Aaltonen places "translation[s] for creating a new source text," or, in other words, literal translations, which often have an intended audience of one person: the monolingual TC playwright who will rewrite the literal version for the TC stage. These literal translations are not as 'targeted' as the TTs which result from them, but their shelf-life is as restricted. All three categories depart from the conventions of traditional literary translation processes, and all three will be discussed in the case studies examined in this study alongside adaptations, which are outlined below.

2.2.3 Translations, Adaptations and Versions

When is a Translation not a Translation?

Aaltonen's distinction takes a first step towards identifying different classes of TT, be they for page or stage. Its complexity is further compounded by adaptations, and acculturation. Of the texts examined in this study, three so-called translators worked from a literal version because they do not speak German and thus had no other means of accessing the ST. The ideal of a literal translation reproducing the ST in the TL without making any changes in meaning is utopian, as complete parallelism between any two languages does not exist. The literal translator is a reader like any other, and thus makes judgements, which are recorded in the literal from which the monolingual playwright subsequently works. Eivor Martinus believes that literal translation should be restricted to the realms where it cannot be avoided, such as in simultaneous interpretation. She feels that a literal translation for a non-linguist to re-work is inadequate as it is a translation of content, but not form, and is thus incomplete. Farrell refers to the literal translation as "that most mysterious thing" (54) required by what he calls the "surrogate translator", whereas Terry Hale and Carole-Ann Upton (2000) declare: "The concept of a literal translation of a play is as absurd as that of an 'authentic' production of Shakespeare". All of these challenges of literal translations occur within a discussion of the need to differentiate between

[41] This is one of numerous cases where scholars and practitioners disagree. Chesterman and Wagner (2002) discuss such discrepancies, although in the context of non-literary translation.

[42] The definition is controlled by the parameters of the theatre in which the performance will take place and of the company involved. As soon as a different theatre or company wishes to perform the work, the parameters change and so must the text. Noël Peacock (2004) notes that writing for a specific performance means the translator is subject to increased responsibility, namely to the director, cast and audience in addition to the standard responsibility to the ST and to himself.

a translation and an adaptation,[43] and more specifically, in a discussion of the recent practice of what has become known as the 'RNT approach', whereby an established native playwright creates a TT using a literal prepared by a third party.

The RNT approach applies in the case of Hanif Kureishi, David Hare, and Lee Hall's TTs of *Mother Courage* in this study. Since this type of TT has been written and produced for more stages than just the Royal National Theatre and thus it may be somewhat unfair to further cement this label onto the RNT, I will adopt a term suggested by Bassnett, namely 'two-tier' texts,[44] as they go through two separate processes of translation before entering the production process. Amongst scholars, this approach is a controversial one. The range of views can be seen as early as in Bassnett-McGuire's review of the Riverside Conference,[45] where "there were attacks on what came to be called 'National Theatre translation policy'". There was also criticism of the 'collage' or 'patchwork' approach, in which directors compile a production from a variety of available translations of a ST (1980b).[46] However, Bassnett speaks out in favour of both approaches, as long as they do not pretend to be translations, and the work of the literal translator is acknowledged:

> [...] both the collage and the two-tier system spring from a genuine attempt to make theatre out of work originally written in another language – theatre, that is, as opposed to the recitation of a literary text. (46)

There are few who would agree with this assessment, although Gunilla Anderman (1996) reasons that given the difficulties in transposing a foreign play into a different culture, "it is hardly surprising that it has become increasingly common for plays in translation to be staged in so called (sic) 'versions'" (181). Her overview of Tom Stoppard's 1981 version of *Einen Jux will er sich machen* by Johann Nestroy, performed at the 1981 Edinburgh Festival before moving to the National Theatre's Lyttleton a few weeks later, suggests that this approach may be preferable when presenting culturally alien plays on the TC stage, especially where that cultural setting is intrinsic to understanding the play. Stoppard described his approach as comparable to "cross-country hiking where one takes the bearing on the next landmark and picks one's way towards it", although his comment on retaining Nestroy's voice suggests he may not always have reached his landmarks: "The certain knowledge that a translation will miss it [the ST author's voice] by

[43] It is difficult to use precise terminology here as an adaptation can refer to so many different things. In the following argument, *adaptation* will be used as the general term for TTs which depart from translation proper.

[44] At an earlier stage in my work on this study (see Williams, 2004, 418), I used the term 'rewrite' instead of two-tier texts, but in the interests of using existing terminology wherever possible, I revised this in accordance with Lefevere's use of 'rewrite' to refer to the secondary literature around a foreign work, of which translations are just one subcategory.

[45] The Riverside Conference on drama translation took place on 7th September 1980 at Riverside Studios, Hammersmith, and was chaired by John Willett. See Willett (1983) for details.

[46] Peter Zadek used this approach in his production of *Othello* (Perteghella, 2004, 11–2), and it is not reserved for directors: Brian Friel worked from a collage of six published English translations when writing his version of Chekhov's *Three Sisters* (Kosok, 2004, 105).

at least an inch makes it less dreadful to miss it by a yard. I have aimed in the general direction" (181-2).

Bearing this in mind, it would appear that translators proper, who, as Bassnett-McGuire (1980b) says, often "treat the text very much as a literary artefact", and as such are often constrained by their fidelity to the ST and its author, are unlikely ever to approve of rewrites, as their interests are radically different from those served by this type of approach. This is confirmed by Hale and Upton (2000), who mention the example of David Hare's *The Blue Room*, his rewrite (they use the term 'adaptation') of Arthur Schnitzler's *Reigen*, as an example of the current approach in British theatre of presenting foreign plays. Their citation of extracts from various contemporary reviews illustrates an acknowledgement of

> the process by which the alien source material has been relocated within the cultural experience of the new target audience, in terms of both dramatic form and thematic resonance. Whether such a process of domestication represents an undue betrayal of the source, or due recognition of the target, is a matter of opinion. (6-7)

Another rare piece of evidence endorsing rewrites comes from one of their proponents, namely David Hare himself. In an interview with David Johnston, Hare (1996) emphasises what he considers important in a TT. He admits to having made changes to the text in his rewrite of Brecht's *Galileo*, in order to "get rid of all the detritus in German expressionism, of German epic, [to] see what you are left with at the centre of the play". Linguistic fidelity is neglected, as he places a premium on rhythm rather than meaning. Hare believes that a rewrite can "strengthen" the meaning of a play for the receiving audience, although he does not explain how he can know what this meaning is if he cannot read the German text, nor does he define what he understands by the term 'meaning'. It could be argued that what he promotes in his TT is his interpretation of a received understanding of the work, which results from the sum of all the previous translations and criticism of that work, of Brecht's œuvre, and the literal he worked from, which, in turn, would also have been influenced by previous reception, translation and criticism. This is an important factor to be considered when discussing all translations, but especially those written by playwrights with no access to the ST, and will be taken up again later in this study as it is particularly relevant to British treatment of Brecht's works.

It is precisely this uninformed perspective, as well as the fact that billing their authors as 'translators' is not only misleading, but also devalues the craft of translation proper, which leads many scholars and critics to denounce two-tier translations. In addition, there is concern about the public's perception of such TTs, because what you get is not always what it says on the box and so play-goers are misled by rewrites labelled as translations (Clark, 1996). Because for spectators who have no access to the ST the TT is the original, many practitioners urge caution in making radical changes and still labelling the play a translation. The general public's idea of a translation would probably be a faithful rendering of the original in their native language, and thus they assume what they are seeing is an accurate replication of the ST. Were this type

of TT to be labelled a free adaptation instead, the situation would be quite different. However, there is a lack of a standard terminology for the different translation and adaptation methods, and even a lack of agreement on what form each of these might take. In addition, due to the misleading assumption that theatre texts can be treated as literature, descriptions of theatre translation have been couched uncomfortably in ill-defined (or ill-definable) terms from the field of prose translation, whereas in fact, an entirely different branch of terminology would not only clarify the current confusion, whereby spectators assume a theatre translation is based on the same principles as a narrative one, but would also make clear the distinction between these two disciplines and their respective demands. Until such terminology can be clearly defined and established, ambiguity and deception, however unintentional, are inevitable.[47]

In the meantime, while scholars debate and develop new terminology, the debate on the RNT/two-tier/rewrite approach goes on, and unlike Bassnett and Hare, who support the translational equivalent of Taylor's transformational-director, with the exception of two-tier translators, practitioners and scholars generally favour the traditional, text-director equivalent, which is faithful to the ST. The fidelity principle aims to avoid loss, and precisely this idiom of loss, so at odds with the principles of the theatre and performance, is used to lament the treatment of the ST in two-tier translations. This is ironic considering that the main justification for commissioning a rewrite rather than a translation is for its emphasis on writing for the stage rather than producing a text-focussed product. The negative implications are clear when Vivis (1996) says that in these TTs, the play is left "broken-backed" (37). Farrell (1996) calls rewriters "surrogate- or pseudo-translator[s]" (53) and adds that ideally, a translation should demonstrate both "fidelity and flair. And it is not impossible to attain. [. . .] If it is difficult to find translators with the flair, it is impossible to find surrogates with the commitment to fidelity" (ibid.).[48] Martinus (1996) is scathing in her assessment of the two-tier process. She is sceptical about the literalness of literal translations, which are provided "for a writer or director who then pummels or interprets the text as he/she sees fit, and quite frequently that includes taking such liberties with the original text that it might even make nonsense of it" (110). However, as Farrell (1996) rightly points out, "[f]or some theatre-goers, the prime concern in an evening's theatre is the quality of the work staged before them, not with whether it corresponds to some unknown original written in a far-off land for which they care little" (53). Much of this discussion is thus academic, in both senses of the word, but I would agree with Martinus (1996), who points out that "there must be certain guidelines for the translation of drama if we are to be serious about our task" (113). Working on the basis of the terminology currently used in criticism, such

[47] Recent suggestions are many and varied, and that is precisely the problem: the more suggestions that are made, the muddier the waters become. Until a standard terminology is adopted, the discussion threatens to remain focussed on labelling rather than concentrating on translation itself. In this study, I have consciously adopted what I consider suitable terms suggested elsewhere to consolidate what already exists rather than devising new labels, which would only exacerbate the situation. It goes without saying that innovations need their own vocabulary, but this has not been necessary here.

[48] See also Williams (2004).

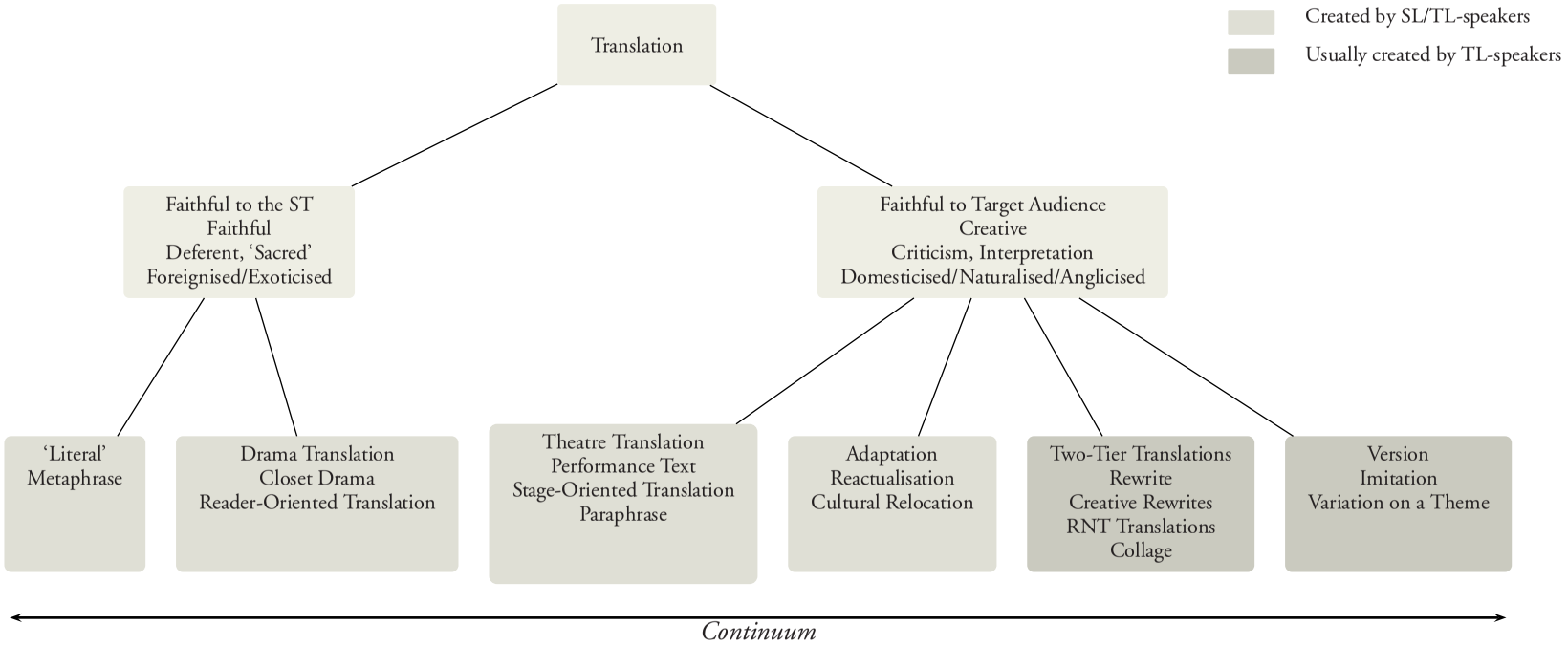

Figure 2.1: Translation terminology overview

guidelines would presumably begin with a segregation of TTs into the category of either translation, adaptation, or version/rewrite, but these distinctions are by no means clear cut. As can be seen in Figure 2.1, all are still considered under the general umbrella of 'translation', which the Oxford English Dictionary defines as: "The action or process of turning from one language into another; also, the product of this; a version in a different language" ("Translation", 2005).

However, creating a two-tier translation is a monolingual process, despite it being dressed up in terminology which suggests the opposite: if guidelines were to be proposed, it would be especially problematic to apply them to these TTs, which lie outwith the realm of translation *per se* and its constraints. Translational parameters cannot be applied wholesale to a process which does not involve language transfer, and this is the primary problem with two-tier TTs being labelled 'translations' at all. Critics commonly stress the need for the translator to speak the SL, and it is also one of the reasons cited in demanding that a distinction be made between a translation and those approaches not based on linguistic fidelity, loosely and vaguely bracketed together under 'adaptation'. The background to this is based partly on the fidelity principle, although it is primarily expressed in terms of accuracy. Another term which frequently occurs in the assessment of prose translations is 'betrayal' of the ST or its author, which suggests a conscious decision to change the way the original is portrayed in the TT. It is difficult to apply this to two-tier TTs, as without direct access to the original, the problem is determined rather as the rewriter not being in a position to fully understand the "weight of a line" (Timberlake Wertenbaker in Frayn et al., 1989) and having no access to the "mainspring" of the play (Michael Frayn in Frayn et al., 1989), which results in the "internal dynamic" of the play being lost (Gooch, 1996, 20). Despite this, Hare's comments on his approach to writing a version of *Galileo* would suggest that he sees things differently, and felt he was quite definitely in a position to judge what should be retained and what was dispensable, to the point that he says that "as a writer [Brecht] tends to overwrite slightly in places. I wanted to 'strip a lot of that out' so that the play always moved forward" (1996, 23).[49] He admits to the charge of arrogance in his assessment and treatment of the original, and his comments about the need to make the play less 'heavy' for the British stage may well be justified, but the fact that his impression of the work is based on other people's translations and critiques, and is thus third-hand at best, does not change, nor is it acknowledged, on the contrary, Hare hopes he was a "trustworthy person" to rewrite the play for a post-Communist generation.

Such disparate views suggest that there is not only a lack of agreement, but also of communication between two-tier writers and those who discuss their output. The field of theatre translation seems to be rather unresponsive in this respect. Theorists such as Ortrun Zuber-Skerritt (1984) and Bassnett (1985, 1998) have made a case for co-operation between the various professionals involved in the transition of a foreign work onto the receiving culture's stage.

[49] Nick Dear (1996) expresses a similar attitude to creating a TT, where he treats the original as "if it were a first draft of my own, which I then rework, re-shape and do with whatever I want to".

However, it is still rare for this to occur.[50] The path from ST via translation to performance in the TC is usually a linear one of sequential events, each a recording of personal interpretation and thus potentially magnifying distortion at each step. In a synthetic process in which each agent can benefit from the expertise of the others, there is a greater chance of the result successfully balancing the demands of fidelity and creativity, of loyalty both to the original text and to the target audience. In this utopian scenario, the need to differentiate between a translation and an adaptation could become redundant, as an amalgamation of the two would then be the norm.

In such a situation, a literal translation would no longer be necessary, and this would be welcomed by many for a variety of reasons. Some rewriters do not believe that literals are necessary even without co-operation. Ranjit Bolt (1989) explains how he translated *Arturo Ui*, despite not being fluent in German:

> It was a nightmare working on *Ui*, because I had to prepare this plodding version first, going through the German dictionary, looking up more or less every other word at first, and gradually getting a bit better at it. [...] But I think I managed it, and gained more from being in direct contact with the original than I lost by not, probably, picking up all the nuances. I thought on balance I was pursuing the right course, rather than having someone else prepare a literal which just places one more barrier between you and the spirit of the original.

This approach, which is a further variation on what we have seen thus far and blurs the distinction between two-tier texts and translation proper, still acknowledges that a lack of linguistic competence renders a full understanding of the ST impossible. Without a fully informed understanding of the original, informed decisions on rendering the nuances of the TT cannot be made. However, as long as the TT is labelled a translation, the audience assumes that informed decisions have been made, hence the need to apply descriptive terminology designed to distinguish a translation from other approaches.

There are few arguments against drawing this distinction, the only cogently-formulated reasoning is that it is impossible to be wholly faithful either to the ST or the target audience, thus any TT will always be a mixture of both (Bassnett-McGuire, 1985; Pimlott and Sams, 1989; Bassnett, 1998). Even if we do identify sub-categories of translation and adaptation on a continuum between the two, knowing where to draw the line in each case is a different matter entirely. Despite that, conceding that any one approach cannot necessarily be wholly adhered to does not change this multiplicity: distinctions still need to be made, even if they can never be absolute.

In the discussion of translation-adaptation difference, only limited space is devoted to iden-

[50] See Dear (1996), for example. Cynthia Marsh (2004) also notes that the collective approach appears to be alien to modern British theatre, certainly in mainstream theatres, where a "big name" translator or director seems to claim ownership of, and credit for, the venture. In contrast, the collaboration approach is the norm in Bible translation, where specialists "with complementary knowledge and skills" work in teams (Nida, 1998).

tifying the salient characteristics of translation; it is generally assumed that some degree of fidelity is implied, but the degree itself is rarely specified. Inconclusive debate focusses on when a translation is no longer a translation, leaving a myriad of options open as to what then these non-translations are. The second level in the hierarchy of figure 2.1 distinguishes between fidelity to the ST or the TC. This is analogous to the translation-adaptation discussion, where the term adaptation is arbitrarily applied. This vagueness means defining what falls into each of the categories in the lowest layer is problematic, not only because there is little agreement over what belongs where, but also because without accurate labelling, the audience does not know what treatment the play underwent in the translation process. Aaltonen (2000b, 41) warns against polarising TTs into categories of 'free' or 'faithful' translation, as such labels are "impressionistic and misleading, but, more seriously, they also divert the discussion away from the much more important issue of the reasons for the existence of different relationships". Focussing almost exclusively on this polarity also means that there is precious little discussion of the level below.

Despite the widespread observation of not knowing where to draw the line between one category and the next (Bassnett-McGuire, 1985; Clark, 1996; Bassnett, 1998; Aaltonen, 2000b), some suggestions have been made as to what constitutes an adaptation. The majority are centred around precisely the fidelity-creativity polarisation Aaltonen is so cautious about. Johnston (1996a) sees translation and adaptation at opposite ends of the fidelity pole, but also comments that some adaptation is inevitable to make an ST performable on the TC stage (2000). This is the argument often cited for the need to have a professional playwright rewrite the final performance text from a literal, as if, as Vivis (1996) says, "translators marginalise themselves to a kind of library life by being linguists or academics. They can, it is conceded, chart a course through a dictionary, but are all at sea with actors" (37). Farrell (1996) would agree with Johnston and quotes the example of Dario Fo's work, which must undergo adaptation in order to work at all on a non-Italian stage. Examples of further studies on this topic regarding texts from a wealth of cultures are too numerous to list here.

The nature of the changes necessary to make a TT acceptable to its target audience are numerous, and often unspecified. Johnston (1996c) proposes that the difference between translation and adaptation lies in the fact that "translation [denotes] the first stage of linguistic and broadly literary interrogation of the source text, and adaptation [. . .] the process of dramaturgical analysis, the preparation for re-enactment" (66). This would suggest that the mise en scène must be adapted, but adaptation often affects the textual level as well.[51] The context and setting of the ST is often relocated to what is deemed a TC equivalent, thus naturalising and acculturating the original. In extreme cases, this can result in a distortion of the ST and perception of the foreign playwright. Chekhov is one of the best examples of this in the UK; Hale and Upton (2000) even talk of a 'British Chekhov' created to suit British tastes to cater for its lack of knowledge of

[51] Klaudyna Rozhin (2000) identifies numerous problems in translating Polish realia and cultural context onto an English stage, and Andras Nagy (2000) makes a similar observation about elements of Chekhov's plays.

Russian culture. Link (1980) calls the extreme of this type of adaptation rewriting, where the TT is an interpretation of the story of the ST, not of the text itself. Most other sources would call this a 'version', which is sometimes mentioned as a third category beyond adaptation, but sometimes seen to be contained within it.[52] As the term 'adaptation' has been seen to denote an array of TT forms, the following will investigate different degrees of adaptation as discussed in the field of theatre translation, and move towards a definitive terminology for the purposes of this study.

Acculturation and Adaptation

The history of translation in the UK shows a resistance to foreignising and a reliance instead upon TT fluency, as Venuti (1995) has shown. Somewhere between the extremes lies acculturation, whereby culturally-bound terms of reference in the ST are made neutral. Aaltonen (2000b) defines acculturation as "the process which is employed to tone down the Foreign by appropriating the unfamiliar 'reality', and making the integration possible by blurring the borderline between the familiar and the unfamiliar" (55). She goes on to explain that while acculturation removes culture-specific features, the process of catering for the receiving culture can go beyond this, in which the text is naturalised, thus "the Foreign becomes replaced by recognisable signs of the Self" (55). 'The Foreign' can include anything within the broad fields of cultural reference, theatre conventions, or linguistic features, and any acculturation of them is mediated by the receiving culture, so even acculturation is acculturated, and it often occurs in the process of attempting to have the foreign author taken up into the receiving canon.

If complete fidelity to the ST is impossible, then all TTs must involve some acculturation, even if it is just in the TC-influenced interpretative filter of the translator creating a foreignising TT. Many critics see acculturation as especially inevitable, or at least tempting, in the field of theatre translation, where the effect must be immediate (Heylen, 1993; Anderman, 1996; Aaltonen, 2000b). Acculturation is also inevitable since the constraints of the receiving culture dominate (Bassnett, 1998), not only in performance terms, but also because there must be some common ground between the audience's knowledge and the content of the performance in order that it be understood and received appropriately (Link, 1980). For this reason, acculturation is not necessarily a marker of conscious adaptation in theatre translation, where adaptation refers to a departure from translation proper. If theatre translation TTs are a hybrid between the two extremes of fidelity and target-audience oriented versions, they can also represent that form of the translated ST which is faithful to the original whilst still being understandable in the receiving culture.[53] This would be the theatre equivalent of sense-for-sense translation, although this would still be involve more TC-bias than in narrative texts due to the imperative

[52] For example, Hall's TT is labelled a 'version'.

[53] As previously established, determining boundaries between different translational approaches is problematic to say the least, and thus this 'definition' still leaves open a wide scope of possibilities.

that the performance be immediately understandable. If this type of text were classed as an adaptation, no translation at all would be possible for the stage, only the page.

The fluency tradition has informed British theatre for centuries, thus strengthening the tendency, which in turn, informs new translations.[54] Mainstream British theatre does not have a reputation for being innovative,[55] and any attempts to innovate are not warmly received (Gooch, 1996, 16). Michael Billington, one of Britain's most prolific contemporary theatre critics, describes critical reaction to new work as "cold and patronising derision", such that "[a]nything non-English, unless it be an American musical or a solo performer, is regarded as some kind of cultural letter bomb" (Billington, quoted in Hale and Upton, 2000, 4). The vicious circle illustrated above inhibits the import of external influences, so it is little wonder that a British Chekhov has been established, as the Foreign is made indigenous and thus the indigenous is preserved, which can lead to a change in the ST's meaning and ideology. Gooch (1996) laments the effect of this: "the stylistic range of English text-based theatre is pitifully small (things are perhaps changing in the more visual dimensions)" (17), and Dear (1996) comments on "the really very narrow repertoire of British plays" (274) in comparison to other countries. He goes on to advocate that British theatre expand its horizons, but ironically, this comment is made in support of two-tier texts, which he believes people come to see "as an alternative" to home-grown plays. Examination of the case studies in this investigation will show how acculturation in two-tier texts means that audiences can rarely expect to see 'the Foreign' in these performances and that they are unlikely to have more than a minimal effect in widening the British theatrical repertoire.

Aaltonen's definitions show there are a variety of strengths of acculturation, and certain critics would like to see less domestication and more of a compromise between "an ethnocentric reduction of the foreign text to dominant cultural values in English" and "ethnodeviant pressures on those values to register the linguistic and cultural differences of the foreign text" (Venuti, 1995, 81). The problem arises when there can be no compromise, as the ST includes culture-specific topical or political references, or makes use of objects or practices specific to its source culture. Dario Fo's work is a good example to take here, as without acculturation, the play would be incomprehensible outside of its native theatres. Changes are even necessary when performing a British play in the US or vice versa (Glaap, 1989), or within the same culture if a socially relevant play written in the past is to be revived for a modern audience (Redmond, 1989).

Culture-specific references are a common trigger of perverted meaning, as Lefevere (2000) has shown in his discussion of "Mother Courage's Cucumbers", and underline what stumbling

[54] The current trend towards two-tier texts in the UK arguably makes the British theatre all the more likely to continue to acculturate and rewrite than show audiences foreignised material which would challenge the current repertoire. It appears that this is a peculiarly British phenomenon. Hale and Upton (2000) remark that adaptations (in which two-tier texts are implied) have a higher status than translations in the UK, and Clark (1996) notes adaptations have a higher status in the UK than elsewhere in Europe.

[55] There are, of course, certain exceptions, such as The Royal Court, the Gate, and the Almeida in London, the Citizens' Theatre in Glasgow and the Traverse Theatre in Edinburgh.

blocks these can be for the translator, who must mediate between two cultures. John Willett (1983) believes it is possible to write a good TT if assimilation of the ST is not taken to an extreme: the ideal is "to embrace but not to smother" (3). His comment refers to the use of slang and clichés in translating dialogue, which, if over-used, will normalise a character and distort meaning. A local dialect is a marked cultural label an audience cannot overlook, and thus in the light of his comments above, Willett's decision to use "artificial North Country English" for his translation of *Mother Courage*, which has an allegorical setting anyway, may seem questionable.[56] It seems that even those who advocate a middle way do not know where to draw the line, and thus this discussion, like so many others, is complicated by the ambiguity of what each critic understands by acculturation, especially as the term is not universally employed in debates on the matter, where domestication and naturalising tend to dominate, neglecting the shades of acculturation possible between these and foreignising.

Acculturation need not take place only on the content level, but in style and form as well. Interestingly, Brecht is a commonly quoted example of this, as the principles of epic theatre are often at odds with established practices in the receiving culture. English-speaking cultures are still heavily influenced by Stanislavsky and Method acting, where the character and his internal emotions are of central importance, whereas Brecht's theatre is driven by issues, and the characters are merely a vehicle to convey the ideas. Lefevere (2000) states that Brecht's poetics are also alien to English-speaking systems, and thus his works must be amended in order to function at all in these receiving systems. The Marxist ideology of Brecht's work has also often been played down in English-language translations, especially those performed in the US, and Habicht (1989) has shown how Shakespeare's plays were distorted for ideological ends by the Third Reich.

Opinion on changes such as those outlined above is divided. Some object to cases in which changes are made under the guise of playability and a need to make cultural changes. Farrell (1996) wonders what the point is of translating a foreign author if there is nothing left of his work once the TT has remoulded it beyond recognition. As Vera Gottlieb (1989) asks at the end of her paper criticising the British treatment of Chekhov in both performance and translation, "how does one communicate a reality which is socially and historically unfamiliar to an audience?" (172). This is a fair question to which she does not suggest an answer. Dario Fo has undergone similar treatment to Chekhov, the social and political references in his works being replaced by fictive comedy. His works have also been lent a British 'persona', which is now difficult to replace with a more representative image, as the postulated British one has become established (Taviano, 2004). There have been various theories posited on how such cases can be handled, but none are conclusive, as there can be no rule book for translation of this sort. Each case devises an appropriate strategy and each strategy has a different effect upon the resulting

[56] Willett's views on translation and his own success in the *Mother Courage* project will be discussed in more detail in chapter 5.

text in terms of what is foregrounded as a result of acculturation.

It is most commonly the social environment which is forced into the background, if it still appears at all. Roger Pulvers (1984) opines that is it not only the translator who should be familiar with the historical and cultural context of the ST, but this should be expected of the director and actors as well. Bassnett's questionnaire showed practitioners felt a thorough knowledge of the ST was considered a more important basis for translation than fluency in the SL, but problems arise when this knowledge is based on received, rather than first-hand information, as Lefevere (2000) and Ledebur (1989), amongst others, have shown, or when neither the linguistic nor the cultural knowledge are evident. This can occur in two-tier texts where the playwright is a representative of his own language, culture, and theatre tradition, but has no connection to the SL or its culture. Misunderstandings and refractions coupled with a lack of social and historical context lead to polarised interpretations. Polarisation is another form of foregrounding, but the narrowest form, often not just highlighting one area amongst the other facets of the work, but possibly omitting them to emphasise the desired feature. Polarisation may not even be deliberate, but simply result from ignorance as the translator does not have full access to the nuances of the ST.

Another factor to influence the degree of deliberate acculturation in a TT is how well the ST playwright is known in the UK. It is common for greater liberties to be taken with a well-known foreign playwright's work than with that of a writer who is yet to become established in the receiving canon. There are advantages and disadvantages to translating a new author: greater care must be taken to create the desired first impression upon which subsequent reception will be based, but there is also a degree of liberty in treading new ground, as there are no preconceived expectations to be considered (Clark, 1996; Gooch, 1996; Vivis, 1996). Preparing new ground usually means the translation will be close to the ST to provide as authentic a view of the work and its author as possible. Once the work is established and the receiving audience is familiar with the 'original', greater liberties are often taken when writing new TTs, as the history of translations of Brecht's works shows. Despite the prevalent support of the careful treatment of new works, Hale and Upton (2000) note several examples of two-tier texts on the London stage in 1998 of which they ask: "Is it mere coincidence that the two least familiar of the nine plays mentioned above should have undergone the most radical treatment in terms of adaptation?" (6). These plays (both two-tier texts) were fully naturalised rather than acculturated, as they involve cultural relocation. Thus it appears that either well-known or almost unknown STs are most likely to undergo extreme acculturation, that is domestication, in two-tier texts.

The opposite extreme, which resists acculturation, is foreignisation. Venuti (1998b) defines this as: "developing a translation method along lines which are excluded by dominant cultural values in the target language" (242). These values can apply to any aspect of the play, but Hale and Upton (2000) believe that foreign subject matter is more acceptable to audiences than alien conventions are. The social and political needs of the receiving culture often override the

imperative to show the target audience a glimpse of the Foreign, and thus acculturation to any degree in the theatre means that the TT is a reflection of the receiving culture rather than a window onto the SC (Aaltonen, 2000b), especially if the TC is the culturally dominant one.

The decision as to how much a text is acculturated lies with the translator (and possibly also the director). In this respect, the translator acts as a cultural ambassador, mediator or censor, and in the latter case, limits the audience's access to the Foreign. This responsibility contributes to many commentators' resentment of versions and rewrites being labelled translations, as the audience is being duped, believing it is seeing a TL- rather than a TC-version of the ST. Hare (1996) claims that "dilution is the most serious charge you can level at a translator of plays" (141). He believes that, if, in his TT, he departs from the letter or the spirit of the ST, he does so to strengthen or improve the work. However, for the spectator who expects to see an unadulterated TL version of the ST (leaving aside questions of whether this is possible or not), Hare's TT would be a dilution. It can be argued that even when acculturation moves beyond those changes necessary to enable understanding of the foreign towards domestication or naturalisation of the ST, dilution is often the result.

Acculturation can thus be said to be almost synonymous with many uses of adaptation. I have decided in favour of acculturation over adaptation for various reasons. First of all, adaptation is too widely used for a variety of text types to be precise enough for an analysis such as this, which aims to differentiate between a variety of approaches. Secondly, acculturation can be used to identify a middle way between domestication and foreignisation, whereas adaptation refers primarily to any approach which is not translation proper, and this is too vague for the purposes of this study. Finally, and most significantly, the term underlines the ultimate controlling influence of cultural forces on the translation process which adaptation does not even touch upon. In fact, adaptation would seem to suggest that the translator is in control, rather than the cultural forces which he too is subject to. Adaptation is also commonly used to denote those texts in which the action has been transplanted into the environment of the receiving culture, which should more accurately be denoted as culturally-relocated texts.

2.3 Concluding Comments

The discussion above makes clear why so many different translations of Brecht's *Mother Courage* were undertaken within a period of twenty-one years. As theatre conventions change, so do the demands on a performance. In addition, as the British theatre traditionally tends to be text-based, perhaps it is to be expected that renewal in the form of a new translation is arguably more common than a new interpretation of an existing one. The issue of a new interpretation is problematic in Brecht's case anyway because of the existence of his dramatic theory, which can act as a straitjacket on, or at least a disincentive to, any creative reinterpretation. The speed at which spoken language dates contributes to the repeated call for a new TT, as does targeted

translation, which is very much restricted by the environment for which it was written. This was the case for all but one of the texts examined here.

Having established the broad parameters of literary translational debate, then identified where the translation of playtexts fits into this and simultaneously departs from it, the next stage of this study will analyse the case study material to see whether theory does apply to practice. The five texts to be examined here offer an overview of the different translational approaches available to mainstream drama and theatre translation, as well as a diachronic illustration of the translation of one particular play. This will allow us to reflect on the role which translations have played in forming Brecht's reputation in the UK, although any conclusions cannot be comprehensive without a more wide-ranging consideration of other rewrites of his works. This, however, would go beyond the intended scope of this work. It may also be possible to evaluate whether Brecht's work can most successfully be rewritten for a British audience by translation proper or two-tier translation.

It is hoped that a comparative analysis of the five texts with each other and with Brecht's original will allow us to determine to what degree the content and form of the ST are replicated, and what is left of Brecht's original in each case. In addition, as part of the motivation behind this study, it may be possible to assess the effects of monolingualism on translation. These may include ignorance of ST nuances, or even core characteristics as a result of a received and limited understanding of a playwright's work from decades of rewrites, already informed by distorted translations. If translation is inevitably interpretation and is thus a form of drama criticism (Johnston, 1996a), then each TT should reveal something about the translator's view of the ST, and TC, as well as about his understanding of the translator's role.

As translational parameters are so influenced by the requirements and conventions of the receiving culture, we will first turn to a consideration of the theatrical parameters of the original text and its translations. An outline of German theatre in the first half of the twentieth century will place Brecht in his native theatre context, and will provide the necessary framework for an understanding of the motivation behind his development of epic theatre and his extensive recording of its justification and realisation in his theoretical writings. A consideration of British theatre in the second half of the twentieth century, especially the perceived turning point which occurred in 1956 will illustrate the environment Brecht entered and why mainstream theatre was so receptive to some of his ideas at that time. This overview of the theatrical background will also take into consideration Brecht's reception and reputation in the UK and ask whether he must be considered a special case in relation to the translation of his works.

3 Context and Dramatic Theory

In his study of the plays of Bertolt Brecht, Stephen Unwin, who has directed over fifty plays in many of London's main theatres, including the National, the Almeida, and the Royal Court, comments that: "Brecht's plays are notoriously difficult to direct in that they require such a sophisticated understanding of the author's intentions" (Unwin, 2005, 20). These intentions are complex, as they changed throughout Brecht's life, from the Weimar Republic desire to break with conventional German theatre in the 1920s, which initially prompted him to develop the theory of epic theatre, via his less political, but strongly theoretical writings in exile as he was forced constantly to justify and explain his work, to the period of crystallisation and immortalisation, especially of the epic theatre performance mode, in his work with the Berliner Ensemble in post-war East Berlin. Consequently, Brecht was influenced by the social, political and historical events he commented on and made central to his work in his venture to redress what he felt were the cultural deficits of that political climate. This fact is crucial to an informed understanding of his theatre, but, as this study will show, it has often been overlooked in the UK. This section will thus survey the context of the theatre forms which Brecht rejected, as well as the political and social background prompting this reaction, before moving on to an examination of the theatre form which resulted from it. Brecht's theoretical writing has played a varied role in the reception of his plays and in forming a British image of Brecht as an artist, and we will address its treatment in the UK so that we may analyse how distorted the understanding of Brecht's intentions and performance of his work have become there as a result. In order to provide a background to this discussion, the British theatre environment in the second half of the twentieth century will also be outlined, before an informed assessment of Brecht's reception into that context is made.

3.1 Political Rebel and Dramatic Innovator

Brecht had already become established as a playwright and director of some significance long before he wrote *Mutter Courage und ihre Kinder* in 1939. Hutchinson (2002) notes that "31 August 1928 may be seen to mark the transformation of Bertolt Brecht from frequently unsuccessful avant-garde rebel into international celebrity" (177). On this date, the *Dreigroschenoper* was first performed in Berlin, and marked the debut of Brecht's epic theatre in a workable form.[1]

[1]Although epic theatre is now strongly identified with Brecht, it is not his invention alone. Brecht was inspired by Luigi Pirandello, and his original ideas as seen in *Trommeln in der Nacht* were refined by his work with Erwin

Until the mid-1970s, Brecht research divided his theoretical development into three phases, beginning in 1913, 1926 and 1933 respectively, where the second phase is triggered by his contact with Marxism, and the third, by his changing attitude towards Marxist principles (Knopf, 1996, 412–5). However, this division regards the evolution of Brecht's theoretical work in terms of his political development only, whereas, in fact, numerous phases can be identified, depending on the criteria applied, and many of these phases overlap. In order to illustrate Brecht's attempts to change German theatre forms, we must focus on the two phases in which he was active in the German theatre as a practitioner who wrote to document his working practices. These periods bracket his exile, during which the theoretical writings had quite a different function, replacing absent actors and audience members. The first period occurred during the 1920s,[2] and the second began upon his return to Berlin in 1948.

3.1.1 The Inter-War Years

Throughout his life, Brecht was a critic as well as a writer: his criticism informed his work as he strove to make the theatre a socially useful institution by writing socially relevant plays and devising an alternative mode of performance to highlight their message. The shortcomings he identifies in 1920s German theatre can be found in certain aspects of Expressionist drama, which will be considered below, and German theatre's treatment of and reliance upon the *Klassiker*. To understand Brecht's objections to the classic plays of German literature and their performance, we must consider their history and role in the German theatre environment. This differs quite radically from that of the sixteenth- and seventeenth-century classics in British theatre, and hence we encounter a first divergence which should be noted when performing Brecht's then progressive works in a British milieu.

The *Klassiker*

Germany's late development as a unified nation state meant that a national literary culture as such did not evolve until the mid-eighteenth century, with the work of writers such as Lessing, Schiller and Goethe. As the first literary expressions of a new politically unified state, the *Klassiker* had a clear political ideology: "to unite, indeed to create, a not-yet extant nation by providing it in advance with a national culture and a national language" (Rouse, 1989, 10). The works initially focussed on the potential of the individual, irrespective of his social position, often presented as a critique of German society's restrictions, but the focus later shifted to the concept of *Bildung*: "The individual's concrete political possibilities – or lack of them – became

Piscator and Erich Engel (Hutchinson, 2002).

[2] It is impossible to identify when Brecht's desire for and process of change began or ended. Even as a schoolboy, Brecht was a harsh critic of his own work and that of others. The development of later criticism was disrupted by the outbreak of the Second World War, which removed Brecht from the German theatre environment and forced a shift in focus.

secondary to the ideal of creating a nation of individuals educated to strive for a harmony between intellectual (sic) and spirit, instinct and control" (ibid.). The intellectual, aesthetic focus placed a premium upon form over content and socially critical theatre consequently became anti-classical.

The role of the theatre in German society is also significant in shaping the kind of presence the *Klassiker* have enjoyed: "Long considered less a branch of the entertainment industry than an essential cultural institution [. . .], its principal task has been, and continues to be to perform – some would say 'preserve' – the 'classics' " (Rouse, 1989, 5). Repeated performance of the *Klassiker* and their 'ownership' by the educated, bourgeois elite resulted in their performance being weighed down by the received, accepted formulae of generations. Brecht said of this process: "Es fällt sozusagen durch Vernachlässiging mehr und mehr Staub auf die großen alten Blider, und die Kopisten kopieren mehr oder minder fleißig diese Staubflecken mit" (23:316). It was precisely this unthinking predictability, which made German audiences conservative in their acceptance of innovation (Rouse, 1989; Schürer, 2005), that Brecht hoped to banish with his new performance methods: "Der echte Respekt, den diese Werke verlangen können, fordert es, daß wir den scheinheiligen, lippendienerischen, falschen Respekt entlarven" (23: 318).

The content of the *Klassiker* was uncritically and often mechanically reproduced – Brecht put this down to the "Denk- und Fühlfaulheit der Routiniers" (23: 316). In addition, by the 1920s, the ethos of *Werktreue*, introduced by philologists in the nineteenth century to prevent texts being distorted in order to serve the foregrounding of star performers, began to be used to preserve the 'old', now formulaic performance styles which the likes of Brecht, Piscator and Jessner were accused of attempting to eliminate. As Rouse explains, their renewal of classical theatre attempted to undermine contemporary production forms by using new performance modes, such as those devised for Expressionist theatre and the theatre of *Neue Sachlichkeit*,[3] in order to enable the *Klassiker* still to play a valid role in the new Germany by making them socially relevant for their contemporary audience. This meant wrenching them from the grasp of the bourgeoisie, who had taken them up as their own. The reliance of the German theatre tradition upon the classics had stifled the imperative to innovate, thus this *Klassiker*-reform was not successful, and as we shall see later, when Brecht returned to Germany in 1948, demand for the *Klassiker* to be performed in the traditional style was undimmed, and contemporary social problems were still absent from the theatre, as they had been in the 1920s.

The strongly negative reaction of German audiences to the reformist endeavours of these socially-aware playwrights forced Brecht to reassess the role which the *Klassiker* could usefully play. He began to view the works on the basis of their *Materialwert*, which allowed him to use the *Stoff* of classic works, whilst still rejecting their use as a unit whole. Many inter-war German

[3]This term was coined by the art critic Gustav Friedrich Hartlaub in 1925 to describe a tendency in art which was soon also seen in literature, in which the resignation and cynicism of post-war Germany led to a rejection of romantic, Expressionist attitudes, developing instead a distanced and objective observational stance to document and comment upon real, contemporary life.

writers had a social conscience, but Brecht felt particularly strongly that without some degree of 'Kontakt' with the audience, theatre became 'ein Nonsens' (21:121), and the commercial theatre of the inter-war years cared only about the profit which could be secured in producing the *Klassiker*, irrespective of whether their audiences could identify with their content (Hecht, 1986b, 47).

Expressionism

In contrast, Expressionist theatre did have a degree of contact with the audience, but it was not the connection which Brecht believed was necessary. Expressionism was evident in art and poetry before the First World War, but it was not until 1918 that it arrived in the theatre as well. Whereas Naturalism, the movement out of which Expressionism had grown at the turn of the twentieth century, took the ordinary things in life as its subject, reflecting reality as if art were synonymous with it, the Expressionists "abandoned any pretence at objectivity and attempted to express their dreams and visions, their fears and desires, with as much intensity and power as possible" (Unwin, 2005, 36). The initial purpose of Expressionism was such that: "Mit ihm [. . .] bürgerliche Jugendliche gegen die marode bürgerliche Gesellschaft [revoltierten]" (Fischer-Lichte, 1993, 308), and its aim was: "Änderung der vorhandenen Welt!" (309), yet during the Weimar Republic, its focus shifted to show support of the newly-formed bourgeois society, which Brecht repudiated.

Brecht's objections to serious and isolationist Expressionism in the early 1920s focused on its poetics, its idealism, and what he viewed as its continuation of Wilhelminian society (Knopf, 1996, 427–8), which saw an increasing tendency of society to divide into two groups: the aristocracy and bourgeoisie on one side and the working classes on the other, a division Brecht's works aim to uproot.[4] All in all, he believed these factors led to a "Vergröberung" of ideas (21:48–9).[5] Willett (1977) describes Brecht's directorial approach in 1922 as aiming to "prick the inflations of Expressionism" (143), wanting to remove the distortion which Expressionist delivery placed upon meaning. Brecht objected to the theatre of this period because it focussed on the character of the individual (hero) rather than having a social purpose. Expressionist works also suggested that one individual could make a significant difference in life, whereas Brecht believed the individual could only play a role as a part of a larger, mass whole, thus an ideological clash was inevitable.

Although Brecht objected to what he called the "O-Mensch Dramatik" excesses (Willett, 1998, 88) throughout his life, he did come to appreciate the work of certain Expressionists,

[4]Although Expressionism aimed to overcome the decadence in late 19th century culture in creating art forms which would have some influence on society, they did not got far enough for the kind of socially useful plays Brecht had in mind. The transformation of culture alone would not bring about the political revolution in the masses which was Brecht's ultimate social and political aim.

[5]Willett (1977) writes that "when in 1922 Brecht first met Arnolt Bronnen they 'agreed that the theatre ought to create a common, communal feeling, as opposed to the isolationist aims of Expressionism, with all its escapism and screaming[. . .]'" (108).

Georg Kaiser in particular, and acknowledged the fact that the movement had liberated German theatre and indeed, influenced his own work. Many elements of Expressionist theatre which survived beyond the Expressionist period did so through Brecht's work (Kuhns, 1997, 235), but his aesthetics are Realist rather than Expressionist (Unwin, 2005, 36).[6] Realism differs from Naturalism in that the latter merely seeks to reflect contemporary life, whereas the former actively removes the artistic facade to uncover the reality behind it. Brecht believed that aesthetics should not be derived from the traditions that had gone before them, but from unidealised contemporary reality. Whereas Naturalist and Expressionist theatre portrayed man as an element of nature, subject to fate, Brecht saw him as a social being and thus as a member of a social class. He believed that events are created by man, who is consequently in a position to change them. Exposing the social role and relationships of characters on stage made the theatre a socially useful institution, as the working classes were alerted to their power to change their lot in life.

Brecht's concern with a working-class audience grew out of his Marxist view of the political and economic situation in post-war Germany. However, it gained momentum in the wake of the hyperinflation in 1923 and the Wall Street crash in 1929, the economic and political consequences of which left their mark on the general population, and especially the working class, and would ultimately pave the way for the rise of National Socialism. Herbert Ihering said in 1922 of *Trommeln in der Nacht*, Brecht "has had his blood, his nerves soaked in the horror of our time" (quoted in Willett, 1977, 187). It is thus unsurprising that Brecht's aim to reveal social injustice began during the Weimar Republic. Already at this stage, his goal was to create a theatre in which the audience are prompted to be critical of their environment and inspired to change it, but in his early career he was a rather unpolitical writer, certainly no revolutionary. His initial contact with *Das Kapital* came in 1926 in his research for *Joe Fleischhacker*, a play which was never completed, but for which Brecht first developed a theory of epic theatre. He discovered how well his beliefs already fitted into Marxism, exclaiming:

> [...] dieser Marx war der einzige Zuschauer für meine Stücke, den ich je gesehen hatte. Denn einen Mann mit solchen Interessen mußten gerade diese Stücke interessieren. Nicht wegen ihrer Intelligenz, sondern wegen der seinigen. Es war Anschauungsmaterial für ihn. (21:256–7)

Although Brecht was never actually a member of the Communist Party, his Marxist politics would prove a significant obstacle to the reception of his works in the UK and elsewhere. Since epic theatre as a performance medium was prompted by political aims, it is not surprising that, as John Willett notes:

> Where other politically-minded artists show their attitude only in the 'message' of

[6] See Kuhns (1997) for a description of how Brecht's theatre differs from Expressionist principles, and Willett (1998) on why he cannot be classed an Expressionist.

> their work, [...] with Brecht, it seems to go deep into his writing, his theories and his productions, and to shape them down to the last detail. (1977, 187)

Brecht's political beliefs not only affected the reception of his works, but also radically affected his own life: Brecht's attempts to incite the proletariat to revolution in his work in the 1930s as well as his Marxist leanings meant he was placed under observation by the National Socialists, and he left for Scandinavia after the Reichstag Fire in 1933, to return to a very different Germany some fifteen years later.

3.1.2 The Postwar Years

German theatre was in a difficult position when Brecht returned from exile. After the propagandist use of theatre during the Third Reich, many wanted a return to the classics, which were viewed as safe territory, but Brecht felt very strongly that theatre should make a new beginning.[7] The efforts of Brecht, Piscator and Jessner had had little effect in reforming the performance of the *Klassiker* before the war broke out. During it, in an attempt to minimise ideological perversion of plays to propagandist ends, Gustaf Gründgens, *Intendant* of the Staatstheater under Göring, had applied the principles of *Werktreue* to performance. Brecht believed this had done more harm than good, as the attempt to protect German literary heritage had resulted in an unquestioning endorsement and reinforcement of traditional values (Rouse, 1989, 20–1). The plays were thus performed as if in a vacuum, in an escapist move to ignore the horrors of reality, and they continued to be treated in this way once the war had ended.

Although the principles of epic theatre had been laid down in the late 1920s, it is their use in the postwar Berliner Ensemble productions which cemented their permanence and influenced Brecht's reception even after his death. Epic theatre was the method Brecht employed to save postwar German theatre from its cultural and ideological sterility. In other words, the epic theatre which Brecht is remembered for is not the ideal as it was originally devised, nor what it might have developed into in a peaceful twentieth century, but a version which served a very specific purpose in particular circumstances. This is clearly explained by Manfred Wekwerth:

> Tatsächlich gab es im Berliner Ensemble der Nachkriegssituation eine 'graue Periode', wie man sie nennen könnte. Tatsächlich wurden Rationalität und Kargheit, Kälte und Erkenntnis auf der Szene überbetont, und zwar als (künstlerische) Abwehr der barbarischen Unvernunft der Nazi-Theater und ihrer prunkvollen Perversion. [...] Dies alles war von Brecht gedacht wie eine Entziehungskur für den Rauschgiftsüchtigen. [...] Viele Mißverständnisse um Brecht entstanden, weil man die politischen Gründe für die 'graue Periode' außer acht ließ und sie wertete als einzig und allein gültige brechtische Ästhetik. (279–80)

The 'Entziehungskur' to which Brecht planned to subject his audiences was also necessary for

[7] This is clearly shown in Max Frisch's observation of Brecht's reaction to a performance of Frisch's *Santa Cruz* in Konstanz in 1948 (Frisch, 1989, 31).

his actors, who, in his opinion, had lost their way as far as performance mode was concerned, oscillating between the conventional illusionistic approach and the excessive rhetoric of Expressionism and the Third Reich propaganda plays. This style became known as *Reichskanzleistil*, so redolent was it of the manner in which Hitler's official announcements had been made (Rouse, 1989, 23). Brecht's dissatisfaction with post-war Germany's failure to perceive or rectify its cultural ruin prompted him to take it upon himself to create the politically and socially critical theatre needed to lift the people out of their blindness to causal relationships in society. This required that they should not be allowed to succumb to a cathartic state, but must be made consciously aware of the events on stage so that the theatre could once more become a socially useful institution.

3.1.3 Epic Theatre

Brecht's theory of an epic theatre was conceived to treat the content Brecht wished to debate: the tenet that if the working classes were to unite, they could effect change in their constant class struggle. Thus content and form should go hand in hand in his plays. Nonetheless, time has separated form and content in Brecht's works, as it is for his innovative epic theatre rather than the plays that Brecht is remembered today, especially in the UK.[8] Even at the time, however, there was some disagreement as to whether form and content were quite as co-dependent as Brecht claimed. The most controversial challenge was put to Brecht in the 1930s by George Lukács, who charged him with being concerned more about aesthetic innovation than about catering for his proclaimed working-class audience.[9] Despite Brecht's vehement protestation, it has also been argued that the intended audience of his works was indeed not the working class itself, but "working-class revolutionaries and left-wing intellectuals" (Unwin, 2005, 41). Such arguments have led to intense debate on his usefulness in a post-Cold War world, but this discussion lies beyond the scope of this study.

A brief overview at this stage of Brecht's epic theatre, which deals with both content and form, will illustrate his aims for the theatre and the methods he employed in order to realise them. This will provide the necessary framework for an assessment in later sections of this study of the manner in which some of these elements have been reproduced in British productions of *Mutter Courage* in the UK. The technique employed to achieve Brecht's socio-political aims in epic theatre is simultaneously that which Brecht is most commonly associated with and remembered for, and which is most commonly misunderstood: *Verfremdung*.

[8] This fusion and interdependence of form and content is an important consideration in the translation of Brecht's works. British critics have often described his plays as showcases for his dramatic theory, which certainly is not true of the time when they were written. Brecht was prompted to write about his approach to defend it from attempts by Stanislavskians and anti-formalists to confute it. In exile, he wrote to compensate for the rehearsal facility he had lost, as that was where he had devised many of his ideas. Performance theory and its documentation thus generally resulted from work on a particular play rather than the other way around (White, 2004, 4–22).

[9] This was part of a wider debate on Expressionism, involving Klaus Mann, Alfred Kurella, and Ernst Bloch (See Humble and Furness (1993, 96) and Willett (1998, 95)).

Until 1936, Brecht used the term *Entfremdung*, then used both terms indiscriminately until 1940, after which only *Verfremdung* was used (Knopf, 1996, 2:379–80). Until the 1980s, Brecht research claimed he had adopted the concept from the Russian formalists, specifically Viktor Shklovsky, who operated a method of *ostranenie* (Knopf, 2000, 79) or 'defamiliarisation' in order to 'deautomatize' everyday actions and objects (Kiebuzinska, 1988), which was also the aim of *Verfremdung*. However, it is now believed Brecht adopted the term from Hegel's *Entfremdung*, adopting Hegel's theoretical position and combining this with the aesthetics of critical realism (Knopf, 2000, 80–1). The translation of *Verfremdung* has long been an obstacle to its accurate understanding in English, not least because it has two meanings in German (disillusionment and estrangement as an end and means) which cannot both be conveyed in one English term, and because Brecht himself used the term inconsistently, which makes its precise meaning difficult to determine even in German (White, 2004, 93).

Considering how widely this technique has been misunderstood in the UK, there is some irony in the fact that Brecht's explanation of the *Verfremdungseffekt* was written for an English-speaking audience and were thus first published in English, appearing in a translation by E. W. White in the London magazine, *Life and Letters To-Day* in 1936 (White, 2004, 90). E. W. White refers to the technique as 'disillusion', but John White disagrees both with this and E. W. White's translation of the text itself, concluding that: "Brecht's deliberately estranging discourse is diluted to the point of resembling everyday English" (93). It is significant that this early attempt to make Brecht's theory known in the English-speaking world dilutes the linguistic qualities of the original and hence lessens its accuracy and impact by removing the intended link between form and content. There can be little surprise that the linguistic intricacies in the plays themselves are often lost in English translation when Brecht's language has been normalised already in translating the very information necessary for their accurate rendering.

Eddershaw also laments the poor attempts at rendering *Verfremdung* in English as 'alienation' or 'distancing technique', which misleadingly suggest the audience should be hostile to the events on stage or detached from any emotional response, respectively (1996, 16).[10] Such inaccurate translations have led to the mistaken belief that Brecht's audiences were not supposed to feel, and that emotion should not be appealed to. Brecht is partly to blame for this, since he set up *Gefühl* as the dramatic polar opposite to epic *Ratio* in the schematic list of qualities of the dramatic and epic performance modes in the 1930 *Anmerkungen zur Oper (Mahagonny)* (24:78–80), even though in the earlier *Schwierigkeiten des Epischen Theaters* (1927/8), he had made it clear that although epic theatre appeals more to reason than emotion, it would be "ganz und gar unrichtig, diesem Theater das Gefühl absprechen zu wollen. Dies käme nur darauf hinaus, heute noch etwa der Wissenschaft das Gefühl absprechen zu wollen" (21:210). By 1940, Brecht's writings on this matter reflected his realisation that both *Verstand* and *Gefühl* must be involved, only in a different way to orthodox theatre, namely with the former engaged

[10]Martin Esslin (1990, 140) suggests "non-empathic distancing" as the closest possible rendering in English.

more than the latter, whereby a pedagogical purpose could still be served (Gobert, 2006, 15). It was also clearly noted that epic theatre could and should involve "Spaß" or "Vergnügen", which might come as a shock to many British theatre critics. The spectator undoubtedly should feel emotions in the theatre, but these should be as a social and political reaction to the events on stage rather than an expression of empathy with the characters, as was the convention at the time.

It is not merely the lack of objectivity which differentiates Aristotelian from epic theatre, but also the episodic nature of the structure of the play itself. There is no through line in an epic play; the Aristotelian unities are abandoned, and each unit of action can stand alone. This is also how the various units should be approached in performance. In the *Antigonemodell*, in response to the question "Wie wurden die Verse gesprochen?", Brecht replies:

> Vor allem wurde die Unsitte vermieden, nach der die Schauspieler sich vor größeren Verseinheiten sozusagen mit einer das Ganze ungefähr deckenden Emotionen vollpumpen. Es soll keine »Leidenschaftlichkeit« bevor oder hinter Sprechen und Agitieren sein. Es wird von Vers zu Vers geschritten und jeder von ihnen aus dem Gestus der Figure geholt. (25:124)

This marrying of *Verfremdung* and *Gestus* is but one example which shows how closely the principles of epic theatre are intertwined. Despite the fact that Brecht wrote so extensively on his theory, it is in fact a practical theory of performance and theatre. Reinhold Grimm identifies three types of the central principle of *Verfremdung*: "einmal beim Schreiben eines Stückes, dann bei seiner Inszenierung [. . .] und schließlich im Spiel der Darsteller" (in White, 2004, 125–6). There is very little writing on *Verfremdung* as incorporated into the actual text of the plays, but there is a great deal on its realisation in the mise en scène and acting techniques. This is partly because so much of this was recorded as it was worked out in rehearsals, but also because Brecht wrote his theory as a defence and protection mechanism to ensure that his works were correctly performed by others. The lack of theory on *Verfremdung* in writing would suggest that Brecht did not expect others to follow his lead, or at least did not presume to provide instructions on his writing approach. However, it is *Verfremdung* in the fabric of Brecht's language which will be a significant focus of this study.

If we consider Grimm's three types of *Verfremdung* in reverse order, we meet Brecht's second antithetical theatre practitioner: Konstantin Stanislavsky. Where Aristotle's theatre is the polar opposite of epic theatre, Method acting is regarded as the polar opposite of the epic acting style. Brecht's anti-Stanislavsky position has also been lent more emphasis than is justifiable, although it is fairer to say that Brecht was anti-Stanislavskian than that he was anti-Aristotelian.[11] As a Marxist in East Berlin, however, it would not have been politically acceptable for Brecht to

[11] Brecht was more anti-Illusionist than anti-Aristotelian. Brecht explained in a footnote that the epic-Aristotelian theatre table of contrasts should be understood as "Akzentverschiebungen", but they have been viewed as polar opposites, which, together with the misunderstanding of *Verfremdung*, has done great damage to epic theatre.

declare his theatre anti-Stanislavskian (White, 2004, 87). Brecht's *Schriften* provide us with substantial evidence of his views on Stanislavskian principles: he rejected Stanislavsky as the founder of the Soviet Socialist Realism movement, from which Brecht worked hard to distance himself, since it was a form of propaganda aimed at subduing the masses rather than prompting them to act. His central objection to the kind of theatre propagated by both the Aristotelian and the Stanislavskian styles was that it could not be political.

Brecht began to look into Stanislavsky's performance mode in the mid-1930s after his disappointing attempt to influence the New York Theatre Union's production of *The Mother* in 1935, where he was banned from rehearsals, because he could not accept their judgement of what would work on an American stage. White comments that "he suddenly found himself on the receiving end of a salutary lesson, experiencing at first hand the hold the drama of manipulated empathy continued to exercise on large sections of the contemporary theatre world" (2004, 81). In an attempt to counter the hold Stanislavskian performance methods had in the US, Brecht reassessed his theoretical position and the state of his methodology and its documentation. He examined what Stanislavskians aimed to avoid so that epic theatre could profit from those aspects in refining the *Verfremdungseffekt*. Thus in the period of 1936–38, Brecht re-examined epic theatre and consolidated his writings on it in an attempt to make his work intelligible to the English-speaking world, where theatre was dominated by Method acting.

Brecht instructed his actors not to become the character, but to observe it from outside. In rehearsal, actors were instructed to add 'sagte er/sie' at the end of their lines, so they were forced to quote them and thus maintain a distance. In turn, this would mean the audience would be less likely to form an empathetic bond with that character. Brecht's actors worked together as an ensemble, each playing a part in a bigger whole, namely the story itself; the characters as individual entities were irrelevant. Instead, the importance lay in their relationship to each other and the social constellations between them: "die Person sei 'von außen« zu sehen und im Zusammenhang mit den anderen, in ihrem Verhalten zu sich selbst und zu den anderen" (21:465). The ensemble approach has caused considerable problems where attempts have been made to reproduce it during rehearsals in the UK, because British theatre is often 'star-based,' and big names are needed to pull in the revenue.

The second of Grimm's categories of *Verfremdung* is the mise en scène. This incorporates *Gestus*, although this is partly acting technique as well. In his essay, *Kurze Beschreibung einer neuen Technik der Schauspielkunst, die einen Verfremdungseffekt hervorbringt*, Brecht writes:

> Es ist der Zweck des V-Effekts, den allen Vorgängen unterliegenden gesellschaftlichen Gestus zu verfremden. Unter sozialem Gestus ist der mimische und gestische Ausdruck der gesellschaftlichen Beziehungen zu verstehen, in denen die Menschen einer bestimmten Epoche zueinander stehen. (22:646)

Brecht never provided a clear definition of *Gestus* but it can generally be understood as the gesture, or physical moments of expression, underlining and accompanying speech (Knopf,

1996, 392). Physical *Gestus* plays a rather minor role in critical reception as it can be difficult to identify. It is not usually codified within the text itself and thus not an element which can be translated; it can only reliably be taken into consideration at all if the *Materialien* are consulted alongside the original text. However, the significance of *Gestus* should not be underestimated. In *Mutter Courage*, *Gestus* plays a prominent role, as it is Kattrin's only means of communication.[12] *Gestus* is also evident in the language Brecht uses in his predilection for visual images and making them particularly noticeable by distorting the image we might expect, and in this we also see prominent *Verfremdung*.

Other elements of *Verfremdung* which may be considered part of the mise en scène process are those which are considered characteristic of a Brechtian aesthetic. The use of a half curtain reminds spectators that they are watching a play and that events on stage do not represent real life. This effect is enhanced by the permanently bright lighting and the exposed stage machinery. Just as physical *Gestus* falls under the remit of both acting and mise en scène, the final two points commonly associated with epic theatre are not strictly mise en scène, but not exclusively related to the writing of the play either. The use of music and songs adds to the disjointed, episodic nature of the action and is another technique which prevents spectators from being lulled into a cathartic state of passivity. The presentation of the songs is intrinsic to the success of this effect: they should remain disjointed and not become a seamless part of the action.

The final facet of *Verfremdung* Grimm identifies is that contained within the text of the play itself. As this study concerns itself with the textual examination of British translations of *Mutter Courage und ihre Kinder*, an examination of linguistic *Verfremdung* can be found in the following chapter, which also sets out the methodology used in the comparison of the ST with the respective TTs. The discussion here will now consider the final aspect of Brecht's theatre for which he is renowned and which caused him significant problems, especially concerning the reception of his works into other cultures, namely his reputation as a Marxist playwright with specific political aims.

The Political Dimension

Brecht's personal political development has been examined above. His use of the theatre for political ends also underwent various stages of change. Even in his early works, Brecht rejected the traditional focus on the individual, but it is the didactic *Lehrstücke*, written shortly before the end of the Weimar Republic, that set out to open the spectators' eyes to the world and how they could act within it in accordance with Marxist thinking. In the inter- and post-war periods, Brecht believed in the theatre as a social and political institution at a time when there was strong political feeling in Germany but a lack of political theatre. His dialectical

[12] As Brecht intended the play as a warning to Scandinavia of Hitler's aggression, he also intended that it be performed there. The role of Kattrin was intended for Helene Weigel, who did not speak the language.

theatre and the later co-operative of the Berliner Ensemble were aimed at contributing to social change. Brecht believed that the theatre had an intellectual role to play in the achievement of socialism, which is why he created a dramatic mode which made visible the possibility of change, focusing on the mass rather than on the individual. Brecht's breaking with the *Klassiker* and criticism of Expressionism triggered the development of a theory which he believed would rid contemporary theatre of its deficits and make it more relevant for society: "Wenn man sieht, daß unsere heutige Welt nicht mehr ins Drama paßt, dann paßt das Drama eben auch nicht mehr in die Welt" (Elisabeth Hauptmann, quoted in Hecht, 1986b, 49).

Willett notes that "[n]o creative artist's politics were ever less independent of his work" (Willett, 1977, 189). Brecht's political intentions are wholly bound up with *Verfremdung* as the key to making the audience understand and perceive the social incongruities he critiqued on stage. Human nature and society must be presented as changeable in order to prompt change. This was only possible if they could be prevented from identifying or empathising with the characters. Brecht's post-1927 works can certainly be viewed as political, and, as he was forced to shift his focus from the proletariat due to the circumstances of exile, the works written during the exile years are aimed at the bourgeoisie, so that they may recognise the social injustices of society. Fetscher (1980) questions how successfully Brecht achieved his political aims, because:

> [t]he liveliness of the characters, the richness of the language, the sophisticated dramaturgy, and the brilliance of actors made it possible to react to these pieces as culinary art – even though the playwright denounced such a stance very loudly. All of his theatrical provocations were enjoyed by a satiated postwar public simply as additional spice. (13)

Fetscher goes on to emphasise the extent to which Brecht was a political writer and how intrinsic this dimension was to his work: "It is possible to admire the grandness of his linguistic facility without recognising his political convictions and intentions. But it is impossible to understand his plays (and many of his poems) without knowing the form of Marxism peculiar to Brecht [...]" (15). A sound understanding of a work is a primary prerequisite for translating it. The documentation detailing the approaches taken to many UK Brecht productions suggests that the role of Brecht's political intentions is often misunderstood. Despite the fact that left-wing playwrights have been selected to write versions of *Mother Courage*, in the process of appropriation, which inevitably anglicises the TT, more often than not it is the political dimension which is neglected. This results partly from a failure to replicate the full palette of *Verfremdung* effects, but it also arguably derives from the demands of a modern British audience and what they expect of a theatre performance. The following section will consider the British theatre environment and show to what extent Brecht's work has been assimilated into it in the course of the past fifty years. This overview will allow us to assess which areas of reception have been and continue to be problematic. This insight will be extended in the examinations of the individual TTs in later chapters.

3.2 Early 20th Century British Theatre

At the turn of the 20th century, British drama resembled much of European drama, based on the Aristotelian ideal and Freytag's pyramid (Innes, 1992). During the Second World War, theatres were initially closed, but soon reopened and played a key role in boosting morale with their repertoire of escapist music hall, revues, and light entertainment. The social and political situation in the post-war period brought a demand for socialist change (a Labour government was elected in 1945), and discussion grew on the subsidy of the arts, especially theatre, which began to struggle to compete with television and cinema. There was a scarcity of new British playwrights, with the exception of Christopher Fry's Christian verse plays and his numerous translations of French works. London dominated the British theatrical world, and most of its theatres were bent on commercial success rather than cultural enrichment, their choice of lavish entertaining works reflecting the political complacency of the controlling classes.

The establishment of the Council for the Encouragement of Music and the Arts in 1940 sought to redress the imbalance between London and regional theatres, but it was not until this institution became the Arts Council in 1946 that state subsidy of the arts was introduced. Repertory theatres were founded and British theatre began to experiment and diversify, albeit under the continued censorial auspices of the Lord Chamberlain. Nevertheless, extravagant spectacle still dominated the commercial theatre, aimed at entertaining the middle classes. The move towards a realist theatre in 1956 was a reaction against this kind of theatre, which Kenneth Tynan described in 1955 as a "glibly codified fairy-tale world, of no more use to the student of life than a doll's house would be to a student of town planning " (cited in Lacey, 1995, 4), and in 1956, Arthur Miller concurred, declaring that "the British theatre is hermetically sealed against the way society moves" (cited in Marowitz and Hale, 1965, 40). It was this exclusion of contemporary British life from the London stage which was the driving force behind the wave of new, socialist playwrights who changed the landscape of British theatre from 1956 on, although they never succeeded in eclipsing the commercial imperative which dominated the mainstream.[13]

1956 can be viewed as a turning point in British theatre, the ground for which was prepared by several significant events in 1955 (Shellard, 2000, 37–60). Firstly, in March 1955, Peter Hall's production of Ionesco's *The Lesson*, the debut of Absurdist theatre in the UK, brought with it the realisation that language could be more significant on the stage than action, and that closure and a 'meaning' are not essential in a play. This was followed by the success of Samuel Beckett's *Waiting for Godot*, which threw into sharp relief the tired, unadventurous conventions of British theatre. Secondly, the English Stage Company (ESC) was established in 1956 to

[13]Rather, the commercial imperative came to eclipse socialist theatre instead. The Theatre of Action, formed in 1934, became the Theatre Union in 1936 and the Theatre Workshop in 1945 (Shellard, 2000, 61). The Theatre Workshop took some successful productions to the West End, where they were forced to compromise their ideology to conform to mainstream conventions. This finally drove its founder, Joan Littlewood, to leave the company in 1960.

counter commercial theatre by supporting new British writers and to revive the work of other, often foreign, playwrights. George Devine, who was appointed as artistic director, had seen the *Berliner Ensemble* in 1955 and determined that the UK needed a theatre just like it. The performance of Brecht's company in London in 1956 was a third significant event, and the final contributory factor lay in the accomplishments of Joan Littlewood's Theatre Workshop, established as an anti-capitalist, didactic enterprise to awaken the working classes to the political and economic causes of their situation. The Workshop was representative of other, similar socialist theatre groups, most of which were amateur and had been growing in number since the 1930s (Eddershaw, 1996).

The tide was thus already turning when, on the 8th May 1956, John Osborne's *Look Back In Anger* opened at the ESC's Royal Court to a hostile reaction from critics, with the exception of London's two key names: Harold Hobson of the *Times* and Kenneth Tynan of the *Observer*. Despite general reservations, they nevertheless applauded the work for its challenge to the status quo. Building on the naturalism propagated by George Bernard Shaw and D. H. Lawrence, Osborne's work is credited with inaugurating the 'Angry Young Men' movement and taking British theatre out of the drawing room and towards the kitchen sink. However, the emphasis placed on the explosive nature of Osborne's play is misleading, in that it implies that pre-1956 was a theatrical void waiting to be filled. In fact, some believe *Look Back in Anger* did more harm than good: "John Osborne didn't contribute to the British theatre: he set off a land mine called *Look Back in Anger* and blew most of it up" (Sillitoe, quoted in Rebellato, 1999, 9). It is thus arguably an oversimplification to view Osborne's work alone as the defining turning point in twentieth-century British drama.

The Theatre Workshop changed its name from the Theatre of Action in 1945, and was in operation long before Osborne's play was even written. *The Theatre Workshop* operated on similar principles to the *Berliner Ensemble*, but did not enjoy similar financial security. It offered a collaborative and cooperative environment for theatre practitioners, in which performance took precedence over the script and everyone had to be a 'Jack of all trades'. The Theatre Workshop moved into the Theatre Royal in 1953, three years before the ESC was founded. Its work therefore predates Osborne's revolutionary debut, which, when compared to Littlewood's politically didactic productions, appears more conventional in structure; its innovation lay in showing strong emotion on stage and in the language in which this was couched. In addition, *Look Back in Anger* is arguably not a political play *per se*, as the source of Jimmy Porter's anger is, as he says himself, that there is nothing left for this generation to be angry about, which makes the focus psychological rather than political (Rebellato, 1999, 12–3).

The flurry of activity in Britain's theatres during this time came primarily from the political left, and the New Wave, as the surge of cultural change triggered by *Look Back in Anger* has been called, was said to represent working-class and socialist interests. The financial crises of the 1930s followed by the Conservative government's failure to act in the face of Hitler's aggres-

sion led to a surge of support for socialist policies, which were validated in the landslide 1945 Labour election victory. However, postwar reality did not fulfil aspirations for genuine change, especially after a Conservative government was reinstated in 1951, and thus this generation of playwrights, who were amongst the first to enjoy a state-funded university education, brought to the stage their irreverence for the Establishment and their socio-political frustrations in an era of Britain's declining world power, and of the Cold War (Rebellato, 1999, 13–5). Few of these playwrights were influenced by Brecht. Osborne acted in the Royal Court production of *The Good Woman of Setzuan* in 1955, but concluded from that experience that Brecht was not compatible with the British 'national temperament' (Osborne's autobiography quoted in Rebellato, 1999, 148). At the time of their inception, the 'Angry Young Men' were a British, or even English development (as there was already a thriving working-class realist theatre in Scotland (Lacey, 1995, 3)), and a welcome one, which rectified the lack of a theatre for and of contemporary Britain, and especially working-class Britain. This focus on the working classes came about in the wake of the World Wars, which had transformed traditional social structures. The playwrights wanted to make the working class aware of its economic and cultural impoverishment. Because the middle classes had claimed cultural works for themselves, the working classes were denied access to these sources in which social matters were challenged. The resulting lack of awareness and knowledge inevitably resulted in passive surrender to the status quo (Lacey, 1995, 82). This was to be redressed by the creation of a theatre specifically for the working class. Nevertheless, some prominent figures in British theatre still felt that there was a need for something more, and this was provided in part by influences from abroad, amongst which were Brecht's works and theory.[14]

Despite external influences, there remained a strong sense that the theatre being created and the sources it drew upon were English. Discussing British forms of epic theatre in the 1960s, Worth comments that:

> It is a drama very conscious of its Englishness. Continental influences, Brecht's for instance, tend to be played down by writers in the mode: they prefer to see themselves growing out of the popular English tradition, the old drama of the streets and the halls; they look back to Victorian music hall, melodrama and pantomime and sometimes beyond that again to the conventions of the medieval theatre and older forms still, such as the English Mummers' Play. (123–4)

It is ironic that Brecht should be specifically mentioned here, since especially his early work is so heavily characterised by music hall influences, albeit the German tradition. Nevertheless, there appears to be a mistrust of both foreign form and foreign content. The section below will

[14] Foreign influence was not restricted to Brecht alone, although the discussion here will inevitably focus upon him as to go into more detail would be beyond the scope of this study. It should also be noted that interest in European influences was evident at all levels of British theatre: the ESC felt exposure would improve the quality of British writing (Lacey, 1995, 46) and in the early 1950s in general, European theatre was seen as "exciting, innovative and daring" (Shellard, 2000, 30).

consider the reception of the ideological content of Brecht's work. His acting mode also met with criticism, not to mention misunderstanding. Lest it appear as though these reactions were more a rejection of anything associated with Brecht than of the content or form of his work, it should be noted that there was a similarly disparaging reaction to Stanislavsky's Method acting when it was first introduced to the UK. One of the most significant early examples of its performance in London was Lee Strasberg's Actors' Studio Theatre visit in 1965, after which Method was condemned as "a travesty" (Shellard, 2000, 133). This is unsurprising considering that it had already been viewed with scepticism as it was at odds with "the vocal, ornate, well-mannered and polished personas of so many British performers" (132). Yet, Method acting is now the norm in British theatres, whereas Brecht's distanced approach has never been fully embraced.

Despite the so-called revolution of 1956, twentieth-century British theatre has thus generally been conservative rather than radical on all levels (and it should be emphasised here that this is a generalisation). Even when external influences have been allowed to colour the status quo, be they external with regard to nationality or social class, their lasting effect has been moderate and moderated, revealing mainstream British theatre as an institution reluctant, though not entirely resistant, to change. The advent of a subsidised theatre has been unable to alter this significantly in the long term, largely due to the political and thus commercial pressures of the last decades of the twentieth century. Until the mid-seventies, many theatres received a reasonably generous state subsidy and were consequently often financially more successful than the commercial sector, but political and economic changes throughout the decade, which ultimately led to Labour's fateful 'Winter of Discontent', placed cultural institutions under increasing pressure, especially as public feeling began to question the rationale behind tax-payers funding plays which challenged the Establishment. The necessary funds were no longer available to support so many theatres, and Margaret Thatcher's attitude towards the subsidising of cultural institutions and towards their role in 1980s British society endangered the future of many regional theatres, so that even established and high-profile institutions such as the RSC were forced to acquire commercial sponsorship in order to survive (Shellard, 2000, 188).

The pressures on theatres from the mid-seventies on were not only financial, but also political. The Lord Chamberlain continued to act as censor until 1967, and restrictions could still be imposed by application of libel laws even after that. Consequently, plays which were considered too politically radical would be refused by theatres, or would have very short runs once critical reaction had effectively signed their death warrant.[15] Therefore, a play might have to be watered down to be made acceptable, or rather 'safe', for performance. In addition, once the financial pressures of the late 1970s and early 1980s had increased the gap between rich and poor in the

[15] One example of this is *England's Ireland*, which was written collaboratively by various Portable Theatre writers in 1972 at the height of the political crisis which saw the suspension of the Stormont parliament. The Portable Theatre was established by David Hare and Tony Bicât in 1968. The play was rejected by fifty theatres before finally being performed for just a few nights at the Royal Court (Shellard, 2000, 161).

UK, once more, it was only the middle classes who could regularly afford to go to the theatre at all. Add to this the fact that theatres now had to make a return on productions in order to survive, and it is not surprising that extreme political views, or even any political views, were removed from a medium which was forced to put almost all its eggs in the light entertainment basket to compensate for the loss of state subsidy. The West End was saved by the musical in the eighties, and even a subsidised theatre like the RNT began to spice up its offerings of cultural fodder. This was done by relying even more on 'star' names to pull in the crowds, but also by introducing the practice of commissioning adaptations of foreign works by well-known British playwrights. This enabled the RNT to fulfil its remit of performing some foreign works whilst ensuring they were also English enough to attract the necessary audience numbers and adding the attraction of the British playwright's name and status.

The implications of such developments for the translations under examination in this study are significant, since all were written after Thatcher entered government in 1979. The translations by John Willett, Hanif Kureishi and Robert David MacDonald were written while Thatcher was prime minister, and David Hare wrote while the Conservatives were still in power under John Major. Only Lee Hall's text was written under a socialist government, but considering New Labour's shift towards the political middle ground prior to their landslide electoral victory in 1997, some may wish to challenge the validity of that political label. All texts which were conceived with a specific production in mind would have been expected to meet the commercial demands of even the subsidised theatres in which they were performed.[16]

The characteristics of British theatre in the second half of the twentieth century provide ample reason to expect the translation of foreign texts to involve appropriation to the British context. First of all, suspicion of anything which might challenge orthodox British theatre traditions suggests that anglicisation is favoured over fidelity to the original. The dominance of middle-class values, even in the wake of the New Wave endeavours, means that dominant conventions would be shaped by and for that class, even if the play in question was written for the working class. Likewise, the political and financial constraints would encourage a tendency to remain within the established parameters of what is acceptable and popular in order to ensure a return which will at least cover costs, if not produce a profit. In 1957, George Devine wrote of his concern that there was no context in which "the contemporary dramatist could express himself without having to submit to the increasing hazards of the commercial theatre" (quoted in Lacey, 1995, 45). In many ways, it can be argued that this is still true today, as even those play-

[16]John McGrath (2001) is scathing about the values of contemporary commercial British theatre, denouncing popular musicals as: "contain[ing] lots of nubile young women dressed as pussy-cats or on roller skates, for the ageing male backers to give a standing ovation to and the rest of the heterosexual male population to ogle. Their storylines are slender, and either whimsical or mildly melodramatic. [...] They are packed every night with citizens seeking not recognisable relevant hubris but a fawning, flattering escape from reality" (32). His assessment of what he terms " 'serious' " plays by the likes of Stoppard or Hare is equally harsh: "well-heeled audiences [are flattered] into buying expensive tickets so they can kid themselves they have been in touch with intellectual giants, when in truth they have merely been present at the theatrical equivalent of the Readers' Digest" (33).

wrights who consider themselves politically radical must subject themselves to the constraints of what is accepted in the theatre in order to have their work performed. Interestingly, translation is a place where playwrights can be more radical than they might dare to be in their own work, as the onus and responsibility can be placed with the author of the original text. This study cannot show whether this is the case for the playwrights under consideration here, as the TTs would need to be examined alongside original works by the same author. This goes beyond the scope of this project, but is certainly a worthwhile consideration for future research. As this study is concerned with the translation of *Mutter Courage* in the UK, the following section will provide a brief outline of its reception in the Germanies, followed by a chronological overview of the British reception of Brecht's work in order to identify particular problem areas in the performance of his dramatic works in mainstream British theatres.

3.3 The Reception of Brecht's work and *Mutter Courage*

Critical reaction to the première of *Mutter Courage* at the Zürcher Schauspielhaus on 19. April, 1941 would have delighted most playwrights, but Brecht was affronted by the description of Courage as a "Nährmutter" with a "großen Mutterherzen" (Müller, 1982, 57); Brecht wanted her to be criticised and not idolised. Because of this, and because of the greatly changed political situation, Brecht made substantial changes to the text before the German première at the Deutsches Theater, Berlin in 1949. It is in this form that the play has survived until today, and the 1949 performance was crucial in determining Brecht's post-war career in Berlin and in securing him his permanent company and theatre, the Berliner Ensemble at the Theater am Schiffbauerdamm. It also became the iconographic *Mutter Courage* performance and thus it is on this production that the discussion will now focus in tracing the reception of the play and the rediscovery of Bertolt Brecht in Germany.

3.3.1 *Mutter Courage* in the Germanies

The 1949 Deutsches Theater performance was not planned as a definitive one. Brecht had had to gather together a scratch cast composed of a number of actors he did not know, which was contrary to his normal working practice, and he did not have the time to rehearse them as rigorously as he would have liked (Thomson, 1997, 62, 68–9). Nevertheless, the performance was initially warmly received. The discussion above has shown to what degree Brecht was going against the grain with his new ideas on theatre and thus he frequently met with resistance throughout his lifetime, and his ideals are still questioned today. He struggled to find both actors and spectators who could appreciate his aims, and consequently had to curb his ambitions. As Rouse notes: "It is one of the nastier contradictions in Brecht's reception that while he was complaining of not being able to explore the possibilities of alienation as completely as he wished, his critics were accusing him of having explored it all too thoroughly" (57). Therefore,

Brecht was particularly pleased to experience a positive reaction from the preview audience of *Mutter Courage* in the Deutsches Theater, two days before the production officially opened. It comprised members of the Jungfunktionäre of the SED and steel workers. In his journal, Brecht describes them as "wunderbare Zuschauer" (27:298); he felt he had found the spectators he had been looking for, and they were *nichtbürgerlich*.

A second problem Brecht encountered in the post-war period arose from the underlying tensions caused by his refusal to toe the party line on the matter of Socialist Realism and the Stanislavskian acting mode in the German Democratic Republic (GDR). Fortunately for Brecht, the politicians' hands were tied. Much as they would have liked to attack Brecht in the name of Socialist Realism, he was an important trophy for the GDR and thus he was given his subsidised theatre, though this did not rule out official criticism of his work. Völker notes of Brecht's early years in the GDR that: "[his] theatre aesthetic was highly controversial, and the first few years he worked in considerable isolation, steering his way around doctrinaire socialist realism, residual Nazi notions of theatre, and the missionary zeal of Stanislavsky followers" (63). However, the polarity evident in East German theatre between, for example, Stanislavsky and Brecht was tempered and certain approaches integrated over time.

The history of Brecht's reception in Germany, both East and West, shows that the political climate has acted as a measure of the need for and tolerance of his work. In the 1950s, his work went against the military recovery in which the West was engaged and it was thus boycotted. In the East, Brecht was not thriving as effortlessly as some subsequent surveys of this period would have us believe. For example, Wright has him canonised as a socialist classic (7), although Rouse notes that as late as in 1954, when the *Ensemble* took up residence in the Theater am Schiffbauerdamm, Brecht "still had to contend [. . .] with intermittent criticism of his dramaturgy, with audiences and colleagues who did not understand or accept his playing style, and with a general suspicion that his work was wrongheaded and formalistic" (60). James K. Lyon is even harsher in his verdict on Brecht's position in the GDR during his lifetime, noting that his works were hardly performed outside East Berlin and not always well received inside it. Brecht himself wrote in 1953 that "unsere Aufführungen in Berlin haben fast kein Echo mehr" (27:346). Only after his death did Brecht become appreciated in the GDR as a cultural heavyweight.

As a result, Brecht soon began to adapt his dramaturgy to the changed and changing situation in the GDR. The establishment of a socialist country inevitably led to significant social changes. This prompted the question of how relevant the contemporary theatrical conventions were to that new state. Brecht's original aim, to initiate social change, was no longer as pertinent as it had been before 1949, because there was now a real chance that social change would take place. The development which can be seen in Brecht's move from an epic theatre towards a dialectic one is evidence of his attempt to represent the new state of affairs in the young GDR. This development was cut short by his death in 1956 (Rohmer, 1990, 53). Brecht's absence did not, however, cut short his influence on theatre in his *Wahlheimat*. By the 1970s, Brecht had

become "the official poet whose example could be invoked against younger and more rebellious writers. He was the Stanislavsky of the seventies" (Völker, 1990, 64). The continued work of the Berliner Ensemble under Helene Weigel's charge led the way in innovative method until 1964, after which time it began to practice the 'museum piece' approach, and thus Brecht's works remained largely preserved in their pre-1956 form until the fall of the wall in 1989.

By 1960, Brecht had been given similar treatment in the Federal Republic of Germany (FRG) as he would later receive in the UK: the stylistic elements of Epic Theatre were adopted into mainstream theatre, but the urge to make Brecht a humanitarian playwright was great. His early reception in West Germany has further parallels with the reception in the UK in that the politics were ignored and there was no real attempt to develop the Brechtian model in full, largely because it was not comprehensively understood. Boleslaw Barlog, *Intendant* of the Schiller-Theater, Berlin, is reported as saying in 1958

> [...] that he always wished to achieve the greatest possible effect on the spectator and therefore held views precisely opposite to Brecht's, who as was well known did without emotion, the stimulation of feelings, and wanted to address only the faculty of reason. He would therefore perform Brecht's plays without any alienation and emptying out of feelings. (Quoted in Rouse, 1989, 87)

The sociological point of Brecht's theatre was missed and discrepancies between theory and practice in his own productions were not challenged. Instead, it was merely assumed that the theory did not work anyway, so directors felt less compunction about ignoring it. As audiences and directors could not watch the *Berliner Ensemble* themselves, it was not until Caspar Neher and Teo Otto worked with companies in the West that some of the misunderstandings could be resolved. By the mid-1960s, Brecht was the third most produced playwright in the FRG (Rouse, 1989, 87-91).

This is in stark contrast to Brecht's treatment in West Germany around the time of his death. His work was boycotted in 1956 after the Hungarian uprising, as well as in 1961 around the time of the building of the Berlin Wall. Siegfried Mews (1997) notes that "These boycotts were apparently based on the curious assumption that Brecht would most likely have endorsed repressive measures perpetrated by the Soviet Union or its satellite, the GDR" (28). Such assumptions about Brecht, intrinsically linking him with Communism, coloured his reception throughout the Cold War period. It is thus unsurprising that in this climate, where his ideological convictions were deemed unacceptable, in order for the artist and his works to be tolerated by an audience which did not sympathise with Marxist ideology, they had to be separated from his politics.

The social revolutions of 1968 had a significant impact on West Germany and signalled the end of the post-war era. As in the UK, this allowed a comprehensive reassessment of Brecht's work, by young and innovative directors and the aesthetics of Brecht's theatre became incorporated into mainstream dramatic conventions. As a result, his once so socially-critical theatre

became institutionalised. Rouse (1989) summarises this process as: "[t]he old guard adopted specific techniques from Brecht but not the critical potential of his work. The new avant-garde adopted the full critical potential of the model while reworking most of its specific techniques, sometimes beyond recognition" (172-3). This reworking did not, however, really take place in productions of Brecht's own works, where directors felt restricted by the model books and the tight writing of the later plays, in which there was little opportunity for the director to make his presence felt (191). When the works were performed, the emphasis was placed on entertainment rather than the social or political import (Mews, 1997, 28). At the 1978 Colloquium on the occasion of Brecht's 80th birthday, there was much discussion of what has been termed *Brecht Müdigkeit*, which directors justified as a result of "Brecht-Überdruß", and their comments made it clear that the social imperative had faded with the decline of the '68 movement in the early 1970s; instead, directors were now more concerned with their "persönliche Seelenlage" (Schneider, 1979, 28). This discussion and later ones conducted on various anniversaries of Brecht's birth and death have questioned his usefulness in the modern theatre, both generally and in Germany,[17] and many directors do still express a certain feeling of being restricted by the shadow of Brecht, his model books, and the constraints which can be placed upon innovative production by the heirs. On the other hand, the *Economist* reported in December 1990 that the Berliner Ensemble was playing to full houses, which contrasted sharply with empty theatres elsewhere in Berlin, concluding that: "At the end of the day, though, Brecht has become what he would have hated – a nice form of entertainment. The resounding victory of western German values has removed the threat he once appeared to pose, and all that is left is to relax and enjoy him" (Economist, 1990).

3.3.2 Brecht's Reception in the UK

Bertolt Brecht's work was first performed in the UK in the 1930s, with the Theatre of Action's adaptation of *Schweik* in 1936, and a performance of *Señora Carrar's Rifles* by the Unity Theatre in 1938. Besides these isolated productions, Brecht entered the UK primarily as a theoretician: knowledge of his dramatic methods began to reach the UK in the 1930s too. Brecht thus initially became known through the printed word as various essays on his theory and selected translations of his poetry and prose were made available in English, though only a negligible amount considering the size of Brecht's complete works (Eddershaw, 1996, 41–3). Having put on *The Good Soldier Schweik* in 1953, Joan Littlewood's socialist ensemble, the Theatre Workshop, performed *Mother Courage and her Children* at the Devon Festival in 1955 (Shellard, 2000, 71). However, this hapless production is generally acknowledged to have done more harm than good to Brecht's nascent reputation in the UK, the only blessing being that so few

[17] Several editions of The Brecht Yearbook deal with this issue, for example.

people actually saw it (Esslin, 1970; Thomson, 1997).[18] It was the Berliner Ensemble's visit to London in 1956, shortly after Brecht's death, which began the process by which he became firmly established in the British theatre.

The Emperor's New Clothes: The *Berliner Ensemble* in London, August 1956

By the time the Berliner Ensemble arrived, Kenneth Tynan had already been deploring the lack of British awareness of Brecht's seminal works for two years. Theatre practitioners throughout Europe were showing great interest in epic theatre and the plays in which it featured; Tynan was frustrated that those in the UK were not, and so he visited the Ensemble himself in 1955.[19] Tynan became Brecht's greatest champion in Britain, and played a key role in shaping the reception of his works and theory. Indeed, his advocacy is in large measure the reason why Brecht came to feature so prominently on the British theatre landscape – Stuart Hall goes so far as to call him the "midwife" of Brechtian reception (in Marowitz and Hale, 1965, 213). It should, however, be noted that Tynan was apparently not proficient in German (Esslin, 1966, 64), thus his impressions were presumably based largely on the non-language elements of the works. Beyond this, his interest was fuelled primarily by the convenience of using Brecht as an icon of the potential of subsidised theatre, which had not then been realised in the UK, and never would be on a comparable scale to that of the Berliner Ensemble. Holland (1978, 25) observes that Tynan was more interested in the Ensemble than he was in Brecht himself, and that he refused to see Brecht as a political playwright.

Tynan's interest in Brecht as a paragon of subsidised theatre was shared by George Devine, artistic director of the ESC, who was also fascinated with epic theatre and appreciated the Ensemble's working practices. Indeed, there was a strong supporter of Brecht in each of the four major theatres of the time (the others were William Gaskill at the Royal Court, Joan Littlewood at the Unity and Peter Brook at the RSC). Each of these influential figures admired Brecht for his dramatic innovation rather than his qualities as a playwright (Reinelt, 1994a, 12-4); to this day, Brecht has had a much greater influence upon British directors than on British playwrights. From the days of the very first performances of his works, Brecht was thus appreciated in the UK primarily, if not exclusively, as a theatrical iconoclast and for his role as director of a state

[18] *The Times* concludes that "the production as a whole gives neither the company nor the play the ghost of a chance" (Times, 1955a), and Tynan is even harsher, calling it: "a production in which discourtesy to a masterpiece borders on insult" (quoted in Thomson, 1997, 81).

[19] In 1954, John Willett proposed writing a volume on Brecht in the Bowes and Bowes series, 'Studies in Modern European Literature and Thought'. This was rejected on the grounds that Brecht was not "one of the better known figures in modern European Thought". General interest in Brecht, particularly as a theatre practitioner, was low in the UK, especially before the Berliner Ensemble's *Mutter Courage und ihre Kinder* won first prize at the Paris *Festival International d' Art Dramatique* in the same year (Willett, 1998, 5). Documents recently released by the British Government reveal the extensive measures taken to prevent Brecht and the Berliner Ensemble from visiting the UK and becoming an established cultural icon here (see Smith, 2006, for details). In particular, the Foreign Office tried to block the Ensemble's visit in 1956 and several visits to the Edinburgh Festival.

subsidised theatre. This is not to say that his work as a theoretician was unknown, but what was known was ill informed and imperfectly understood, and could consequently not be correctly appreciated. Numerous articles about Brecht that predate the 1956 *Ensemble* visit testify to the lack of real knowledge about him. A contemporary article explicitly comments on and laments this ignorance:[20]

> This lop-sided estimate [which makes "many of the cultured reach for their revolver" upon hearing the name, Bertolt Brecht] comes from ignorance. There seems to be no adequate English version of a single Brecht play; our German scholars and, to a surprising extent, our libraries have shunned him; his chief advocates have been theatrical enthusiasts without much knowledge of German, or Germans and Americans with little understanding of our special tastes. (Supplement, 1956)

At this time, the majority of newspaper articles were published anonymously, so it is impossible to know whether this particular commentator was a German speaker or not. The writer is critical of theatre experts rather than of Brecht, blaming them for creating a "thick Wagnerian fog, where inhuman shapes like Epic Drama, Alienation, the *Gestus*, the *V-Effekt* lurch portentously about". It is interesting to see that even at this early stage, the need for UK-specific interpretation was felt, and the influential role of "experts" in the reception process identified. Just two weeks before the Ensemble performed in London, one reviewer wondered if there was perhaps "a sort of conspiracy to boost this German playwright at any price," yet noted that the "apostles of a new dramatic creed" seemed to base their preaching upon second-hand information or perhaps a short visit to the Theater am Schiffbauerdamm (Times, 1956c).

The odds were stacked against Brecht when his Ensemble visited London in 1956. In her comprehensive overview of Brecht performances in Britain, Margaret Eddershaw notes that "[t]he reasons why Brecht might, indeed, have remained complete anathema are many" (1). Brecht himself was acutely aware of some of these reasons. One of the last letters he wrote was to the Ensemble performers in preparation for their visit to London. In it he noted that in England there was "eine alte Befürchtung, die deutsche Kunst (Literatur, Malerei, Musik) sei schrecklich gewichtig, langsam, umständlich und »fußgängerisch«" (30:475). Brecht was also conscious of the fact that the performances would essentially be pantomime, since the great majority in the audience would not understand German, and he thus instructed his actors to play "schnell, leicht und kräftig" to compensate for the lack of verbal understanding. It is impossible now to measure whether the London performance did differ in any way from Berlin performances, and whether the British response might have focussed less upon the visual and spatial had Brecht not issued these instructions. At any rate, critical response at the time certainly did not significantly consider content or ideology.

On the whole, critics gave the Ensemble's 1956 performances a rather cool response, yet the influence upon theatre practitioners in non-verbal fields was significant. Germanou (1982)

[20] A similar observation is made by John Willett in his article "Ups and downs of British Brecht" (1990).

notes that there was a long-term effect resulting from the way the critics responded to these performances, as it was decisive in forming the framework for all subsequent reception of Brecht's works. If this is true, the lack of informed response, due largely to the lack of work available in English translation at the time, triggered a continuing process which has had a lasting effect upon Brecht's reputation in the UK, an effect based on misinformation. Practitioners absorbed the aesthetics rather than the ideology and viewed Brecht as a performance theorist rather than as a poet, as his skill with language remained inaccessible to non-speakers of German. British ideas about Brecht are thus based on an underlying lack of understanding of the rationale behind epic theatre and an incomplete experience of it in practice: theory was separated from practice from the outset.

Commentators viewed Brecht's work primarily as an aesthetic dramatic style, encompassing all visual elements on stage, including movement, and for a long time (until the 1970s), there was little or no comment about its theoretical or political dimensions. So great was the aesthetic focus that in judging later British productions of Brecht's work, the Berliner Ensemble performances were used as a yardstick against which style was measured. Critics thus propagated a museum piece approach and anything which was not sufficiently faithful was pronounced inadequate.[21] As directors rely on favourable critical response for a production to be a success, this expectation may have had a restrictive effect upon British Brecht being adapted to the social and political issues of the day, which would have increased its relevance and thus its chance of finding favour with the public. Instead, this approach would not be risked until after the political and social shifts triggered by anti-authoritarian student protests in Europe and the United States in 1968.

Such attempts as there were to comment on certain non-visual aspects of epic theatre in the Ensemble performances reveal the limitations of the understanding of both the essence of epic theatre and the plays themselves. For example, the review of *Mutter Courage* in the *Times* explains the *V-Effekt*,[22] but concludes that "like all other theories of the theatre this one works not quite according to calculation" (Times, 1956b), the tone of which also reveals a hint of British anti-intellectualism. The language barrier would also have hindered understanding, as much of *Verfremdung* is achieved linguistically. A common feature of the British reception of Brecht is a failure to view his theory historically and to realise that it changes over time: in his late career, Brecht had found a way of reconciling reason and emotion in his dialectic theatre, but, as here, this is rarely noted. Instead, the *Times* critic, again, unnamed and without disclosing whether s/he speaks German, tries to find a silver lining to this Marxist cloud:

> What impresses in this experience is not the louder banging of the propaganda drum. It is the clearness and smoothness of the chronicle's movement and the pre-

[21] Thomson (1997) notes that this still applies in the case of casting the role of Mother Courage, as Helene Weigel became such an iconic figure as Courage that almost all critics will draw a comparison with her (87–8).

[22] The author manages to avoid referring to *Verfremdung* by name throughout, neatly side-stepping the unresolved issue of a suitable translation.

> cision with which the acting pin-points the emotions of the characters. We found, in short, a triumph of team acting. However unwilling we may be to enter into the spirit of thesis drama conditioned by Marxism the compulsion of the exquisite playing is not to be resisted, and we adjust our minds to the theory on which it is based as best we can.

The Cold War context may help to explain the propaganda expectation – Shellard blames the political situation for the supposition that Brecht's work was fixed and biased rather than a catalyst for discussion (79), and McCullough blames unfavourable reaction to Brecht's works on the inevitable anti-Communist feeling of the Cold War (122). Nevertheless, wholly unconnected to the political dimension, the *Times* article's praise for the acting in this "rare aesthetic pleasure" is unreserved. If the acting was all that could be commended in this play whose political ideology was shunned, this does not bode well for subsequent British performances, since British acting style is largely unconducive to playing Brecht in the Ensemble mould.

Because Brecht had been introduced to the UK as a theorist, but at the same time, little of that theory had been published in English, those with no access to the German texts had skewed ideas of how they should react to the plays as spectators. This was exacerbated by the lack of a full knowledge of the context in which Brecht wrote and of the social and political injustices and cultural conventions he aimed to change. In Brecht's view, epic theatre could only work if the actors shared a Marxist ideology, and the spectators should be sympathetic towards this too, which was and is unlikely of most British audiences. The audience needs some prior knowledge of Marxist philosophy and aesthetics in order to appreciate Brecht's import (Eddershaw, 1996, 2). Marxist beliefs place an emphasis on the relationship between the individual and society, which was especially pertinent in the Germany of the inter- and post-war years. British people have long had a strong belief in individualism and the rights of the individual, thus the call for a social and socialist revolution was not perceived as relevant to the same degree, nor in the same manner.

Although the British mistrust of Marxism paled in comparison to the US aversion to it during the period of McCarthyism, the mistrust of intellectualism, which Brecht himself identified above, was a significant factor in Britain (Eddershaw, 1996, 3). Even Kenneth Tynan believed that Brecht needed to be rescued from a theory which would stifle his artistic talent, and that *Verfremdung* was a technique Brecht employed, rather unsuccessfully, in order to temper his violent artistic emotion (Tynan, 1975, 184). Therefore, the playwright was presented as a separate entity to his theory. This portrayal was especially propagated by Martin Esslin, whose study, *Brecht: A Choice of Evils*, suggests that Brecht is a great artist despite his theory, certainly not because of it.[23] These cases alone should suffice to exemplify some of the distorted thinking

[23] See Germanou (1982) for a comparison of the respective influential early works by Martin Esslin and John Willett and the repercussions these portrayals have had upon Brecht reception in the UK. In her examination of *Postmodern Brecht*, Reinelt observes that many of the playwrights whose work she examines in her study had not seen performances of Brecht's works, but had read Willett's book on his theatre (8). There cannot be any other

on the Brechtian package which was in circulation in 1956, and may in part explain the nature of the judgements made at the time.

Politics and 'Theoretical Baggage'

Brecht's theory and politics were already causing problems in the early reception of his works in the UK. The critical response in the *Times* to Littlewood's production of Mother Courage, which predates the Berliner Ensemble performance in London by a little over a year, noted that "[h]is work is unknown in this country, and the somewhat confused echoes that his name has come to carry here rise chiefly from critical discussion of his theatrical theories" (Times, 1955a). The anonymous author of this review appears to be familiar enough with these theories, however, to criticise Littlewood for taking liberties with the text and what she supposes to be Brechtian style, though presumably he is contributing to the critical discussion in doing so. At this early stage, there seems to have been a tendency to blame critics for creating confusion around nascent 'Brechtian' theory in the UK.

The fact that the *Times* critic comments on theory at all makes him something of an exception in early reviews; many seem simply to ignore the fact that there is any such thing as a political or theoretical dimension to Brecht's work, and if they do comment on it, it is often dismissively rejected. It is particularly revealing that Brecht's obituary, published in the *Times* less than a fortnight before the Ensemble's opening night in London, portrays Brecht as a man of the theatre only. There is no mention of his poetry or prose writings, his dramatic theories are alluded to only in describing his theatre, and as for his political convictions, his loyalty to the GDR regime is toned down with the observation that "his friends [. . .] thought [. . .] that he had struck a deliberate bargain for the sake of his theatre in east Berlin" (Times, 1956a). This is testimony to the impact which Brecht's work was beginning to make in the UK at the time of his death, bearing in mind that he was initially introduced to the country as a theorist, and not a dramatist; however, in the last few years of his life, the latter role prevailed.

The *Times* obituary is representative of a tendency also evident in British reviews to try to ignore or explain away the elements of Brecht's theatre which are unpalatable for British tastes. These elements are linked primarily to either politics or theory, or both. These will now be considered in turn, although it is difficult to separate the reception of theory and politics, as the theory supports the political aim. However, an attempt has been made below to identify specific problems associated with each, beginning with the political aspect. Whereas the theory has been problematic because practitioners have struggled to understand it and to overcome British anti-intellectualism, Brecht's political ideology has met with active resistance, and not just because of the Cold War context. Joan Littlewood feared for the reception of Brecht's works in the UK because of the lack of a social or artistic imperative in mainstream theatre (Eddershaw,

playwright who is considered so influential, but whose influence derives so much from what is written about him, rather than what is experienced at first hand.

1996, 46) which can be explained by the very different role theatre has in British culture when compared to that in Germany. As a result, British critics have generally had no experience of responding to this kind of theatre (54), and thus their conclusions can be misguided and unnecessarily negative.

Many reviewers produce highly negative evaluations of British performances of Brecht, laying the blame at the door of the playwright for what they perceive as his heavy and failed dramaturgy. Esslin (1966) is critical of reviewers for this, reproaching them for not being willing or able to contribute to artistic progress in the British theatre. Because they are determined to make a humanist out of him and save his art from the 'damage' of Communism, many critics see what they want to see and thus surmise that Brecht failed in what they understand to be his aims. Brooker concludes that:

> The contradictions, conflicts and developments many critics perceive tend more than usually to be of their own self-reflective ideological making. Meanings and values are assigned, with an equally revealing complacency or contrivance and perversity, which contradict not only other emphases and critical perspectives, but Brecht's own announced ideas, intentions or understanding of his work and situation. (187)

One of the greatest contradictions between the reality of Brecht's work and the way critics like to portray it lies in the relationship between art and politics.[24] Much British criticism of Brecht has separated good playwright from bad politician, and for Peter Holland, this is the unfortunate result of what he calls the "embarrassing" history of the British reception of Brecht due to a "refusal to accept the fundamentally political basis of Brecht's theatre practice" (24), and a resulting political antipathy towards his works.

Even though there was a shift in approach towards the political aspect of Brecht in alternative theatres in the UK after 1968, the subsequent absorption of 'Brecht as a classic' into the mainstream has maintained the initial division of politics and dramaturgy. For example, McCullough notes of the Davies/Kureishi *Mother Courage* performed by the RSC in 1984 that, "this operation was not offered to the public as a suppression of Brecht, but as a liberation of the true spirit of the artist from the thraldom of a political ideology" (120).[25] The Glasgow Citizens' production of 1990 did not quite have the same feeling of freeing the dramatic genie from the political bottle, but still, for a theatre renowned for its plays with a socio-political focus, the result for the audience was a disappointing, "essentially aesthetic, apolitical experience" (Eddershaw, 1996, 139) due to a dismissal by both the director and the actress in the leading role, Glenda Jackson, of the relevance of the political import for the production.

Jackson's opinion on Brecht's dramatic theory was that it is to be regarded as "an excessive

[24] See Brooker, 1988, chapter 9, 'A Choice of Critics' for a comparison of various leading Brecht scholars' portrayal of his art and politics and their compatibility.

[25] This is reminiscent of Tynan's view.

kind of baggage" (Jackson quoted in Eddershaw, 1996, 135), and similarly negative terminology is frequently used by critics, as will be seen in the TT assessment later. This has been true from the outset: if we consider the *Times* review of *The Caucasian Chalk Circle* at the Théâtre Sarah Bernhard in 1955, the Special Correspondent fears that "Brecht the theoretician and technician is in danger of *stifling* Brecht the artist" (my italics, K.J.W.), and the "Wagnerian fog" example quoted above interestingly uses a similar metaphor. It is little wonder that some British critics felt that Brecht's theory of an epic theatre was a nebulous entity which threatened to suffocate established conventions and creativity, as, in the 1950s, precious little was known about it, and what was known was largely received information from second-hand sources.

The first English translation of selected notes and essays on Brecht's dramatic theory became available in 1964 with the publication of John Willett's *Brecht on Theatre*, but this did not necessarily represent a leap forward in the British understanding and presentation of his plays. Esslin (1966), for example, felt that these texts were not particularly useful without a sound knowledge of the social, political and cultural context in which Brecht devised the theory, as, without that, the possibilities for misunderstanding were "legion" (65). Esslin supplies an example of such a misunderstanding: he renounces Gaskill's 1965 production of *Mother Courage* as a "miniaturization of the play and its characters" because, he claims, the actors were trying to be too distanced from their character, yet Gaskill's *Recruiting Officer* of 1963 he commends as "the most successful Brechtian production of the period", adding: "[b]ut then, in 1963, the translation of Brecht's theoretical writings had not yet appeared and Gaskill had perhaps not yet heard the news about the need to cool down the fervour of his actors!" (66). This is conjecture on Esslin's part, but in certain respects, the veil of information about epic theatre did obscure more than it clarified.

In addition to subscribing to the widespread feeling, thanks to the collected commentary and interpretation of a number of critics, that the theory was abstruse, some playwrights in the early 60s rejected Brecht because they felt he had been recondite in his theorising. John White (2004) has shown the difficulties Brecht had in explaining some of his dramatic techniques, especially *Verfremdung* and the associated emotion issue, and Brecht himself said: "Ich glaube, gewisse Äußerungen werden mißverstanden, weil ich Wichtiges vorausgesetzt habe, statt es zu formulieren" (23:171). Therefore, part of the problem lay in the theory itself and the way in which it was expressed. John Whiting writes: "Brecht spent many years explaining *Verfremdung* and his disciples are now explaining his explanations. All remains dark as night" (quoted in Eddershaw, 1996, 57).

The question which now needs to be considered is just how important the theory is or was in any case. Was this a fuss about nothing or the beginning of a slippery slope for British Brecht? Despite Brecht's own ambiguity and inconsistency on the connection between theory and practice, it is generally felt that they did have a interdependent relationship, hence theoretical works written in relation to a specific play should be consulted alongside it (White, 2004, 9–22). The

pick-and-mix approach taken to the dissemination of the theory in English meant that this would never be possible as the plays were invariably translated before the respective theoretical writing. Germanou (1982) argues that this, added to the lasting impression of the Ensemble performances, led to the supposition that Brecht prioritised his plays over the theory, and ultimately the two did become divorced from one another (215–6). In consequence, the theory became reduced to its aesthetic elements alone, and was deprived of its political function (214), and the plays viewed as experiments in realising these aesthetic elements. On the other hand, the manner in which material gradually become available in the UK need not have been a disadvantage because, Willett (1977) claims that "the political and theoretical aspects of Brecht's works [...] are less important than is often supposed" (213). He argues that practitioners have made the plays into something exotic because they are "over-impressed" with the dramatic devices and have been discouraged by the combined associations of the labels, 'Teutonic', 'theoretical', and 'political' (213–7). This does not apply across the board, however: Giles Havergal of the Glasgow Citizens', for instance, had been put off tackling a Brecht production because he thought a thorough understanding of the theory was a prerequisite, until he discovered that other directors at the Citizens' had staged Brecht without it (Eddershaw, 1996, 87). Discussion of certain texts to be examined in this study will show that these directors were not alone in doing so.

In the post-1968 climate, there was a change in attitude towards the political and theoretical dimension of his works. Germanou (1982) identifies a new development from the 1970s on, whereby Brecht's works were no longer viewed as museum pieces to be reproduced. Instead, a new reading of both theory and practice allowed the plays to be reassessed against the historical background of their genesis and intended function in order that they could be made relevant to the present time and its demands. This was effectively achieved in alternative theatres, many of them touring companies, whose willingness and ability to tackle Brecht's theatre and politics resulted in radical performances. These productions were consciously not museum pieces, but often irreverent interpretations for British audiences. Eddershaw concludes that "[i]n a sense Brecht was only truly discovered and recognised in Britain when British theatre practitioners rediscovered his own ways and purpose of working" (91). Since, to my knowledge, no new translations of *Mutter Courage* were produced during this period, this study will concentrate on the phase which followed, during which the plays were absorbed into the mainstream as apolitical classics.

No such thing as 'Alienation': British Acting Style and Theatre Conventions

One significant dimension of epic theatre which is shaped by the theory and has undoubtedly been changed, intentionally or unintentionally, for British performances is the acting style required. If there is a perception that *Verfremdung* is embodied in the visual aspects of the plays only, and that Brecht's theory of *Verfremdung* advocates a lack of feeling in the theatre, there

will inevitably be resistance towards this as it contravenes a long-standing British acting tradition which takes pride in its ability to move an audience. The late Sir Alec Guinness, an acclaimed figure in British theatre and, later, also in international film, said, in 1949: "I find [Brecht's] theories cut right across the very nature of the actor, substituting some cerebral process for the instinctive and traditional accumulation of centuries [...] I believe in the mystery and illusion of the theatre which Brecht seems to despise" (quoted in Eddershaw, 1996, 4). This early intimation foreshadows the obstacle which Brecht's acting mode, as it is understood in the UK, has presented for British performances of his works.

There is substantial evidence to suggest that British actors have never really come to terms with the epic mode of acting. Just how different it appeared from conventional practices in the 1950s becomes clear in critics' comments on the first season of Berliner Ensemble performances. Numerous reviewers comment on how normal the actors looked: "Brecht's actors do not behave like Western actors; they neither bludgeon us with personality nor woo us with charm; they look shockingly like people – real potato-faced people such as one might meet in a bus queue" (Tynan, 1975, 196). If the sentiments expressed in this statement are contrasted with Guinness's comment above, it is plain that two acting worlds collided with the arrival of the Ensemble in Britain. Despite this, Brecht's troupe made a strong impression upon many critics, and were frequently praised for their precise ensemble acting.

Brecht not only wrote for a particular time but he also directed for a particular group of actors, namely the Berliner Ensemble, which Devine classified as a theatre of its time and place (Shellard, 2000, 49). Although the acting mode is arguably more readily transferable than the socio-political content of the plays, replication of the epic acting style does presuppose a full understanding of it. Rather than acquiring this grasp and applying it to the plays from a British perspective and for British audiences, there was instead a tendency shortly after the Ensemble's visit to attempt to replicate their style.[26] Willett (1977) outlines the reasons why British productions in the *Ensemble* mode did not work:

> The meaning is no longer, as Brecht always made it, the main thing; for sense, in this interpretation [viewing the plays as a try-out of the method], comes second to superficialities of manner and method, while the force of the Ensemble's performances is attributed to a producer's formula, where it really springs from a conviction that the writer has something to say. (213)

Willett blames this partly on Brecht's theory, which suggests that something more than just a thorough understanding of the play is necessary. As a result of the widespread inability to access and reproduce epic theatre, Willett is very critical of British productions of Brecht's plays, and he concludes that critics are justified in deducing from these that Brecht is a "bore".

[26] Even when there was no intention to copy the *Ensemble*'s work *per se*, their influence was still undeniable. Gaskill said of his 1963 production of *The Recruiting Officer* that "the example of the Berliner Ensemble towered over us" (1988, 55) which is indicative of the sense of inferiority experienced by British theatre practitioners.

So why have British theatre companies traditionally made such heavy weather of performing Brecht? One of the key characteristics of epic theatre is that it is content-driven rather than character-driven, whereas the opposite tends to be true of conventional British theatre. This is because British theatre is traditionally star-centric instead of being based on an ensemble in which all members are equal and work towards a common goal. It is especially difficult to get away from the star-centric approach in a Brecht performance because, as Thomson (1997) notes, "Brecht is unusual among political playwrights in his delight in towering parts and dominating actors" (88), and he also quotes Howard Brenton as describing Brecht productions as "the spectacular show with the big main part at the centre". The difference between the way Brecht dealt with this difficulty and the way it has commonly been approached in the UK is that the Brechtian actor still played to elicit a social awareness, and this professional ethic was shared by the remaining ensemble members. However, it is tempting for a theatre trying to balance the books to cast a 'big name' in the main role. Consequently, in the UK, the lead actor draws all the attention to him/herself, rather than as the character that is one functional element within the unit of the Brechtian story. As soon as the focus is placed upon an individual rather than the collective, the shared social and political ground of an ensemble is lost. Without this, Brecht's plays become little more than an exercise in the aesthetics of epic theatre, and instead of a functional attitude, all that is left is a theatrical style.[27] A good deal of the negative perceptions of Brecht in the UK therefore stem from a lack of understanding of *Verfremdung*, a lack of a common socio-political purpose among an ensemble group, and the actor's need to survive in the British theatre landscape. The actor relies upon positive reviews from critics who are looking for what Capon and Hayman 1963 call 'personality' performances, so actors "are forced to develop a few well-tried tricks of stage-personality and apply them judiciously. In Brecht this kills the play every time" (28).

Those British Brecht productions which have attempted to replicate the ensemble approach have not been resounding successes. Littlewood's Theatre Workshop is probably closest to the Berliner Ensemble in terms of the political ensemble modus operandi, but they had insufficient rehearsal time to do justice to *Mutter Courage*. The John Dexter/Howard Brenton/Michael Gambon *Galileo* at the National Theatre also made an attempt at an ensemble approach and failed.[28] Even if these companies had had more time to rehearse, Capon and Hayman's illustration of the Ensemble's working practices is revealing:

> Whenever visitors to the Berliner Ensemble ask Helene Weigel what's 'the method', her invariable reply is 'We tell the story'. It is a very subtle difference and cannot

[27] Eric Capon (1963) writes that Carl Weber (dramaturge and assistant director to Brecht at the Ensemble) once told him that "[i]n producing Brecht it isn't the style that matters, it's the attitude" (28).

[28] It is interesting to note the terms in which Eddershaw (1996) couches her description of this enterprise, as she speaks of creating "the sense of an ensemble operation" (108). She takes her cue from Dexter himself, whom she quotes as wanting to "create an appearance of an ensemble". It would appear that Dexter's method amounted to little more than the attempted facade of an ensemble approach.

> be achieved by practising alienation exercises in rehearsal. I have seen young actors join the Berliner Ensemble and take 18 months to achieve it. (28–9)

Ensemble acting thus takes time as well as commitment, and, in this particular case, the acting mode is not something which can be readily rehearsed and used for just one production but something that needs to become ingrained as an established standard.

Although a few British Brecht productions have succeeded in replicating something of the essence of the epic theatre acting mode, the majority have focussed in their preparations almost wholly on *Verfremdung* as the key to acting Brecht, but have then subsequently ignored it. Robert Stephens, a former member of the ESC recalls how this was dealt with at the Royal Court:

> There was a certain amount of ideological, uninformed, left-wing nonsense talked at the Court about Brecht, but it never cut very deep. [. . .] You always got a long lecture before rehearsals about alienation and Brecht, but once you started you never heard another word about it. You just went on and did it in the same way as you did everything else. [. . .] She [Peggy Ashcroft] was terribly upset because she didn't know – none of us did – how to do alienation acting. There is, of course, no such thing. (98–9)

There can be few clearer statements on the British dismissal of a technique at the heart of a successful portrayal of Brecht's plays. It is little wonder that productions in the UK have been received as they have and that Brecht has been viewed so negatively. *Verfremdung* is a core aspect of Brecht's theatre, but it was designed and enacted specifically to counter the exaggerated emotional delivery characteristic of Expressionism and Third Reich theatre. In that context, the distancing which the notion of *Verfremdung* demanded created something akin to the level of emotion and emotionalism already standard in the actor's delivery on the British stage. Gaskill's 1965 'miniaturising' version of *Mother Courage* represented an unsuccessful attempt to apply *Verfremdung* principles to an acting mode which was already at a far remove from the German Expressionists' 'O-Mensch Dramatik'. The result is inevitably too cool, and reveals both a misunderstanding of Brecht's historical environment and a failure to devise a way of performing his works successfully in the different, modern British context.

Brecht in 1960s Britain

Arising from the misapprehensions noted above, the poor quality of British performances of Brecht's works led to the growth of a 'let's get rid of Brecht' movement in the early 1960s (Esslin, 1966, 67), and Gaskill's *Courage* only fanned the flames. Reviews in the right-wing national press of the National Theatre production seemed to suggest critics had given up on Brecht as a lost cause. David Nathan (1965) writes in the *Sun* newspaper: "There are some forms of art – Japanese Noh plays and Scottish bagpipes, for instance – which will remain

forever alien to England. I'm beginning to think that the works of Bertolt Brecht are among them" and W. A. Darlington (1965) of the *Telegraph* resignedly comments: "It's no good. I am one of those many people on whose boxes the Bertolt Brecht brand of matches fail to strike". Harold Hobson (1965b) of the *Sunday Times* dismissed Brecht as a "gigantic bore. The tedium of the National Theatre production of *Mother Courage* is beyond description". The left-wing press and some of the theatre periodicals were more balanced in their reactions, but it can still be concluded that the general response was negative.[29]

Gaskill's *Mother Courage* was performed at the National in May of 1965, and, in August of the same year, the Berliner Ensemble performed in the same theatre. This visit silenced many of Brecht's detractors: in contrast to the comment above, Hobson (1965a) called their work "Brecht for grown-ups" and suggested that perhaps poor translations were to blame for the undeservedly negative judgement of the playwright in the UK. Eddershaw usefully points out that the plays performed in 1965 were more representative of the comic potential in Brecht's work than those seen in 1956, and continues by listing obstacles which had made British Brecht unsuccessful. She identifies a "failure to see the political dialectic played out among the plays' power brokers", an emphasis on aesthetics and theatrical paraphernalia instead of an understanding of the socio-political imperative, the influence of the Ensemble, an ignorance of how to approach the theory or politics, a lack of an ensemble ethic and the necessary rehearsal time, poor translations and the ideological block resulting from the fact that the plays' political content was difficult for 1950s and 60s Britain to accept. Her conclusion is that the late 1960s climate allowed Brecht to be accepted alongside his politics for the first time.

Eddershaw is not the only commentator to identify a series of obstacles. Willett (1990, 87–9) also does this, but from a more modern perspective. He distributes the blame between theatre practitioners and translators, pointing a finger at the self-importance of the leading practitioners, at the designer's inability to keep things simple, and the director's application of a strained topicality which just distorts Brecht's message. He is highly critical of what happens to Brecht's language in British productions as a result of anglicisation and modernisation in the form of added obscenities as well as lamenting the reduction of the significance of the songs as a consequence of the music being given precedence over the lyrics. Finally, Willett comments that both the actors' inability to perform the verse adequately and the fact that modern translations are often written by well-known writers who are unaccustomed to Brecht's own language mean that rhythm and tone are distorted. Willett and Eddershaw's insightful assessments illustrate the general change in approach towards performances of Brecht's work in the UK, with Eddershaw illuminating the period between the two visits of the Ensemble to London, and Willett dealing with the mainstream appropriation of his works as seen in the performances of the texts examined in this study.

[29] Penelope Gilliatt of the *Observer* describes the play as "technically of the most engrossing importance and in its vision as substantial as a Brueghel" but this is an evaluation of Brecht's play and not Gaskill's production.

Summary

Interest in Brecht's work in the UK began in the 1930s as a very limited number of his writings reached the political left in English translation, and was augmented by the work of H. R. Hays (who wrote the first English translation of *Mutter Courage und ihre Kinder* in 1941, published in *New Directions*, New York) and of Eric Bentley in the late 1940s. Tynan's enthusiasm helped to amplify the success of the Berliner Ensemble's visit to London in 1956, at which point little was known about Brecht or his work. The visit led to his being recognised as a significant name in the theatre. Subsequent British performances attempted to replicate the Ensemble model, but with little success, leading to a decidedly anti-Brecht feeling that persisted until the second visit by the Ensemble in 1965. This exposed the injustice that had been done to Brecht's works in the interim in the UK as a consequence of the almost unqualified rejection of his dramatic theory and political ideology. Only after 1968 did the political climate in Britain change sufficiently for both elements to be reassessed and for the plays to be made socially useful in alternative and radical theatres.

Once Brecht had become popular on the alternative stage, it was inevitable that the mainstream would want to appropriate him for themselves, and thus the process began by which Brecht became a 'classic', losing his politics in the process of being rendered suitable for a bourgeois audience. It was during this process that a 'Brechtian' aesthetic style evolved, to be applied to the plays, irrespective of whether the working practice and the process of epic theatre were adhered to or not. This general approach has continued to the present with the picture being complicated by the advent of the two-tier translation, which introduces an additional interpretative layer to the appropriation process. Consequently, the average UK theatre-goer, especially one with no access to the German original, is faced with an increasingly complex task if s/he wishes to access Brecht's original intentions in writing a specific work or to understand how the work has been anglicised on any level for a British audience. The Wagnerian fog can occasionally lift, but it still generally obscures the landscape. The following chapter will outline the main features of *Mutter Courage und ihre Kinder* that need to be considered in a comparative textual analysis of translations against the background of the play's genesis and the dramatist's intent.

4 *Mutter Courage und ihre Kinder*

Mutter Courage und ihre Kinder is one of Brecht's key exile plays. It was written shortly after he had been forced to leave Germany for Scandinavia. The German invasion of Poland on 1st September, 1939 compelled him, in the space of five and a half weeks, to write *Mutter Courage und ihre Kinder* as a warning to his Scandinavian hosts of the imminent dangers facing them, especially if they should hope to profit from providing Hitler with war supplies. Fearing Hitler may invade Denmark, Brecht had by now moved to Sweden.[1]

The immediate inspiration for *Mutter Courage* was Lotte Svärd in the Swedish ballad of the same name, which is in the second part of *Fänrik Ståls sägner*, by the Finnish Johan Ludvig Runeberg.[2] However, many modern assessments of Brecht's work quote Grimmelshausen's *Simplicius Simplicissimus* as the main source, as he too writes of a sutler named Courage. As Thomson (1997) has rightly pointed out, there are more similarities between Grimmelshausen's Courage and Brecht's Yvette than there are between the two Courages: Anna Fierling in fact bears a similarity to Simplicissimus himself. Grimmelshausen's novel also provided inspiration for the picaresque style of Brecht's play. Schiller's *Wallenstein* trilogy about the Thirty Years War also played a role, informing the epic style, and Breughel's *Dulle Griet* provided visual impetus for Courage, whereas inspiration for the language came from Jaroslav Hašek's use of German in *Dobrý voják Švejk*.[3] The Thirty Years War setting was chosen because it had a similar historical significance in Scandinavia as in Germany, and Sweden had invaded Poland during this war, thus the parallels with Germany's actions were unmistakable.

The play was first performed in Zurich's *Schauspielhaus* on 19th April 1941, as Brecht had been unable to find a Scandinavian stage willing to perform it, since he was unknown there and the play did not conform to local theatre conventions. The production was a dramatic success, but missed the political mark which Brecht had set up for this play with a very specific message, written for a very specific time and situation – which, by that stage, had passed. Before *Mutter Courage* was performed in Zurich again in 1946, Brecht amended the script and Paul Dessau wrote a musical score to replace Paul Burkhard's 1941 music. Further changes were made when Brecht directed the play himself for performance at the Deutsches Theater in Berlin on 11th

[1] It is thought that Brecht did some preparatory work on *Courage* in Denmark (6:378).

[2] In English: Runeberg, Johan Ludvig. *The Tales of Ensign Stål.* Translated by Charles Wharton Stork. American Scandinavian Society. Princeton, New York: 1938.
Runeberg's Lotte is a heroine, but Brecht's play makes it clear to Sweden that Courage is different, thus they should not think that they can replicate Lotte's heroism in Hitler's war.

[3] In English: "The Good Soldier Svejk" (also spelled 'Schweik' or 'Schwejk').

January 1949. He found that the social and political background had changed significantly between 1939 and 1949, and the audience reaction in Zurich had also not quite been what he had envisaged. He added what we now know as scenes 7 and 10 and modified scenes 1 and 5 to remove any danger of the audience empathising with Courage and to underline the fact that "die kleinen Leute vom Krieg nichts erhoffen können (im Gegensatz zu den Mächtigen). Die kleinen Leute bezahlen die Niederlagen und die Siege" (6:381). The purpose of the political message was now no longer to warn of Hitler's war, but rather of the Third World War which Brecht feared might break out in Germany at that time. The text was printed by Suhrkamp in 1949, eight years after Hoffmann R. Hays' English version was printed in *New Directions*. Neither is the authoritative version we know today, since, as with so many of Brecht's works, final textual changes were made during the rehearsal process – in this case, for the later 1949 performance.

It should not be necessary to provide a synopsis of each scene here, but one particular feature of the play, namely its particular use of language, is worthy of examination before the methodology to be applied in the textual analysis is outlined below. Comment on and examination of the linguistic characteristics of Brecht's works are rare in English-language analyses, but integral to a study of the translation of one of the works. Therefore, a thorough examination of the language of *Mutter Courage und ihre Kinder* in particular will be undertaken here in order to identify problematic considerations for translation.

4.1 Brecht's Language and the Challenge to the Translator

As has been shown above, Brecht's theatre grew out of a rejection of Naturalism and Expressionism, and his use of language also betrays his separateness from traditional forms:

> This [tradition of neat, light, satirical writing in German poetry],[4] not the apocalyptic confusion of the expressionists or the wordy bombast of the socialist utopians, was the background into which Brecht fitted. It is neglected in many respectable anthologies, and it is something for which we in England have no real equivalent. (Willett, 1977, 88)

Comprehensive description of Brecht's use of language is problematic. There are many levels to his apparently simple, but actually complex diction, which was often deliberately contradictory and certainly evolved throughout his lifetime. For example, Lion Feuchtwanger objected to Brecht's early versions of Marlowe's *Eduard den II*: Brecht's language was too fluent, and Feuchtwanger wanted it to "stumble". Brecht himself admired the Schlegel-Tieck Shakespeare translation for the irregular feel to the language, rather than the smoother Hans Rothe version

[4] Willett refers to the work of Heine, Georg Herwegh, Hoffmann von Fallersleben, and then Wilhelm Busch, Christian Morgenstern, Bierbaum, Wedekind, Tucholsky, Mehring and Kästner (Willett, 1977, 87).

(Willett, 1977, 95).[5] Whether stumbling or "neat, light", such contradictions show Brecht's awareness of the stylistic variation which he exercised in his control of language as a playwright, as well as a poet, prose writer and theorist. It is this deliberate desire to distance himself from traditional forms and his background as a poet that inform Brecht's use of language on the stage.

Deviation from the relative norms of German theatre of the time is what sets Brecht's theatre apart, and it occurs on all levels, not just the linguistic. Epic theatre departed from the Aristotelian norm, the Brechtian style of acting departed from the Stanislavskian norm, and in linguistic terms, the conflict between simplicity and complexity in Brecht's language originates in his aim to use everyday language on the *Staatstheater* stage, but to do so in order to achieve a specific political aim. He employs extensive determinate deviation in order to foreground language use itself.[6] Brecht's aim is to take language back to a more basic level of meaning and function rather than to conform to the literary norm of playing with the aesthetic effects of language; plays on words for a purely comic or acoustic purpose, for example, are extremely rare in Brecht's plays. The opening line of 'Das Lied vom Weib und dem Soldaten' provides a clear example of Brecht's stripping down of language to the bare bones of its meaning: "Das Schießgewehr schießt, und das Spießmesser spießt" (6:24). The simplicity of this statement directly, but also playfully, exposes the relations of meaning, and places Brecht's use of language at a far remove from the traditional literary language of the stage, which was too semantically eroded for his purpose. This purpose is what underpins the complexity of the language, since every statement has a clear function. Brecht's language is precise, to the point, and yet, at the same time, he delights in playing with language to serve his political aims, as this examination of linguistic *Verfremdung* will reveal.

What is considered characteristic of Brecht's theatre language today derives from the same plays which are also seen as exemplary for his aesthetics and performance theory: the late epic plays, in which Brecht's language attained its maximum apparent simplicity: "The lines as spoken had to convey the direction in which the speaker was aiming: to imply the basic purpose of the speech, not just to give elegant expression to the ideas and images through which this might be attained" (Willett, 1977, 98). The basic purpose of the speech changes constantly, since each episode is played as a separate unit and thus the language use underlines the epic structure. The following examination will focus primarily on the techniques used in what Willett calls: "the tremendously vigorous artificial seventeenth-century dialogue of *Mother Courage*" (1977, 103).

Willett is unusual in the degree of attention he pays to the characteristics of Brecht's language, and as he acknowledges himself, his classification must sound rather daunting to the prospective translator:

[5] "Es war mir aufgefallen, wieviel kraftvoller der Vortrag der Schauspieler war, wenn sie die schwer lesbaren, »holprigen« Verse der alten *Schlegel-Tieck*schen Shakespeare Übertragung an Stelle der neuen, glatten *Rotheschen* sprachen. Wieviel stärker kam da das Ringen der Gedanken in den großen Monologen zum Ausdruck!" (22:358).

[6] Leech (1985) defines determinate deviation as "a violation to some degree of the rules or constraints of the language code itself" (40).

> Prose slides into heightened prose or irregular verse, blank verse and prose alternate; each is liable to be interrupted by rhymed or unrhymed songs. The whole mixture suits Brecht's idea of conflict and incompatibility; it gives, to the later works especially, a great richness of texture; and the liveliness of the writing will sweep the audience along, even where the construction of a play becomes confused or slack. This, certainly, is something that is not easy to achieve in translation, and all that can be given here is an approximate idea that there is something worth achieving. (1977, 103)

In his further examination of Brecht's language, Willett goes on to compare Brecht's German to English, noting the influence of Kipling, Waley, and Shakespeare. He concludes that because Brecht's writing is rooted in our own traditions, his language should not be as alien to an English-speaking audience as that of other German writers may be. I would suggest that non-German-speaking theatre practitioners and non-German-speaking translators in the UK may not be aware of this influence, and, in both judging Brecht by the measure of his compatriots, and being blinded by received and biased impressions of the dense and complex nature of his works, may fail to see it for themselves.[7]

As noted above, the conflict and incompatibility which Willett observes above is not an idiosyncratic feature for its own sake, but an integral element in the achievement of *Verfremdung* on the linguistic level. Whereas Brecht did record his aims and thinking on *Verfremdung* techniques with regard to the mise en scène and acting style, there is no theoretical writing on its linguistic application. This deficit has been addressed by subsequent examination of the language of Brecht's plays, not least by Gisela Debiel's study of the principle of *Verfremdung* in Brecht's use of language in his epic dramas. Debiel identifies two fundamental, interdependent purposes of the linguistic techniques she discerns, namely: "die Verfremdung selbstverständlich gewordener, vertrauter Kontexte" and "die Formulierung ungewöhnlicher, direkt befremdend neu erscheinender Kontexte" (23). The aim of linguistic *Verfremdung* is similar to that of *Verfremdung* more generally: by violating the accepted rules of language, the audience's attention is consciously drawn to language use. Many of the techniques of *Verfremdung* rely upon the accepted or expected being distorted or interrupted, hence the use of an epic structure rather than a linear one, and the use of songs to interrupt the action to name just a few. Linguistic *Verfremdung* is no exception. It exposes the original meaning of words and expressions, such as in the example quoted above from 'Das Lied vom Weib und dem Soldaten'. As a result, the spectator should be shaken in his complacent acceptance of language usage, and should thus question the distortion of language and the degree to which language and meaning are taken for granted. Brecht saw language as an instrument of power, since it forms man's connection with reality, and so control of language can give man the power to change reality (22), and this lies at the heart of the political aim of Brecht's late work. He saw that this power was wielded primarily by the ruling classes, and only by bringing to people's attention the underlying meanings of ex-

[7] This presupposes that it has been accurately portrayed in translations in the first place.

pressions and the social relationships they often masked could reality be exposed and changed. By revealing the hypocrisies and distortions in the accepted linguistic reality, a new one must perforce be created. This challenges the spectator's view of the world. Therefore, Brecht's use of language focuses on meaning rather than form and in changing the way language is used, it also influences the relationship of *signifiant* to *signifié*, even if only in the particular context of the play. Debiel summarises Brecht's treatment of language as follows:

> Wenn Brecht auch nicht dem lebendigen Charakter der Sprache gerecht wird, so lassen seine Gestaltungen doch eine tiefe Einsicht in die weltbildformenden und -tragenden Kräfte der Sprache erkennen. Aber er setzt sie als Dichter nicht in die Freiheit ihres ursprünglichen Geistes, sondern dirigiert und korrigiert sie mit dem Zeigestock. (153)

The technique of linguistic *Verfremdung* has much in common with the principle of foregrounding, which is the effect upon the audience of any form of deviation: "The deviation, being unexpected, comes to the foreground of the reader's attention as a 'deautomisation' of the normal linguistic process" (Leech, 1985, 47). Linguistic deviation and consequent foregrounding is most common in the language of poetry. Brecht's œuvre includes a large body of poetry, and thus his use of such techniques in his dramatic prose may not be surprising. The use of foregrounding outside poetry is not unique to Brecht, but what is unusual in his case is the consistency with which he deviates not only from the general theatrical norm of that time, but also the norm of dramatic dialogue (in his use of the vernacular on stage, interspersing the action with songs, including speeches of often considerable length as a deviation from the norm of the faster-paced dialogue of frequent turn-taking)[8] and of everyday linguistic usage. These deliberate patterns of deviation create linguistic *Verfremdung*, which will now be examined in detail.

The political aim of *Verfremdung* focuses on social change and thus the portrayal of social hierarchies is central to the play. Brecht uses dialect, sociolect and idiolect as the main linguistic tools for showing the social relationships between his characters, as well as a means of breaking with the bourgeois tradition of employing a neutral, standardised variety of German spoken on stage, irrespective of the regional or social standing of the character concerned. As Michael Feingold notes, "Brecht loosened its [German stage speech] stays with the speech of the cabaret, the pop tune and the gutter rhyme. [...] His aim was to show that we could find value both in Goethe and gutter" (Feingold, 1998). Courage's idiolect is characterised by her sober realism and ironic scepticism as well as the fact that she has a quick-witted riposte for everything. The archetypical Courage will probably always be Helene Weigel's portrayal in the 1949 production at the Deutsches Theater in Berlin. Her strong Austro-Bavarian accent and the Bavarian-Alemannic dialect Brecht writes in have come to signify the benchmark for

[8] This is one of the features of Brecht's writing that Hare, and to a lesser extent, Hall, normalise in their respective TTs.

Courage's language. Characteristic non-standard features are her use of the accusative in place of the dative, the use of 'wo' as a relative pronoun, and the dialect expressions which are scattered throughout her dialogues.

The use of everyday speech varieties in theatrical dialogue may now be the norm, but it deviated from the conventions of the stage language of the *Staatstheater* at the time, since the division of the language into either *Hochdeutsch* or dialect meant writers had a choice between writing real literature in the former or being considered a provincial amateur if they wrote in the latter.[9] Brecht here took up the example of Kipling, Mark Twain and Hemingway in fusing colloquial language with high literature (Bornemann in Marowitz and Hale, 1965, 138-9). The use of non-standard, colloquial language on the stage is the most pervasive of the linguistic elements which effect "Verfremdung selbstverständlich gewordener, vertrauter Kontexte", but since is is now commonplace, its use will not be discussed here. It is impossible now to replicate the shock effect of breaking the hegemony of *Hochdeutsch* on the Staatstheater stage. The *Verfremdung* of a familiar context automatically initiates the second of Debiel's two purposes, since a new, alienating and unusual context is created in its place. In this case, the familiar context is the theatre and its conventions; the new context is epic theatre.

It has already been established that it is inappropriate to separate the form and content of Brecht's plays because the form was created in order best to present the content. The main focus of this study is Brecht's use of linguistic deviation within language use itself with the political aim of exposing and attacking the social structures which disadvantage the poor. On this level of investigation, Debiel presents her findings under the headings of *Bedeutungsbeziehungen*, *Sinngehalte* and *Kontexte*, which results in a degree of repetition. For the purposes of the following examination, the techniques of linguistic *Verfremdung* will be considered in three categories which will allow clear and systematic identification in the textual examination of the respective TTs. Moving from the macro to the micro level, we will first consider those techniques which replicate elements of, or are part of *Verfremdung* in the style of acting or the mise en scène or which are similar to other characteristic techniques of epic theatre. The next and largest of the groups includes all *Verfremdung* on the semantic level, and the final group, which can arguably seen as a sub-group of the semantic features and is the most commonly-quoted example of linguistic *Verfremdung*, comprises Brecht's varied usage of sayings and quotations.

The message of *Mutter Courage und ihre Kinder* is essentially a social and political one, as is the case with all of Brecht's plays. Brecht's language is designed to show that things are not necessarily as they appear and that social change is needed for power to be wrested from the ruling classes. In order for the proletariat to understand this, they must be made aware that there is no overriding fate beyond their control which determines a life to which they must simply submit. Brecht therefore avoids any expressions or collocations which might suggest that

[9] Everyday language had briefly been part of the Naturalist dramatists' agenda in the 1890s. Gerhart Hauptmann, for example, used realistic dialogue until he decided instead to follow in Goethe's footsteps (see Bornemann in Marowitz and Hale, 1965, 138). It was also commonly used in the *Volkstheater* which Brecht frequented.

man is constrained by fate. This is achieved primarily through the expression of the *Fixieren des Nicht–Sondern*, which is also an element of *Verfremdung* in acting style (see Debiel, 1960, 112 and White, 2004, 109–10). White explains the latter use of this technique as the actors having to show that although they are performing one action, they could instead have chosen one of multiple alternatives. He describes it as complex, and notes that it was not a popular technique with either Brecht or his collaborators because, "[w]hereas the dialectal negation of what is shown is a relatively simple operation, the prior selection of the (politically) logical alternative involves a choice, presumably on the basis of ideological criteria not made explicit in the case of any of the examples offered" (110–1). Debiel, however, classifies the *Fixieren des Nicht–Sondern* as a primarily linguistic technique, where *doch*, *aber*, and *denn* indicate an unexpected alternative to a situation or aspect of characterisation which might otherwise have appeared one-sided. Precisely this presentation of the unexpected highlights the fact that fate cannot exist, because had an alternative course of action been chosen, the outcome would have been different (112). This is especially relevant in *Mutter Courage und ihre Kinder*, where Courage loses her children because of actions she did not take, but could have. In the first scene of the play, Courage herself supposedly predicts the fate of her own children in her fake drawing of fateful black crosses to indicate their premature demise. The irony lies in the fact that although the predictions are a hoax, they all come true, as Courage's own future develops into her own worst case scenario, for which she has only herself to blame. Despite Brecht's best efforts, this did not, in the event, prevent audiences from seeing Courage as a figure to be pitied rather than blamed.

A second element of epic theatre which is evident in linguistic *Verfremdung* is *Gestus*. This is already intimated above, as the *Fixieren des Nicht–Sondern* straddles both the gestural level of acting, and language. *Gestus* is also closely connected to an aspect of semantic *Verfremdung*, whereby words which have become removed from their original and concrete meanings are concretised once more. The majority of cases involve revealing the social use and role of a word and its associated concept. In order for this to be effective, the concretisation is underlined by the characters' actions, thus linking action and words and re-establishing the connection between *signifiant* and *signifié* (Debiel, 1960, 34). This cannot be consistently assessed in this study, since video footage of performance is available only for the Lee Hall text, stage directions do not provide sufficient detail for a full assessment of the gestural level, and observations in reviews are sporadic.

Finally, in addition to the social and political dimension, and the link with *Gestus*, there are also cases of *Verfremdung* within *Verfremdung*. Each scene of Brecht's epic plays opens with a heading that pre-empts the imminent action so that the audience can focus on the 'how' and 'why' rather than the 'what'. Similarly, certain passages of dialogue are marked by an announcement of emotion at the beginning. For example, Yvette tells Courage in scene 3 that she is "ganz verzweifelt" at her treatment by others (6:27). Emotion is presented as fact and

the actors can remain in a more detached state than were they to have to convey the emotion by traditional means (Debiel, 1960, 104–6). Emotion is also removed in a similar way when characters announce that they wish to or are about to speak. This distances actor from character and thus reduces involvement in the speech act (102-3). All of the above are closely linked to the technique used in rehearsal where Brecht encouraged his actors to quote their lines in the third person to prevent them from 'becoming' the character. A further consequence of the technique is that the distancing markers transform into factual discussion what, in a traditional play, would be conversational dialogue dealing with personal and emotive issues. This places an emphasis on the issue at hand and not on the characters and personal issues. This contributes to epic theatre's emphasis on event rather than characterisation. Debiel notes that: "Das dramaturgische Gesetz, daß aus der 'Spannung von Situation und Rede' alle 'Handlung' hervorgeht, verliert für die epischen Dramen Bertolt Brechts seine Bedeutung" (95).

The social purpose embodied within all of the epic theatre techniques is also present in the linguistic *Verfremdung* which operates on the semantic level. The main objective of this principle is to re-attach the true meaning of language to reality by foregrounding those uses of language which have become taken for granted.[10] This is done on even the most subtle level, and always with a social agenda. Brecht explicitly names polar opposites to highlight social extremes: if there is a victor, there is a loser, if a suppressor, there are those being suppressed (Debiel, 1960, 34). Although 'loser' is inherent in the term 'victor', Brecht felt that this was no longer consciously noted and needed to be made explicit for the social relationship to be seen at all, which is a feature of his belief in dialectical materialism. Once the relationship had been rediscovered, the audience should question both its existence and the fact that they had ceased to be alert to it.

Brecht also exploits the flexibility of German to operate *Verfremdung* in lexical deviation, forming new verbs by adding new or different prefixes, and creating neologisms based on existing words, thus making phrases stand out as the familiar suddenly becomes unfamiliar.[11] In the debate on the origin of the term *Verfremdung* itself, Willett (1964) declares that if the term is not a neologism, it is certainly a revival of the obsolete verb, *verfremden*. Nägele takes this up in an examination of the prefixes Brecht uses in his theatrical language, in which he detects a Freudian strategy in the use of *ver-*: "Meaningless in itself, it twists verbs vertiginously and displaces agents" (quoted in Carney, 2005, 15). If this use of prefixes alone is an example of *Verfremdung*, then it also operates self-reflexively on its own designation.

[10] The notion of 'true' or original meaning is problematic in a similar vein to the concept of an author's true or original meaning as discussed above (see chapter 2). Here it refers to the relationship between *signifiant* and *signifié* before that relationship was distorted by colloquial use.

[11] This study has relied upon the textual notes to the GBFA edition of *Mutter Courage und ihre Kinder* for the identification of true neologisms. The text contains many dialect phrases, which may sound like neologisms to those unfamiliar with them, but the use of dialect is a different linguistic technique, which will not be dwelled upon in this study, since with the exception of Willett's closet text, no TT replicates dialect colouring.

Brecht was also sensitive to common collocations which are unthinkingly used and received in language. Some are so strong that as soon as one word is heard in a specific context, the listener automatically expects the collocation to follow. This level of automation precludes any critical awareness of what the expression denotes. It also suggests that so fixed is the expression, it is unlikely to change, yet criticism followed by change is Brecht's main objective. Therefore, there are many instances in which he deliberately violates standard collocations, such as Courage's despairing: "Sagen Sie mir nicht, daß Friede ausgebrochen ist, wo ich eben neue Vorrät eingekauft hab" (6:62). We expect war to break out, not peace, and thus Courage's turn of phrase not only leaps to our attention, but efficiently shows how her view of the world is so very different to that of the audience's for whom peace is the desirable, permanent state of affairs, and not war (Debiel, 1960, 23–5).[12] This type of linguistic *Verfremdung* functions by forcing an abnormal irregularity in the language in breaking standard collocations and creating new ones.

The disruption of standard collocations is particularly effective if they are strongly context-bound. Context reduces the range of application for a specific phrase and thus simultaneously increases the chance of it being universally understood, as this is a prerequisite for the success of this technique: the spectator will not note the linguistic twist if s/he is unfamiliar with the phrase being exposed. In scene 3, the Feldprediger reports that he was surprised by a Catholic spy in the bushes and describes his reaction as: "Ich erschreck und kann grad noch ein Stoßgebet zurückhalten. Das hätt mich verraten" (6:36). As Debiel notes, the standard expression is "ein Stoßgebet sprechen, hersagen, stammeln" (27). It would be used in a moment of need to bring help and salvation, yet in this case, the prayer must be suppressed lest it betray the Feldprediger as a Protestant in a Catholic area during a religious war. The blatant contradiction inherent in this situation exposes the context-bound relationship of *signifiant* and *signifié* and should prompt the spectator to examine the dialectical view of reality and question the possibility of change, in which case, Brecht has been successful in his intentions.

The contradiction is conspicuous because of the discordance between the statement and its (non-standard) usage. Brecht highlights collocative language use by extending this method to situations where the register of the language is inappropriate for what is being described, or by mixing negatively and positively connotated words together in one phrase. The former is especially common in those plays which include a chorus in the Greek mode, yet Brecht's chorus is usually comprised of peasants or similar. This is a form of parody as form and content clash as well as relative norm deviation, since theatre norms would normally adhere to one genre in a single work. There are also occurrences of such clashes on the linguistic level, such as in scene 1 of *Mutter Courage*. As Eilif draws his black cross, which supposedly reveals his fate, Courage

[12] There are numerous instances in the play where war is presented positively, rather than in the negative light that may be expected. For example, the Chaplain talks of the continuation of war in terms of "dann kann man den Krieg wieder aus dem Dreck ziehn!" (6:55) should it falter. Brecht deliberately uses a positively connotated phrase to describe a process that would normally be unwelcome.

reacts dramatically, lamenting: "Oh, ich unglückliche Mutter, ich schmerzensreiche Gebärerin" (6:16). This is reminiscent of the 'O-Mensch Dramatik' of which Brecht was so critical in Expressionist drama, and it sounds incongruous coming from the mouth of a sutler trailing the war-torn countryside with her cart and her assorted children. There can be no doubt that Brecht intended this passage of dialogue to be ironic, since we know Courage is trying to trick her children and her potential customers, but comedy is often both the consequence and the prerequisite for *Verfremdung*. A Brechtian audience was encouraged to laugh in order to be in an appropriate frame of mind to exercise critical judgement: as early as 1920, Brecht commented that "Humor ist Distanzgefühl" (21:54). In this example, the ironic humour is intensified when Courage continues: "Er stirbt? Im Lenz des Lebens muß er dahin. Wenn er ein Soldat wird, muß er ins Gras beißen, das ist klar". The earthy expression used to predict Eilif's demise is chosen for the contrast which it forms with the preceding dramatic lament, thus throwing both into relief and foregrounding the language itself so that the spectators realise how automatic and unreflected its use has become.[13]

The synthesis of unexpected relations is also used to expose personal relations, which are intrinsically linked to the social and political dimension of a play. In *Mutter Courage und ihre Kinder*, much of this dimension focuses on Courage's overreaching need to make a profit, the irony being that she does so in order to feed her children, but she loses her children in the process of making a profit. The opening scene title tells the audience: "Der Marketenderin Anna Fierling, bekannt unter dem Namen Mutter Courage, kommt ein Sohn abhanden" (6:9). The *Verfremdung* occurs in the use of a verb which usually describes the loss of material goods to denote the loss of a person, which we would expect to be far more valuable (Debiel, 1960, 47). This not only provides the audience with an early insight into the skewed relationship between Courage, her livelihood and her children, but it also alerts them to the potentially tragic nature of the social context of the play and the consequences of not rising to the need to initiate change.

The final way in which Brecht exposes what have become accepted collocations is by his use and manipulation of metaphor. Standard metaphorical sayings are a notable example of the way that the *signifiant* can be placed at a relatively far remove from the *signifié*, and only those who have adequate linguistic and cultural knowledge of this often arbitrary relationship can access the intended meaning. This use of an intentionally distanced referent unquestionably runs counter to Brecht's aim of re-establishing the connection between language and reality, and thus he exposes the arbitrariness by having characters take such phrases literally. This inevitably produces comic effects: "Das verfremdende Wörtlichnehmen korrigiert, wie sich zeigt, sinnentleerten, phrasenhaften Sprachgebrauch und erstrebt eine komische Wirkung, um

[13] It should be noted that Brecht eschewed euphemistic expression unless there was a good reason for its usage, such as here. He preferred instead to confront the spectator with harsh realities (Debiel, 1960, 59). Euphemisms are normally employed to obscure the relationship between *signifiant* and *signifié* which Brecht aimed to restore.

das kritische Bewußtsein zu aktivieren" (Debiel, 1960, 76).[14] In scene 1, Courage reproaches the Feldwebel for asking her: "Willst du mich auf den Arm nehmen?" (6:10). She deliberately misunderstands him in order both to avoid answering the question and to unsettle him in his interrogation of the family: "Reden Sie anständig mit mir und erzählen Sie nicht meinen halbwüchsigen Kindern, daß ich Sie auf den Arm nehmen will, das gehört sich nicht, ich hab nix mit Ihnen" (ibid.). Debiel concludes that in thus rejecting the organic nature of language and breaking down idiomatic sayings into their constituent lexical parts, Brecht treats language as a more logical system than it actually is. He forces meaning to be retained by one semantic field instead of allowing it to be transferable (40–1), and thus imposes an abnormal regularity on the language.

Courage's attempt to outsmart the Feldwebel has a comic effect, but a social function is also present behind linguistic *Verfremdung*. In scene 3, he and Courage question the Koch's opinion of his employer, the Swedish Heldenkönig, especially, as the Feldprediger notes, "Schließlich essen Sie sein Brot" (6:31), to which the Koch wryly replies: "Ich ess nicht sein Brot, sondern ich backs ihm". Debiel explains that as the phrase 'jemandes Brot essen' means that one lives at someone else's cost without doing anything to earn one's keep, Brecht twists this around the concept of the *Brotgeber* and exposes a social structure in which those who bake the bread are not allowed to eat it (41-2). The phrase could also be a play on the phrase 'wes Brot ich ess, des Lied ich singe', which refers to the relationship between the court jester and his master, but the effect of the Cook's reply is essentially the same. There is still a degree of comedy inherent in this exchange, but the main emphasis is on inducing a critical reaction in the audience.

The final category of linguistic *Verfremdung* to be considered here is Brecht's use of sayings and quotations. This is closely connected to the general semantic level *Verfremdung*: quotations and sayings are also often used out of context to highlight their use and meaning, however, additional techniques are also employed to place either the character or the audience at a remove from the matter at hand. Debiel summarises Brecht's use of quotations as follows:

> Brecht benutzt das Zitat, nicht nur, um subjektive Äußerungen einer Person zu objektivieren und autorisieren oder um einen geschlossenen Text zu unterbrechen, sondern er verfremdet auch das Zitat als solches, indem er es abwandelt, durch einen Nachsatz relativiert oder auf eine ihm unangemessene Situation bezieht (35).

The majority of sayings and quotations originate from the Bible or are well-known folk sayings. As she rubs ashes into Kattrin's face to protect her from the soldiers, Courage tells her: "Sein Licht muß man unter den Scheffel stellen, heißt es" (6:33). This derives from Matthew, 5:15, yet the original advocates the opposite sentiment. The quotation is used to refer to a concrete, physical situation, eclipsing the higher, philosophical meaning. There is comedy in Courage's use of this quotation, since it may appear inappropriate for a sutler to invoke such a lofty source,

[14] This is also a common feature of British humour, which makes it all the more surprising that Brecht's work is traditionally viewed as being heavy-duty and solemn.

especially when the citation is inaccurate. Also, in this case, as in many others where Brecht inserts a distorted quotation into the text, it occurs in an episode which could be emotional. The authority usually attributed to quotations does not sit well with emotion or pathos, which is consequently diffused, while at the same time, the audience is confronted with the harsh circumstances of reality. Debiel notes that by turning the orthodox understanding of this phrase on its head, Brecht brings it to the audience's attention and prompts them to question the authority of biblical references more generally (Debiel, 1960, 36). In fact, Brecht held the Bible in high regard, but had less sympathy with those who preached its word. He aimed to jolt people out of their unthinking acceptance of religion. This is a good example of the complexity of Brecht's writing, where just one line can serve several functions. It is also a clear example of the interruptive character of linguistic *Verfremdung*, since this quotation breaks up Courage's long speech on the perils of women in war. Distortion of quotations which would be perceived as carrying a degree of authority is common in *Mutter Courage*, especially in times where survival is threatened. For example, when Courage warns her children that: "da werden sie schon sehen, daß die Welt kein Freudental ist" (6:16), this is a play on the baroque topos of the world as a vale of tears. As in other cases of *Verfremdung*, this is a more effective way of attracting the spectator's attention than pedestrian explanation of the sentiment would be. As Debiel notes:

> Sie [Brechts zitierbare Sätze] unterscheiden sich von den hergebrachten Zitaten vor allem dadurch, daß Form und Inhalt unangemessen erscheinen. Die Form soll, das ist eine deutlich erkennbare Absicht des Sprachgestalters, die Aussage erhöhen und ihr eine ungewöhnliche Geltung und Bedeutung verschaffen. Denn sie sollen eine starke Wirkung ausüben und ein neues soziales Bewußtsein prägen. (57)

Mutter Courage's comment to Kattrin above also illustrates a further technique which distances through quotation, namely the use of 'heißt es' or similar phrases which place a distance between the speaker and the sentiment being expressed. Like the instances where the character's emotion is 'announced' as part of the dialogue, this means of objectivising comments is also closely connected to Brecht's rehearsal technique in which the actor would be encouraged to speak of the character in the third person. The use of quotations and their labelling as such is commonly employed in emotional situations so that the degree of emotion expressed can be carefully controlled. For example, the scene in which Courage haggles too long over the price for setting Schweizerkas free is presented indirectly as Yvette quotes, or reports the words of the Einäugige. This also slows down the pace of the scene and allows for Courage to voice her thoughts in the interim periods as Yvette runs between the two. In noting the lack of writing from Brecht himself on *Verfremdung* on the linguistic level, Debiel draws a parallel between Brecht's technique and Viktor Schlovsky's theory of *Verfremdung*. Schlovsky believed that as so much in life is subconsciously dealt with and not consciously seen, comprehension had to be made more difficult and be slowed down. This can be achieved through *Verfremdung*. Brecht's use of the reporting technique in this scene can thus be seen as allowing *Verfremdung* to operate

simultaneously on multiple levels. In addition, as soon as any dialogue is introduced using an indicator of reported speech, whether the identity of the speaker is known or not, this removes the personal, conversational character of the discussion, and instead, marks the exchange as a more factual, objective one, which also suits the principle of *Verfremdung*.

The foregoing discussion has noted that comedy is often bound up with linguistic *Verfremdung*, and this is by no means coincidental: "Brecht was reacting against German culture's tendency for high seriousness and he realised that solemnity is antithetical to rational thought" (Unwin, 2005, 47). Comedy is thus an essential means of conveying the political enlightenment the plays aimed to effect in spectators by opening their eyes to social realities. In this respect, Brecht was possibly influenced by Karl Valentin, who used a *verfremdetes Denken* to create his absurd comedy (Debiel, 1960, 72).[15] 'Absurd' is an appropriate term to describe the basic philosophy of linguistic *Verfremdung*, since in introducing an absurd element into accepted linguistic usage, Brecht reveals absurdities in language use, which often has become disconnected from original meaning. As Brecht observed, the unfamiliar is amusing, but the spectator should also be prompted to question not only why the familiar had become so, but should also question the social implications of the particular situation. Foregrounding and comedy thus work hand-in-hand, since both result from gaps between what is presented and what is expected, and both require intellectual engagement to identify that gap, and then either to close or to criticise it. Whereas tragedy traditionally focuses on the inevitable fate of an individual, Brecht used comedy to highlight the often already inherently comic discrepancies between word and deed in society. In his works, comedy builds an intellectual bridge between reality and what is shown on stage in order, ideally, to attack the social status quo and signal the possibility of change (Bird, 1968). Wright (1989) observes that "[c]omedy does not simply come from human vanities or obtuseness, but from ironic contradictions in the attitudes of people, attitudes which are socially constructed" (54). The ironic contradiction which is all-pervading in Courage's character is exposed early in the play as she explains where she got her name: "Courage heiß ich, weil ich den Ruin gefürchtet hab, Feldwebel, und bin durch das Geschützfeuer von Riga gefahrn mit fünfzig Brotlaib im Wagen. Sie waren schon angeschimmelt, es war höchste Zeit, ich hab keine Wahl gehabt" (6:11). This speech will prompt a laugh from the audience, even thought the predicament she describes is far from amusing. This is typical of the darkness of much of Brecht's comedy, as it is tailored to criticise and attack. However, as will be seen in the textual analyses of especially the two-tier TTs, as soon as this political aim is neglected, the comedy is exploited for a very different aim, namely for entertainment. The belly laughs that ensue produce a rather different experience of the play for a modern British audience than the social critique Brecht intended.

Therefore, Brecht does not create comedy in the situations he presents; the comedy is inherent in the situation itself. However, he does still use comedy in order to ensure that his audience

[15] It should be noted that the use of 'absurd' here bears no relation to the absurd theatre of Ionesco et al..

is in the correct frame of mind to be able to see this. Comic elements can be found in all of the linguistic *Verfremdung* on the semantic level, as well as in many of the situations which set the historical and social record straight. At the opening of scene 5, for example, the scene title tells the audience how the war is advancing geographically and where Courage and her cart have been, before bringing events up to date in noting that: "Tillys Sieg bei Magdeburg kostet Mutter Courage vier Offiziershemden" (6:50). Brecht aims to shift the emphasis in historical records towards those who were affected by events on the basic level of survival (Debiel, 1960, 79–80). Propagandist records of acts of supposed military glory are set against the real fate of those who suffered personal loss: Courage bitterly remarks to the soldiers in the same scene that "Ich hab nur Verluste von eure Sieg" (6:52). There is additional irony in Brecht's choice of Courage's loss: lives are lost in war, as she has seen herself, but her concern is primarily financial.

Brecht delights in bringing high and low together, both in form (linguistic or in genre) and in content. Parody often results, and this is necessarily comic. An example of this on a purely linguistic level has been seen above, and the 'Sieg–Hemden' parallel in scene 5 exemplifies how this is seen too on the level of content.[16] Incongruous language use also results in comedy, as does any technique which creates tension in the coupling of meaning and context. There is also comedy in expressions which simply defy logic, such as Courage's explanation of her son, Schweizerkas' name: "warum, er ist gut im Wagenziehen" (6:12). This may prompt a laugh, but it also reveals the darker fact that Courage is unable to see things as they are, as well as serving Brecht's purpose in displaying the fact that the relationship between *signifiant* and *signifié* is an arbitrary one. Nevertheless, Brecht declared that theatre should be 'Spaß', and thus his linguistic *Verfremdung* techniques allow a happy marriage of critical distancing and entertainment, which is a blend most British Brecht productions appear to have been unable to replicate. The analysis of the British translations below will demonstrate the extent to which it has been possible to replicate the more prominent features of the language of *Mutter Courage* on the textual level.

The task of successfully translating the linguistic *Verfremdung* alone in *Mutter Courage* is no trifling matter. This overview of the features of Brecht's use and abuse of language reveals some of the richness of his deceptively simple dialogue. Not only is there a danger that many aspects of *Verfremdung* may be inadequately replicated in a TT, but cultural stereotyping may also result in the process of making idiosyncratic features acceptable to the receiving audience. This is often part of a more general and inevitable linguistic toning-down or obliqueness due to the lack of wholly equivalent techniques and effects in the TL. In addition, a range of more general translation problems occur, such as the difficulty of translating puns and the eternal issue of accurately rendering the social niceties of the *Sie/Du* distinction. In addition, above and beyond Brecht's deliberate perversions of language for *Verfremdung* purposes, there is a general tone of artificiality to the language, as observed by Bornemann:

[16] Hoffmann provides many examples of the objects of Brecht's parody, which include Expressionist conventions, Hölderlin, Goethe and the *Klassiker*. He also notes that parody of these forms is less present in the later plays, which were aimed at a broader, 'untrained' audience (160).

> . . . no one ever really talked like a Brecht character – except Brecht himself. And this is where the ultimate key to his genius lies. He had, from his school years on, a manner of speech so very personal as to amount to total idiosnycrasy. None of this was affectation: it was a genuine oddity of outlook. [. . .] All this is untranslatable because it derives its effect not so much from its poetic imagery, nor from the thought behind it, but from the manner in which it deflects and contradicts the expected rise and fall of German speech. (Marowitz and Hale, 1965, 139)

The methodology employed to examine these complex linguistic features in the translations surveyed in this study is outlined below.

4.2 Methodology

The aim of this study is to examine five versions of *Mother Courage and Her Children* in English as written for a British audience. These were written between 1980 and 2000, each taking one of three different approaches: translation by a bilingual scholar for general performance, translation by a bilingual theatre practitioner for a specific performance, and translation by a non-German-speaking playwright using an intermediary literal text for a specific performance. In order that the degree to which the characteristics of Brecht's use of language have been carried over into the TTs may be assessed, the categories of linguistic *Verfremdung* will create a framework for analysis as each text is compared with Brecht's original. In addition, the retention of comedy in the text will be considered, itself bound up in language, as will the rendering of the political dimension of the play, in which Brecht's message is manifested. These characteristics can be considered the salient linguistically-expressed features of Brecht's ST.

In order to place a specific focus on certain key areas of the text to be compared in all five TTs, selected passages have been chosen for close comparison. There will be an inevitable concentration of comment on scenes 1, 3, and 6, simply because of their length, which means that they show a breadth of material not seen in the shorter episodes, but key episodes in scenes 5 and 8 will also be considered, as appropriate. Scene 1 is significant, since it establishes Mutter Courage as a businesswoman and importantly, introduces Brecht's socio-political message, whereby the social and economic dominance of the powerful is made clear. The conversation between the Werber and the Feldhauptmann shows the absurdity of claiming that war creates order; the main objective of war is to make a profit. In contrast, Courage openly admits that she aims to profit from war. She should be portrayed not as an opponent of authority, but as an accomplice who will exploit any means to make money and get herself, her business and her children through the war. Brecht made specific changes to the scene after its premiere in Zurich to reinforce precisely this message.[17] The scene also prefigures the action and outcome of the

[17] On the advice of Heinz Kuckhahn, the discussion of a price for the belt buckle was added so that Courage is distracted as the Recruiter convinces Eilif to join up. This underlines the family – business tension at the heart of Courage's character. Despite these changes, Courage has seldom been received as Brecht intended, which

whole play. It establishes a series of ironies which run throughout: Courage is calculating, but she is wrong in her calculation; she wants to trick others, but does not realise how she is tricked herself until it is too late; she seeks profit but suffers great losses; her daughter may be dumb, but Courage herself is deaf in her egotism, to the point where at the end of the scene, Courage, as the guilty party, forgives the innocent one, Kattrin, who showed the maternal instinct her own mother lacks. All of these features must be retained and communicated if the effect of the opening scene is to be preserved. If distortion occurs at this early stage, the remaining action cannot help but be affected.

The third scene of the play is of central significance in illustrating the incompatibility of Courage's desire to get her children through the war without harm and her hankering to make a profit at all costs. It is here that we see Courage forced into a corner by war and the words which close the opening scene are proven true as she loses her son to the war through her reluctance to sacrifice the cart. The scene contains a series of political comments about war, especially in terms of the social hierarchy which exists and separates the ordinary soldier from his superiors. In language terms, scene three is interesting in its use of shifts in register, especially in the case of the Chaplain and Yvette, and indeed, all of the various techniques of linguistic *Verfremdung* are used in this scene.

The events we see here set up a stark contrast with those of scene 5, in which the disparity between the characters of Courage and Kattrin are most patently shown. Brecht plays upon polar opposites, where one person's victory is another's defeat; one man's loss another's gain. However, it is invariably the little people who lose every time, and the translator should aim to replicate this. Brecht also places emphasis on the insignificant and material over the significant and immaterial and shows what little relevance religion has even in a religious war: it is a luxury which few can afford in the face of the prospect of death. Kattrin shows the protective maternal instinct which her own mother lacks. This discrepancy was made stronger in the 1949 Berliner Ensemble version of the play. In the 1941 Zurich version, Courage does tear up the shirts to use as bandages, albeit reluctantly, whereas the 1949 version sees Kattrin threatening her with a plank of wood before she concedes. The translator should thus be alert to important material for conveying the socio-political message and for establishing Courage's character.

Scene 6 does not necessarily show us anything which we do not see elsewhere as regards the socio-political dimension of the play: Kattrin is disfigured in an attack which comes about because of the war, and the relationship between Courage and the Chaplain is tested as he suggests its nature should change. What is unusual is that at its end, we see the single occurrence of Courage cursing the war for ruining her daughter's chance of happiness. For the translator, the dialogue in this scene poses particularly interesting challenges. The exchange between the Chaplain and Courage as he makes an attempt to woo her, albeit to no avail, is particularly

illustrates the gap between Brecht the theoretician and Brecht the practitioner, who failed here fully to implement the *Verfremdungseffekt* – at least as far as audience reaction is concerned.

rich in dialect, idiom and religious reference. This is also true of scene 8, where the dialogue between Yvette and the Koch illustrates several techniques of linguistic *Verfremdung*. In selected TTs, the events of this scene also give rise to a high concentration of added expletives and coarse language, which is worth investigating.

An analysis of the translation of the songs in *Mutter Courage und ihre Kinder* will not be part of this study for two reasons. First, the songs were not always translated by the same person who translated the dialogue. Although their performance still contributes to the production, if the manner of their translation were different to that of the remaining TT, the resulting discrepancy could distort assessment of the text. Second, without knowing what music the songs were set to, it is impossible to assess their translation, since significant changes could have been made for rhythm and scansion purposes, rather than due to considerations of content or a desire to replicate or avoid Brecht's style. The findings of such an analysis could thus obscure the respective translation project more than they illuminate it.

This study encompasses two texts written by speakers of German, which will be considered together. All three two-tier translations will also be compared with each other, with the aim of pinpointing any significant differences resulting from the two approaches. Each examination will begin with an attempt to establish the aims and intentions of the translator in question, and, where applicable, the director. This will often include information on the respective views of Brecht and his work. Together, these features will establish a framework of specific criteria for the ensuing investigation of that particular text. In the case of those texts written by speakers of German, the linguistic analysis will begin by taking scene 1 as a case study to examine their sensitivity to subtleties of Brecht's language, and the transfer of these into English. This is redundant in the case of the two-tier texts, since the playwrights have no access to the German text in the first place. The analysis will then move on to an examination of linguistic *Verfremdung* in the three categories of mise en scène, semantic *Verfremdung*, and the use of sayings and quotations. This will reveal to what degree Brecht's idiosyncratic use of language, including the features of epic theatre, but especially *Verfremdung*, has been retained.

In addition, the one factor in Brecht's work which is frequently found lacking by British theatre practitioners, namely comedy, will be assessed. The dry irony of *Mutter Courage und ihre Kinder* is a prominent feature of the German text. The extent of its replication in the English TTs will reveal how receptive the translator was to the presence of humour in the text, whether he simply replicated what is already there, or whether humour was forcibly highlighted or added, perhaps at the expense of other aspects of the text. The final element of a linguistic examination of the text concerns the replication of the socio-political dimension in order to evaluate the success of Brecht's message concerning business and war. The presentation of especially the comedy and politics in each TT will afford us an insight into the British view of Brecht and his work, and will be supported by recourse to selected reviews of performances where applicable. These may also reveal how epic theatre was presented on stage. A general

overview of the salient characteristics of each TT will allow a comparison to be drawn between the translator's aims and what the text revealed about their success in terms of the use of language, and the replication of comedy and of the political dimension. In turn, this will reveal how contemporary theatre practitioners view Brecht's work in the UK, and show what role these works still have to play on the British stage. It will also reveal how the content and form of *Mutter Courage und ihre Kinder* are treated in translation.

5 Translations of *Mutter Courage und ihre Kinder*

The difficulty of translating drama lies in the inherent nature of the performance text. John Willett was one of Britain's leading scholars on Brecht, and a fluent speaker of German. Of the texts in this study, his TT is the closest to a closet text. The other speaker of German to have written a TT of the four remaining is Robert David MacDonald. The analysis aims to reveal how *Mutter Courage und ihre Kinder* is rendered for the British stage when the translator is able to work directly with the ST. We should consequently expect to see greater ST fidelity than in the TC-biased two-tier translations.

5.1 John Willett's *Mother Courage and Her Children*

John Willett's name appears on the respected Methuen Brecht series alongside Ralph Mannheim's, and he wrote extensively on Brecht's theatre. His translation of *Mutter Courage und ihre Kinder* has become the standard closet translation of the work in the UK. Willett wrote his translation in 1980, almost forty years after H.R. Hays' 1941 version, and twenty five years after Eric Bentley's rendering in 1955.[1] William Gaskill used Bentley's text for the 1965 National Theatre performance, and when Howard Davies decided to do a production of the play with the RSC in 1984, he commissioned a version by Hanif Kureishi, despite the existence of Willett's text. Thus to my knowledge, no mainstream British theatre has performed Willett's text, yet because his version is seen as the benchmark, many performance texts show evidence of its influence.[2]

5.1.1 Aims and Intentions

Willett's text may be treated as a closet version in the UK, but that does not necessarily mean that it was written for the page and not the stage. What is certain is that whereas the other texts examined here were written for a specific performance, Willett's TT definitely was not.

[1] It is not clear which text Joan Littlewood used for the Theatre Workshop production in 1956. Eddershaw says that "Littlewood herself undertook the adaptation of the text" (46), but which text she was adapting is not stated.

[2] In 1970, Rob Walker directed *Mother Courage* at the Citizens' Theatre, but I have been unable to find out which translation was used. The same is true of the 1976 performance at the Contact Theatre, Manchester, directed by Caroline Smith.

In writing for a hypothetical and potential rather than a specific performance, Willett felt that the translation had to be most faithful so that any future director still had access to "what the author wrote" (Willett, 1983, 2). In various writings about the drama translation process, and particularly about translating Brecht, Willett speaks plainly about what he sees as the translator's and director's respective and very separate roles. He believes that "cutting and changing" the text falls under the director's remit, whereas the translator has an obligation to render the text in English as Brecht did in German: "The reader must have what Brecht wrote, not what his translator thinks he ought to have written" (Willett, 1998, 261). Willett thus reveals that his concerns lie with the director and reader having access to a version in English which replicates the original as closely as possible. We would thus expect his TT to be faithful to the ST and be a close approximation to Brecht's original.

Thanks to his extensive writing about Brecht, we have numerous records of Willett's views on what should be retained in translations of Brecht's works. Despite his negative view of the translator's status,[3] he does believe that his method of translating, that of a bilingual scholar writing a close approximation of the original, is the preferred approach:

> I am mistrustful of translations from an intermediate language. And I'm doubtful about the London National Theatre's policy of only allowing recognised (or recognised by them) playwrights to translate, because they don't always achieve the first essential, which is to understand and appreciate the original play. (Willett, 1983, 2)

Thus Willett believes that the route to "what the author wrote" involves a comprehensive understanding and appreciation of the ST, which can be achieved only by those working with the original text itself and not a 'literal' version or one in a third language. Willett's conclusions on the problems encountered in the British treatment of Brecht's plays and especially his language have been discussed elsewhere, but as we set out Willett's aims and intentions as a translator of *Mutter Courage und ihre Kinder*, it is worth examining his analysis of Brecht's language in more detail so we may identify what he aimed to replicate.

Willett divides his analysis of the characteristics of Brecht's language into two categories, namely poetry and prose. In Brecht's poetic language, Willett commends his masterful control of form and metre, and stresses the importance of the quality of the sound, all of which should be retained over the content. The placement of caesuras is also important, since these indicate images and words that should be emphasised. Form also plays a role in the translation of prose, where the danger can be that translators give in to the temptation to normalise the language too much. In 1967, Willett wrote of *Mutter Courage und ihre Kinder* that: "the vitality of the language that Brecht uses is the main dynamic force in an otherwise flat chronicle. The

[3] He says "I don't want to overrate the role of the translator, because I think there's an unfortunate tendency nowadays to treat translation as if it were nearly as important as original writing" (Willett, 1983, 2). Such deferential comments are typical of bilingual scholars who translate, since many view the ST as a sacred, untouchable original.

translator's task is to devise an equivalent vitality in English" (Willett, 1998, 261). Too fluent language can distort the character determined by it, thus the rhythm, sentence length and social connotations of their idiolect must ideally all be retained. In order to do this, the translator must have a keen ear for the subtleties of the ST language so s/he can identify the differences in rhythm as well as register or sociolect.

In conclusion, we can expect Willett's text to be a faithful approximation to Brecht's original which resists normalisation in favour of retaining the vitality of the stylised German dialogue. Characters will still be defined by their particular use of language and thus the shifts between the various levels of language should have been retained. The resulting text should, as Willett himself said, aim "to assimilate without over-assimilating; to embrace but not to smother; to make the play intelligible and interesting without making it an Australian, American or English play" (Willett, 1983, 3).

5.1.2 Linguistic Analysis

John Willett's aims mean that in the case of his TT more than that of the others it is worth examining the text on the lexical level before moving beyond that to consider broader aspects of linguistic *Verfremdung*, comedy and politics in the text. This will provide a useful departure point for later comparison with MacDonald's performance text, where we may also expect attention to linguistic detail. The significance of the first scene in establishing the tenor of the rest of the play is self-evident. The decisions made by the translator here are especially pertinent and thus it is appropriate to take this scene as a case study in order to consider the rendering of some of the finer linguistic points.

In the traditional sense of translation as a faithful act of transferring meaning, Willett is often accurate in his choice of TL phrasing, and is attuned to possible unwanted connotations, such as avoiding translating the Chaplain's comment about war, "Es ist ihnen was Neues" (10) as: "It's a novelty", which is too positive for this context. Instead, he writes: "It's something new to them" (4). In addition, there is evidence that despite not having been written for a specific performance, some sections of this TT would allow for a Brechtian style of delivery. This is partly due to the degree to which Willett has maintained the form and metre of Brecht's language. Although the songs are not included in this analysis, since Willett's TT was not written for a specific performance, he translated the songs assuming the original score would be used in any potential performance. Therefore, the translation of the songs is faithful to the ST and in line with his objective to retain the form, metre and sound of Brecht's poetic language. Thus Willett's replication of rhythm can clearly be seen clearly in the translation of the *Courage-Lied*, where remarkably, he manages to retain the rhythm, meter, rhyme and much of the content, though the latter often suffers so the form can be retained, as the extract from the second verse below attests.

Ihr Hauptleut, eure Leut marschieren	Captains, how can you make them face it –
Euch ohne Wurst nicht in den Tod.	Marching to death without a brew?
Laßt die Courage sie erst kurieren	Courage has rum with which to lace it
Mit Wein von Leibs- und Geistesnot (6:10).	And boil their souls and bodies through (4-5).

Willett's choice of where to place his priority on what can be sacrificed and what retained suggests what he felt was most characteristic of Brecht's language. Of the rhythm of Brecht's language, Willett said:

> Even in Brecht's unrhymed, rhythmically irregular verse the form is more important than some translators appear to think. As he himself explained, the caesuras determine the emphasis and direction of what he is saying – the 'gest', to use his technical term for it. This isn't something to be copied exactly, but the translator needs to follow the same principle, using the rhythmic breaks in such a way to give weight to the word, images or ideas that Brecht wanted stressed. (Willett, 1998, 260-1)

The rhythm is often rendered at the expense of finer subtleties of content or even style, despite Willett's professions of fidelity outlined above, leaving us with a text which is not always as close to the ST as might be expected. Willett does not, for instance, translate many of the modal particles which are a characteristic defining feature of Brecht's innovative stage language. Admittedly, these do not always have a semantic value, often indicating an attitude to what is being said, but their most important role here is to mark the language as typically oral rather than written: to differentiate gutter from Goethe. Taking the Recruiting Officer's opening speech as a case in point, there are three occurrences of 'schon' in the initial sentences which are omitted or distorted. When used with a verb in the present tense in German, 'schon' indicates that something has already begun and is still ongoing. The rendering of "ich denk schon mitunter an Selbstmord" and "er hat schon unterschrieben" (6:9) respectively as "I've been thinking about suicide" and "he signs on the line" (3) illutrates that not only is the modal particle missing in each case, but that the tenses have been changed. The resulting shifts in meaning may be subtle ones, but an accumulation of numerous similar changes in a concentrated area renders the overall impression more fluent than the original. Willett also relies upon the standard subject–verb–object pattern of English, rarely varying it even by placing a participle or adjunct phrase at the beginning of the sentence. These elements combine to give the speech a significantly more fluent feel than the rather pedestrian and deadpan diction of the original. This linguistic smoothing can also contravene the principle of epic theatre in which an emphasis is placed upon situation rather than character: "Bis zum Zwölften soll ich dem Feldhauptmann vier Fähnlein hinstelln" becomes: "Here I am, got to find our commander four companies before the twelfth of the month", whereas 'by the twelfth I'm to get the Commander four companies together' would

retain the emphasis on the whole situation rather than highlighting the individual predicament of the Recruiting Officer himself.

In addition to the tense, fluency and focus shifts which result from Willett's translation choices, the language is normalised to a certain degree thanks to two factors. The first is his tendency to use idiomatic phrasing where there is none in the ST, and the second is his use of a northern English dialect. The idiomatic phrases often introduce humour where there should be political irony, thus obscuring the audience's access to political criticism.

Hab ich endlich einen aufgetrieben, und schon durch die Finger gesehn und mich nix wissen gemacht, daß er eine Hühnerbrust hat und Krampfadern, ich hab ihn glücklich besoffen, er hat schon unterschrieben, ich zahl nur noch den Schnaps, er tritt aus, ich hinterher zur Tür, weil mir was schwant: Richtig, weg ist er, wie die Laus unterm Kratzen. Da gibts kein Manneswort, kein Treu und Glauben, kein Ehrgefühl. Ich hab hier mein Vertrauen in die Menschheit verloren, Feldwebel. (6:9)

S'pose I get hold of some bloke and shut my eyes to his pigeon chest and varicose veins, I get him proper drunk, he signs on the line, I'm just settling up, he goes for a piss, I follow him to the door because I smell a rat; bob's your uncle, he's off like a flea with the itch. No notion of word of honour, loyalty, faith, sense of duty. This place has shattered my confidence in the human race, sergeant. (3)

The German "austreten" is a colloquial expression, but it is not a crude one. It is possible that Willett aimed to replicate some kind of 'military speak' and so opted for the coarser English rendering, or that the shock value Brecht's 'gutter' German would have had in its time could be replicated only by using stronger language for a contemporary British audience. Nevertheless, such terminology is more likely to provoke laughter than surprise, and "bob's your uncle" familiarises. The effect makes the audience comfortable, whereas the opposite should be true.

It is not only such idiomatic adjustments which distort the replication of the simplicity of Brecht's language. If his use of a low register and 'gutter' diction is to be replicated, words with a Latin or Greek root, which are a marker of formal language in English, should be passed over in favour of those which derive from Old English. Willett's earlier choice of "suicide"[4] as a rendering of "Selbstmord", for example, would be better rendered as "killing myself".[5] The more formal Latinate base also has the effect of 'softening' the language, as do certain other lexical choices. For example, "shattered my confidence" creates a more delicate image than the ST phrasing, and 'lost' would work equally well in English. There are numerous other cases where Willett raises the register of the Sergent's speech: "Jeder frißt, was er will" becomes "Everyone eats just as he feels inclined", and "Ich seh" is translated as "I observe", to mention just a few. In contrast, he has the Recruiting Officer refer to Kattrin and Mother Courage as

[4]From the Latin *sui-* meaning 'of oneself' and *-cidium*, 'a killing'.
[5]Of obscure origin, but probably from the Old English, originally meaning 'to strike, hit, beat, knock'.

"two tarts" ("zwei Weiber"), and the Sergent calls them "trash" ("Bagage") thus here making the language more coarse than in the ST. There are shifts between register in the original text; the Sergeant should conduct the discussion on more of a philosophical level than the Recruiting Officer, for instance. In Willett's TT, the discrepancy between modes of expression is more apparent within a speech rather than between sections of dialogue by different speakers, which undermines register as a means of characterisation. Peaks and troughs of register become mixed together throughout.

If we now consider Willett's use of a local dialect in his TT, it is worth remembering that he appeared adamant that the translator should not remove decisions about the play's performance from directorial control. It is perhaps therefore surprising that he chooses to replace Courage's Southern German accent in the original with what he describes as:

> a kind of artificial North Country English, which I don't think really anglicises it but does correspond to Mother Courage's character and mode of speech, and does capture the kind of verbal dynamics necessary to keep this long, often flat, play moving. (Brecht's language does this but his translators don't). (Willett, 1983, 5)

As this TT is not a performance text, it is faced with a difficult task: as many options as possible should be left open to any potential director who may want to perform it in the future, and it should also convey a sense of the dialect and sociolect texture of the original for an academic reader who does not have an aural indicator. There are indeed marked northern English overtones in Willett's text, especially in the language of Courage herself: "Talk proper to me, do you mind, and don't you dare say I'm pulling your leg in front of my unsullied children, 'tain't decent, I got no time for you" (6). The problems inherent in translating any ST written in a regional dialect have been discussed elsewere (see 32). There, it was noted that translation using an equivalent local dialect may result in distortion thanks to cultural and social markers being different in the two cultures. There are no significant cultural markers which cause obstruction here, but there are some social differences, although these work in Willett's favour. Since British society has a more prominent class structure than Germany had even in the 1940s, a northern English accent will tend to be associated with the working classes. It is no longer unusual to hear regional accents on the stage, thus the shock effect is lost, but the association with the language of the lower levels of the social hierarchy remains.

It is perhaps ironic that it is a dialect of northern English, namely the Yorkshire dialect and that of some neighbouring counties, in which we find the only remaining incidence in English of a distinction between the polite formal and familiar informal pronouns. In making the controversial decision to use an equivalent regional dialect in his TT, Willett could have made use of this in order to replicate the 'Sie'/'du' distinction by replacing them with 'you' and 'thou' or 'tha'' respectively.[6] Instead, he neglects the 'Sie'/'du' distinction even in places where

[6]This distinction would possibly still have to be pointed out to anyone not familiar with the 'thee-thou' difference.

it would be possible to render some approximation of the different power structures suggested by the Sergeant addressing Courage as 'du' and her responding with 'Sie'. Consequently, the relationship between Courage and the Sergeant is distorted as he does not talk down to her as much as in the ST, and likewise, her teasing of him sounds more familiar than in Brecht's original. It is only when the two soldiers genuinely threaten to take away her eldest son that Courage switches over to addressing them with 'du' to indicate a lack of respect. Without the different pronoun use, it is almost impossible to convey this in English. Prior to this, Willett occasionally has Courage use the vocative 'Sergeant' as an indication of feigned supplication and obsequiousness. This does now disappear, but is barely noticeable.

All of these elements affect the communication of the socio-political message of the play, which is conveyed through elements of epic theatre in both the mise en scène and the language, and it is to these elements of linguistic *Verfremdung* in Willett's TT that we will now turn our attention as the first of the more general points of linguistic discussion. The mise en scène in Brecht's language is probably the least transparent and least common type of linguistic *Verfremdung*. One example of the announcement of emotion as fact is mentioned above as the Recruiting Officer reports his suicidal thoughts in the opening speech of the play. Similar to Yvette's pronouncement that she is "ganz verzweifelt" (6:27) in scene 3, the description of the character's frame of mind allows the actor to 'narrate' the following text without having to act the emotion, thus allowing for the necessary distancing Brecht sought in epic theatre. Willett renders Yvette's 'Verzweiflung' as "and me at my wits' end" (23). This is more an idiomatic rendering than the statement of fact of the original. Willett's text is not a performance one, though the familiar tone of this phrase would be difficult to disguise even in the most neutral of delivery styles, so on the page, it appears to be much more emotional than the ST.

The translation of modal particles has been discussed above, and is appropriate again here as we consider the use of *doch* and *aber*, in the *Fixierung des Nicht–Sondern*. It becomes no less difficult to render the subtleties of these words here. Courage admonishes the soldier who tries to push away the cannon as the Catholics attack in scene 3: "Laß sie doch stehn, du Esel, wer zahlts dir?" (6:33), where the 'doch' is a clear indication that the soldier has a choice, and on hearing her words, he chooses to follow her advice. Willett's "Leave it, you fool, who's going to pay you for that?" (28) still results in the soldier walking away and saving himself, but the linguistic indicator of choice in the situation is lost, and Courage's words sound like an order, which he obediently follows. In other cases, however, Willett replicates the flavour of 'doch' well, such as later in the same scene, where Courage tries to hint to Swiss Cheese that he should reveal where he has hidden the regimental cash box: "Er würd sie doch herausgeben, wenn er sonst hin wär" (6:39). This becomes: "Of course he'd give it over rather than be a goner" (35). However, 'doch' is easier to replicate here in 'of course' as its use is more for emphasis, and

Modern audiences tend to assume 'thou' is formal rather than the opposite, and thus where in Shakespeare, for example, a change of pronoun can convey a significant change in tone and attitude which audiences at the time would have noted, today it is lost on many.

the conditional tense is what suggests the element of choice. The replication of 'aber' is easier, since it has more direct semantic equivalents in English in 'yet', 'but', 'however' and thus on the whole, Willett's translation of it is reliably faithful and need not be detailed here, especially as the use of 'aber' is relatively rare in the play, and 'denn' even more so.

The second category of linguistic *Verfremdung* is semantic *Verfremdung*, which aims to make the audience consciously aware of the use of language. One way in which Brecht moves lexical awareness into the foreground is by creating neologisms, and these present a special challenge to the translator. One example occurs in scene 8, where the Cook describes the Sergeant as "ein Schmalger" (6:64). The GBFA describes this as "Neubildung Brechts. Vermutlich abgeleitet von bairisch schmalgen: mit vollem Mund unreinlich essen" (6:407). That the precise meaning of 'Schmalger' is not clear is underlined by the fact that it was exchanged for "Aufschneider und Schmierlapp" in the 1951 production (6:407). Willett renders "Schmalger" as "all piss and wind, he is" (80), which replicates the braggadocio meaning of "Aufschneider", but does not show the linguistic innovation of the original and adds a vulgarism not present in the German. Since a phrase such as 'he's all hot air' would be an acceptable equivalent for Willett's 'piss and wind', the vulgarism must be a deliberate addition. Willett's approach is not as strictly 'what the author wrote' as he claims.

In *Mutter Courage*, the deliberate use of language of a particular register outside of its usual context commonly seen in the use or abuse of religious discourse. Courage's mock *mater dolorosa* lament is a case in point. Willett replicates the parody well:

Oh, ich unglückliche Mutter, ich schmerzensreiche Gebärerin. Er stirbt? Im Lenz des Lebens muß er dahin. Wenn er ein Soldat wird, muß er ins Gras beißen, das ist klar. (6:16)	Oh, wretched mother that I am, o pain-racked giver of birth! Shall he die? Aye, in the springtime of his life he is doomed. If he becomes a soldier he shall bite the dust, it's plain to see. (10–1)

The language of the Chaplain also illustrates this point, yet in reverse, as he utters phrases unexpected of a man of the cloth. In scene 6, he speaks of how war fulfills all needs: "Im Krieg kannst du auch kacken wie im tiefsten Frieden, und zwischen dem einen Gefecht und dem andern gibts ein Bier, und sogar auf dem Vormarsch kannst du ein'n Nicker machen, aufn Ellbogen" (6:56). This kind of vocabulary and elided manner of speaking is not typical of the elevated language which might be expected of a priest, but the mixture of registers is typical of the Chaplain's idiolect. Later in the same speech he asks: "Und was hindert dich, daß du dich vermehrst inmitten all dem Gemetzel", which is quite high on the register scale of possible phrases for 'sich vermehren' (ibid.). Willett successfully replicates this mixture of registers, perhaps even exacerbating it a little, making the colloquial marginally more colloquial than the ST: "In war you can do a crap like in the depths of peacetime, then between one battle and the next you can have a beer, then even when you're moving up you can lay your head on

your arms and have a bit of shuteye in the ditch, it's entirely possible" (54). His translation of 'sich vermehren' is an equivalent "being fruitful and multiplying", but he takes the formality a step further in rendering "deine Sprößlinge" as "your progeny", thus extending the disparity between high and low registers.

Semantic *Verfremdung* can also be seen in the way that social hierarchies and relations are illustrated via linguistic usage. The 'Sie' and 'du' problematic in the conversation between Courage and the Sergeant in scene 1 has been discussed above, but this matter is also present in closer, more personal relationships, where it affects characterisation rather than the political message. For example, in scene 8, Willett has Courage call the Cook a rather familiar and affectionate "Cooky" (79) where in the ST she still addresses him as 'Sie'. This effects a shift in their relationship which is not present in the original until scene 9, where they both switch to 'du' and Courage calls him 'Lamb' instead of 'Koch'. The episodic nature of the play allows for development and change between scenes, thus it is feasible that the nature of their relationship changes between scenes 8 and 9, but Willett's TT brings this development forward and makes it a sudden one, affecting his audience's perception of both characters involved and the relationship between them. This is especially the case for Courage, who appears warmer and more affectionate, thus undermining the detached manner required for successful *Verfremdung*.

Brecht achieved *Verfremdung* in exposing relations within the very fabric of the language. Certain collocations are used so commonly that they are used unthinkingly. 'Unthinking' was precisely what Brecht aimed to jolt his audience out of, and so he repeatedly broke standard collocation expectations. This is seen very early in the play, in the opening scene title, in which we are warned that "Mutter Courage kommt ein Sohn abhanden" (6:9). Willett warns his audience that Courage "loses one son" (3), which fails to indicate the odd marriage of the noun and verb in the ST. To say, for example, that she 'ends up minus one son', would go some way to replicating both the new collocation and its inherent irony. A more obvious example is Courage's lament in scene 8 that "Friede ausgebrochen ist" (6:62), or: "peace has broken out" (61). This successful replication should prompt the audience to question Courage's motives in saying such a thing and thus advance Brecht's intended portrayal of her as an opportunist of war. In contrast, Kattrin suffers at the hands of war, precisely because "[d]ie leidet am Mitleid" (6:74). The play on words makes the irony of the collocation especially prominent, but it is impossible to retain in English; Willett opts for "[s]he's got a soft heart" (74), which replicates 'Mitleid', but not the element of suffering which is important for the political comment consequently lost here.

In a similar vein to the exposure of standard collocations, the final example of semantic *Verfremdung* is the literal understanding of metaphor, which also reveals the way in which meaning is taken for granted. In the opening scene, Courage reproaches the Sergeant for asking her, "[w]illst du mich auf den Arm nehmen?" (6:11) by responding with: "Reden Sie anständig mit mir und erzählen Sie nicht meinen halbwüchsigen Kindern, daß ich Sie auf den Arm nehmen

will, das gehört sich nicht". Willett uses the standard English equivalent for the idiomatic phrase, "[y]ou pulling my leg?" (5), which allows Courage to retort: "don't you dare say I'm pulling your leg in front of my unsullied children, 'tain't decent" (6). The English version is more comic than the German because it is more salacious, but *Verfremdung* is effected nevertheless. In scene 3, Brecht uses this same technique to highlight social hierarchy when the Cook speaks out about the King, upon which the Chaplain comments: "Schließlich essen Sie sein Brot", and the Cook drily replies: "Ich ess nicht sein Brot, sondern ich backs ihm" (6:31). This is a play on the saying 'wes Brot ich ess, des Lied ich singe', of which the English equivalent would be 'he who pays the piper calls the tune', which is of no use here. Willett does hint at the social relations, but the indicator of the master and servant relationship is weakened through the omission of "sein Brot/ihm": "After all he provides the bread you eat" – "I don't eat it, I bake it" (27), and any metaphor to be taken literally is unavoidably lost and the *Verfremdung* with it.

The final category of linguistic *Verfremdung* is that of the use of sayings and quotations. There is little to discuss here, since Willett's TT shows accurate replication of all identifiable quotations and biblical references, and the manner in which they are used in the dialogue. Thus Willett's replication of linguistic *Verfremdung* improves progressively from the micro to macro level. As his writing suggests, Willett is the TT-writer most likely to be attuned to the nuances and detail of Brecht's use of language. The failure to replicate, or, where this is not possible, to compensate for linguistic *Verfremdung* suggests Willett might be producing what the author wrote, but not the full effect of that writing.

No assessment of either the language of the play or the use of *Verfremdung* can be complete without a consideration of the replication of comedy, which is an integral part of the technique, since both require a degree of distance from the subject in order to function. Ironically, the traditional British view of Brecht is of a dry teutonic theorist, and not at all a comic playwright, as will become clear in later examinations of performance reviews. What will also become clear is that the authors of certain TTs in this study frequently add comic elements to the text where there are none in the ST. This is done in a variety of ways, but probably the most common is through the addition of vulgar language. Speculation as to why this was thought to be necessary may include a perceived cultural expectation in modern English that such language be used.[7] It may also be a deliberate attempt to compensate for the shock effect which Brecht's use of a stronger orally marked register on the stage would have had in his time. Of all the authors under examination in this study, Willett adds the least number of vulgarities where there are none in the ST. There is one case in scene 1 where he unnecessarily avoids using a vulgar expression, translating "[d]as bedeutet nicht so viel wie ins Gras scheißen" (6:15) as "[i]t doesn't mean a bloody sausage" (9), which sounds comically prudish next to the original, and indicates Willett was not as faithful to the ST as expected or claimed.

[7] See Burgen (1996) for an examination of cultural difference in the use and type of expletives throughout Europe.

Willett's approach means he avoids adding comic features where there are none in the ST. Brecht uses irony to highlight a political point. The strength of irony can best be measured in a comparison, so the irony in Willett's TT will be assessed in more detail in the next section in comparison with MacDonald's text. What can be noted here about comedy in Willett's text is that it is perhaps surprising that it is not made more prominent. As Willett could not rely upon the guarantee of a performance of his version, where delivery of a line can have a significant effect upon its tone, the reader might have benefited from more pronounced evidence of Brecht's use of comedy.

As with his approach to the comedy in the play, Willett also deals with the politics in a faithful manner, but does no more than that. It is as if he writes for an audience with a similarly detailed understanding of Brecht's work as his own, and thus feels no need to highlight what may otherwise go unnoticed due to the distance imposed by culture, time and familiarity with the context within which Brecht wrote. This would support the subsequent classification of his version as a scholarly closet text, even if this was not Willett's objective as he wrote. There is, however, one noteworthy point of translation in Willett's text related to the politics of the play and to the characterisation of Courage as one of the main agents in conveying the political message. One of the key moments in the work occurs at the end of scene 6 after Kattrin's assault, when we see the single occurrence of Courage damning the war: "Der Krieg soll verflucht sein" (6:61). Willett translates this as: "War be damned" (59), which is an accurate and faithful translation of the German words, but not necessarily a faithful rendering of the essence of Courage's condemnation. The use of the passive in English places Courage at a distance from her words, and this is no place for that kind of *Verfremdung*. The passive construction is more frequently used in German than in English, and such linguistic differences between German and English is something which Willett does not always take into consideration. Nevertheless, this key phrase illustrates a core aspect of Willett's TT, which adheres closely to the letter of Brecht's play, but is sometimes coloured by interference from German. This is not a strong enough characteristic of the text to be considered an attempt at foreignising. Indeed, such an approach would go against Willett's fidelity principle.

Therefore Willett's text is indeed the close approximation of the ST he intended to write, but in some respects, it is maybe too close. With a few exceptions, he does provide "what the author wrote", but this is often at odds with his aim to leave the text open for potential directors: as a translator he inevitably had to make decisions, such as his choice to use a Yorkshire dialect, thereby placing a slant on his text which inescapably removes it from the original. Willett is certainly successful in reproducing the rhythm of the text, both in poetry and prose. However, this rhythm is one particularly tied to the German language, where Brecht deliberately distorted its natural rhythm to achieve the slightly uncomfortable feeling so valuable to successful *Verfremdung*. Willett replicates this rythm rather than recreating the effect by disturbing natural English rhythm. Vitality in the language comes from the use of a regional dialect and idiomatic

English phrasing, although examples have shown that the reproduction of register so important for characterisation in this play is not always as accurate as Willett may have intended. Finally, Willett was concerned not to make this an English play. It may not be so in all aspects, but the use of a regional English dialect places the play more firmly within an English cultural context then a neutral register would, even if the whole text is not fully anglicised.

The examination above has shown how the socio-political message does not always come across as strongly as it could in Willett's text, and this is true of the whole TT. In many ways, Willett does provide what the author wrote, but only for the reader who has the wealth of knowledge about Brecht that the translator himself had at his fingertips. As Robert David MacDonald said of academic theatre: "[it] is always crawling through endless hoops in an attempt to give everything. They don't present the best, they present the most – and it isn't the same thing" (MacDonald et al., 1980, 54). Of the texts in this study, Willett's certainly gives "the most" in terms of reproducing the letter of the play, but Brecht himself always wrote with production in mind. An examination of MacDonald's own version may reveal whether his approach presents "the best" instead. As the one text which combines writing for a specific performance and knowledge of German and thus access to the ST, we might expect it to have the best chance of doing so.

5.2 Robert David MacDonald's *Mother Courage*

Robert David MacDonald was one third of the triumvirate of Artistic Directors at Glasgow's Citizens' Theatre from 1971 to 2003, alongside Philip Prowse and Giles Havergal. The theatre is renowned for its artistic independence in productions of British and European classics, as well as its willingness to perform new and innovative work. Many performances of European plays were made possible by MacDonald's translations, of which he wrote more than sixty during his time at the Citizens', giving them "the unusual freedom – maybe unique, at least in Britain – [...] to wander at will through the immense field of European drama without ever having to suffer the normal frustration of being unable to do a given play because no suitable English translation exists" (Oliver, 1979). In one notable case, they even performed a European classic without first translating it all into English. The play in question was Brecht's *Dreigroschenoper*, which was performed partly in German.[8] Philip Prowse reasoned that "[t]he problem with

[8]This was, however, still a translation of sorts, as the German had been rewritten "into a German that people could understand, much like watching a movie without the subtitles" (MacDonald et al., 1980, 55). David Mairowitz's review in *Plays and Players* explains:

> They have revamped the Hugh MacDiarmid version, making it more colloquial, more singable, more hard-edged, funnier, and peppered it with incessant Cockney Deutsch like: 'Ich gehe nach Wapping right away' or 'Bring him zuruck zum Old Bailey' or 'I'll say it's nichts bloody well personlich!'. The German has been a source of audience unrest and much over-justification on the part of the Citizens. They are indeed keen to avoid the mania for anglicizing foreign plays on the English stage. But the device needs no explanation. It works theatrically, does not interfere with sense, and maintains the

doing Brecht is that it doesn't translate into English at all. There's never yet been a remotely acceptable version" (MacDonald et al., 1980, 54).

5.2.1 Aims and Intentions: Translator and Director

Such despondency about the feasibility of translating Brecht into English did not seem to discourage MacDonald from taking up the gauntlet on *Mutter Courage*. His 'controlled' translation was commissioned for the 1990 production directed by Philip Prowse, and it is unusual in being the only performance text examined in this study written by a speaker of German. We might therefore expect it to share some characteristics with Willett's closet text and some with Kureishi, Hare and Hall's two-tier versions. MacDonald was very critical of this latter method of translating, believing strongly that only an accurate translation can be a successful one, and dictionary translation is not accurate, so one written via a third party is even less likely to be so. The aim should be first to write an accurate translation, and then to "stir it up and tease out the web so that there is room for manoeuvring" (Oliver, 1979, 10), and if a translator is unable to render both the letter and the spirit of the ST in his TT, he has not done his job properly.

Despite the perceived need as a linguist to replicate the ST as much as possible, MacDonald believed that distortion of authorial intent was inevitable, since, as Pirandello said, the performers will shift the meaning, so even an accurate translator cannot be expected to produce a 'pane of glass' version, as things get lost in what MacDonald calls the "trans-canal passage":

> So you provide an equivalent – you provide what you require to get out of it. There's a sort of irresponsibility which attaches itself to translation – because you think, well, its not going on at the Comédie Française; I am not the custodian of Sacred Art, and actually this is a foreign piece which, if it is to be done at all, had better be made truly accessible. (14)

Accessibility was a prominent concern in the Citizens' approach. MacDonald states that a translation older than ten years should not be used without being revised to suit changed demands, thus making it accessible for a contemporary audience. Sacrifices often have to be made in the name of accessibility, which in MacDonald's view, is what differentiates the Citizens' style translation from what he calls academic theatre, which presents the most rather than the best.

MacDonald's translational approach can be summarised as one which begins with an accurate translation of the ST, and then moves to a revision of this text to make it accessible for the intended audience in order to show them those elements of the text which are considered useful for that time and place. As such, it can, in general terms, be said to follow a similar approach to the two-tier TTs, only in this case, both processses are carried out by the same person, and thus the revision stage is based on a full understanding of the ST. This emphasis on accessibility is also evident in Prowse's approach as director, and as the Citizens' triumvirate worked together

rawness and anarchy of the 'invasion'. (26)

so closely, we can expect directorial intention to have influenced the translation to an extent rarely seen elsewhere.

The timing of the Citizens' production is significant. In 1990, one year after the end of European communism, many questions were being asked about Brecht's continued relevance in a post-Cold War world because of the inherently political nature of his work. It is perhaps thus surprising that especially the Citizens' Theatre, which is known for breaking new ground, and which, up to 1994, Margaret Eddershaw (1996, 83) credits with having produced the highest number of Brecht plays in Britain over the previous thirty years, reputedly disappointed with a remarkably apolitical performance of *Mother Courage*.[9] The Citizens' is also known for exercising relatively liberal artistic license in its adaptations of especially non-English (language) plays, and this case was no exception: reviews criticise Prowse and MacDonald for making notable cuts to the text, and these, coupled with what Eddershaw calls "an overall lack of attention to Brecht's socio-political purpose" (139), fundamentally undermined the political import. It should be noted that cuts must have been made during the rehearsal process, as MacDonald's text appears to be complete, though authors of the performance reviews could not have known this.

In her description of this production, Eddershaw records that Prowse never intended to make the play a political one (see 81). He cut references to the opposing armies while emphasising the religious theme (by having the songs sung to the tunes of popular hymns) and making certain episodes emotional, rather than socio-politically significant. The heightened emotion was underlined by Prowse's desire to create an atmospheric effect using lighting, sound and images (Eddershaw, 1996, 132–9). The director professed a desire not to be "trapped … by inherited notions of what is thought to be 'Brechtian'" (133). The markers of episodic structure were eliminated, and apparently Prowse told one member of the company that alienation was "irrelevant", which may explain why the songs were seamlessly included in the action.[10] Thus, in short, to judge from such comments, it appears that the translator and director of this production felt a need to make the play accessible by playing down the socio-political dimension and disregarding many key techniques of epic theatre in favour of humanising Brecht and giving the characters a greater emotional capacity than in the original. This is echoed in only a minority of reviews, since many praise the fact that "Glenda Jackson does not fudge the hard edge of the politically telling questions" (McMillan, 1990) and that "[c]ertainly she does not let us miss Brecht's point. No one can profit from suffering without being damaged", and that Jackson "refuses the temptation to sentimentalize Brecht's small-time profiteer period" (Nightingale, 1990). All such comments focus on Jackson's performance rather than Courage's character, so it is particularly interesting to look at characterisation in the text itself to see where changes or emphases are MacDonald's or Prowse and/or Jackson's. Therefore, after the analysis

[9]The 'and her Children' was dropped from the title. There was presumably no intentional connection, but it nevertheless underlines the dominating presence of Glenda Jackson in the leading role.

[10]The Davies/Hare production did the same.

of language as a comparison with Willett's TT, we will then consider how MacDonald's choices affect characterisation.

5.2.2 Linguistic Analysis

Judging from his statements of intent, MacDonald appears to be less concerned with the detail of Brecht's language and the importance of replicating its subtleties in English than Willett was. Perhaps surprisingly, given MacDonald's claim that he is not the custodian of Sacred Art, which strikes a rather different note to Willett's aim to produce 'what the author wrote', MacDonald's TT appears to be more 'accurate' than Willett's in replicating the tone and the semantic detail of the original, although the lexical choices are not always quite as considered as Willett's.[11] Like Willett's, however, MacDonald's TT does not replicate the modal particles of the original, nor does it maintain the tense structures. From this we can conclude either that the translators felt that maintaining these factors would produce awkward unidiomatic English, or that MacDonald was influenced by Willett's text and followed his lead. For example, with the exception of the expression "da werden sie schon sehen, daß die Welt kein Freudental ist" (6:16), which Willett renders as "that'll show you that the world is no vale of joys" (10) and MacDonald as "we'll soon see this world isn't a vale of happiness" (13),[12] where there is only a negligible difference, it is striking that all biblical references, sayings and maxims are translated the same way in both texts, which is perhaps too much to be mere coincidence. There is indeed considerable evidence to suggest MacDonald had Willett's text to hand as he wrote.

In MacDonald's TT, much of the glossing of Brecht's linguistic texture results from translation into a modern colloquial idiom. For example, the Sergeant's now oft quoted question to Courage, "[w]illst du mich auf den Arm nehmen?" (6:11) MacDonald renders in an American English idiom, as "[a]re you jerking my chain?" (5). Later, the Recruiting Officer tries to make amends with Eilif for having insulted him by offering: "Und mich darfst du in die Fresse hauen" (6:18), which becomes, "[a]nd you can lay one on me free, gratis" (16). The use of such contemporary colloquialism may be useful in replicating register clashes[13] but it arguably places the audience too close to the action. If they are too familiar with the language, they will lack the necessary critical distance to judge the socio-political message.

The use of modern vocabulary runs alongside a characteristic we will encounter increasingly as we move away from the closet text approach, namely a tendency to use coarse, even crude diction where there is none in the ST. Reasons for this have been speculated upon elsewhere, but its prominence in the performance texts only is noteworthy. MacDonald introduces this

[11] For example, whereas Willett avoided translating "es ist Ihnen was neues" (6:10) as "it's a novelty", MacDonald does not.

[12] The change of pronoun in MacDonald's version is inclusive in drawing all characters on stage and the audience into a collective feeling rather than distancing.

[13] Prior to the offer above, the Recruiter had assured his new recruit that he would be "fighting for His Majesty, and the women'll stampede all over you" ("[du] kämpfst für den König, und die Weiber reißen sich um dich"(6:18)), thus the speech slides from high expressions of gallant loyalty to a base incitement to violence.

crude tone into Courage's speech as she explains her children's heritage: Eilif has inherited his father's ability to "strip a peasant's pants off his arse without him noticing" (6) ("der konnt einem Bauern die Hos vom Hintern wegziehn, ohne daß der was gemerkt hat" (6:12)). In addition, the father Eilif remembers was a "Frog" ("Franzos"), the Sergeant asks whether Swiss Cheese is "a Chink" ("ein Chineser"), and the discussion is later confused by an erroneous reference back to the "Frenchie" ("Franzose"). The register of the dialogue in the ST is colloquial and humorous, but it is not as coarse and pejorative as in MacDonald's text. The effect of this TT is likely to be more comic and, in this case, rather than creating a critical distance for political purposes, the ensuing humour is more likely to endear Courage's wily nature to the audience. This could support the claim that MacDonald's play humanised its characters more than Brecht would have done, and removed the political import of the action.

The political message is also distorted because the social relationships between the characters do not come across as clearly as they did in the ST. As we have already seen in Willett's TT, the 'Sie'/'du' distinction is almost impossible to replicate. Like Willett, MacDonald also has Courage address the Sergeant with his title in the passage where she uses 'Sie' in German, and this disappears once she switches to 'du'. One case, however, of an avoidable distortion which is not due to an inability to convey a relation resulting from the limitations of the English language is in the altercation as Courage threatens the soldiers with violence, telling them Eilif has a knife. The Recruiter retorts with "I'll draw it like a milk tooth" (9) ("Ich ziehs ihm aus wie einen Milchzahn" (6:13)), whereupon the Sergeant warns him: "Better draw it mild, sir" ("Keine Gewalt, Bruder"). The ST suggests that the Recruiter is the Sergeant's subordinate, while MacDonald implies the opposite, introducing a hierarchy where the German suggests cameraderie.

Thus from an analysis of the language in the first scene, it already appears that there are significant differences between Willett's and MacDonald's texts. The Citizens' performance text is a lively, amusing, modern and sometimes coarse or at least harsh version of the ST, and yet in some respects, it is more 'faithful' to the original than Willett's linguistically closer rendering, as can be seen in the examples in the paragraph below. An analysis of the elements of epic theatre in the language, semantic *Verfremdung*, comedy and politics in the remainder of MacDonald's text will reveal whether this holds true throughout, and whether Eddershaw's charge that it is apolitical can be upheld.

MacDonald struggles with the translation of modal particles as indicators of the *Fixierung des Nicht-Sondern* in much the same way that Willett did, and the differences between their versions in this respect is negligible and thus it does not merit discussion here. However, features such as the underlining of choice and the elimination of fate are worth considering. Because MacDonald appears to feel less bound to the letter of the ST than Willett was, there are cases where he inserts minor exegetic or idiomatic additions to the text to strengthen a particular point. When haggling over Swiss Cheese's fate and faced with the prospect of having to pay the

full two hundred, which would cost her her cart, Courage responds: "Ich kanns nicht geben. Dreißig Jahr hab ich gearbeitet" (6:44). Courage presents the situation as if she has no choice; the payment of that sum simply is not possible, since she is not willing to sacrifice the living she has built up over thirty years. The mention of the time scale may go some way towards justifying her reticence, whereas MacDonald is harsher. His Courage corrects herself, so it is made explicit that Courage could in fact pay that amount, but that she chooses not to: "I haven't got it! I won't pay it!" (52).

Moving on to semantic *Verfremdung*, the analysis will consider the features assessed in Willett's text, for the purposes of comparison, and also include others specific to MacDonald's version. The neologism 'Schmalger', in scene 8 to describe the Chaplain, is rendered as the colloquial Scots, "patter-merchant" (78), which, like Willett's 'piss and wind', does not replicate the neologism, but does convey the appropriate meaning.[14] However, MacDonald later employs a neologism where there is none in the ST, thus compensating for the 'Schmalger' loss. In scene 9, in his appeal for soup, the Cook says "[i]ch zum Beispiel hab keine und möcht eine" (6:75), which MacDonald renders as: "To take a frinstance: I haven't any but I'd like some" (96). This may not be an expression which MacDonald has coined himself, but it is still a neologism, and unusual enough that the British National Corpus does not list it.

If we compare MacDonald's text with the points made about Willett's regarding the twisting of collocations to effect semantic *Verfremdung*, we find some striking similarities. The phrase warning the audience about Eilif's departure in the opening title of scene 1 is the same as Willett's: "loses a son" (3). The significance of the language of the scene headings in MacDonald's TT should not be dwelled upon, since in performance, as several critics regret, the episodic nature of the play was muted: "Philip Prowse has imposed a remorseless narrativity on the text, naturalizing the epic structure to produce a false coherence which denies important political meanings in the play" (Triesman, 1990). In scene 8, Courage's lament about the end of fighting is also identical to Willett's: "Don't tell me peace has broken out, just when I've laid in new stock" (75). This may not be surprising considering that there are not many obvious alternatives, but the play on words in scene 9, "[d]ie leidet an Mitleid" leaves ample scope for creativity since this cannot be translated directly into English. However, MacDonald still conspicuously has almost the same wording as Willett: "She's (sic) suffers from a soft heart" (96). Interestingly, 'she's' may suggest that he originally had exactly the same wording as Willett, namely, "she's got a soft heart", but then changed it to reflect the 'leiden' of the ST.

There is no way of knowing for certain whether MacDonald used Willett's text as he wrote his own TT. If he did not, such marked similarities would support the theory that what the ST author 'meant' is encoded in the language for the successful translator to tap into and reproduce in the TL. However, internal evidence suggests that MacDonald took Willett's text as the standard, and rather than reinventing the wheel, used it as the starting point for his own,

[14] This is a rare case of local colouring. MacDonald's text cannot be described as written in dialect.

reshaping and rewriting it where he felt necessary to suit the needs of the Citizens' production. If so, MacDonald's approach would indeed be similar to that adopted in the two-tier versions, which also begin with a 'bare bones' text and rewrite it for performance. I would wish neither to compare Willett's text to a so-called 'literal' translation, nor to suggest that he produced it with such a purpose in mind, but the fact that it has not been performed by a mainstream theatre and that it is nevertheless used as a benchmark tells us a lot about the qualities of Willett's text and how it is viewed by theatre practitioners wanting to produce Brecht in Britain. It suggests that MacDonald was right in saying that this type of text presents "the most". Similarities between the two texts such as these on the level of semantic *Verfremdung*, however, do show that both Willett and MacDonald had a similar interest in retaining the linguistic qualities of the ST, but also that to see how the texts are different, we must also go beyond the textual level to the text on stage, as will be seen later in the examination of MacDonald's text in performance.

The final method used by Brecht to highlight linguistic associations which came to be taken for granted is the literal understanding of metaphor. As above, there is a degree of similarity between MacDonald and Willett's texts here too: the second example taken from Willett's text about eating the King's bread is almost identical and thus requires no further discussion here. However, there is a significant difference in the rendering of Sergeant's question to Courage in scene 1: "Willst du mich auf den Arm nehmen?" (6:11). As noted above, MacDonald uses the American English expression "Are you jerking my chain?" (5) for this, and then fails to have Courage pick up on it in her reply, where she simply says: "Mind your language with me and don't talk like that in front of my growing children, it isn't right". Not only does this omit the highlighting of the metaphor through literal interpretation, thus removing comedy and the *Verfremdung*, it affects the audience's perception of Courage's character quite considerably in this important opening scene. In the ST, Courage takes an aggressive line with the Feldwebel only when she sees that her sons are genuinely at risk of being recruited, and not, as MacDonald does here, at the much earlier 'auf den Arm nehmen' exchange. At this juncture, Brecht still has her teasing, even flirting, as she views the checking of her papers as a mere formality. If she is perceived as speaking more harshly to the Feldwebel now, the change in her demeanour when her family is threatened cannot be as great. If this loss is not compensated for, Brecht's aim to portray how Courage juggles her desire to protect her children from war with her aim of making a profit from it will also be weakened.

The wider implications of such changes for the political message in MacDonald's text will be discussed after an assessment of the comedy. As indicated above, several of the TTs examined in this study add comic features by employing expletives and vulgar vocabulary. MacDonald is no exception, though most cases occur in the translation of idiomatic phrases which are already quite coarse in the ST, such as "shit creek" (24) for "Scheißgass" (6:23). The incidence of four-letter words in this TT may be lower than in some of the two-tier texts, but there are still a small number of cases where MacDonald uses harsh language or slang in a way which may also result

in humour being added to the text. At times, this also adversely affects characterisation as a result. The episode in the opening scene as Courage introduces her family to the Feldwebel has been described above. Her dismissive, and even racist descriptions of the children's fathers may not only raise a smile, but the terms also clearly modernise the discourse and make Courage sound more dismissive than in the ST.

Although coarse language often produces a comic effect, MacDonald also employs it for other reasons. In his review of the play, James Mavor of the *Independent* comments:

> Commendably, Robert David MacDonald's translation sparks the dialogue into life, particularly in a scene where a young soldier heads for a confrontation with his commander, his mouth foaming with Anglo-Saxon expletives. His excessive language makes the point for us before Mother Courage's homilitic (sic.) "Song of the Great Capitulation" does: too hot too quick – his anger isn't going to last.

Mavor is referring to scene 4 where the young soldier's "Anglo-Saxon expletives" replace the original French, "Bouque la Madonne!" (6:46), which could be taken over verbatim and still be understood as an expletive, without the need to use a modern English term instead. MacDonald has the soldier say "Fuck me sideways" (55), which is a variant of the idiom 'to knock someone sideways', meaning to astonish them. MacDonald's version, in suggesting that the speaker is in a state of astonishment, does not fit this context, where the soldier is expressing frustration. Perhaps, as Mavor suggests, it is merely a technique to show the heat of the soldier's temper, but it could also be intended to characterise the manner in which soldiers speak, bearing in mind Brecht wishes to show they are not like this by nature but as a result of the brutal effects of war. Both this and a soldier's frustration with the injustices of war would explain Eilif's language in scene 8 not long before he is about to be executed for carrying out the same 'heroic' deed in peacetime as he did in war, when he was praised for it. As a translation of "Klugscheißer" (6:70), MacDonald has Eilif call the Cook, "cunt" (88) which, as far as expletives go, is about as extreme as it gets. Both examples are more obscene than any diction Brecht used in the original, where we rarely find expressions stronger than exotic phrases like 'Bouque la Madonne!'. The only other instances of coarse language are in idiomatic expressions. The frequency of coarse language is no greater in MacDonald's TT than in Willett's, but these examples show that his lexical choice is more extreme. This may be a modernisation issue, and is arguably a means of highlighting the lot of the ordinary soldier exploited by the machinations of war, which is comic inasmuch as it need not be so. MacDonald's text overlaps with both Willett's and the two-tier texts in having the same frequency of coarse expressions as Willett and employs the same linguistic register as those texts composed by non-speakers of German.

Whereas Brecht did not use vulgar expressions for comic effect, the language of epic theatre does make use of irony to underline the socio-political import of the works. The language of *Mutter Courage* is replete with this dry humour, and this must be replicated in a TT which lays any claim to rendering the text as Brecht intended it. In scene 1, Courage reveals her depen-

dence on war for the survival of her business by telling the Feldwebel: "Ich kann nicht warten, bis der Krieg gefälligst nach Bamberg kommt" (12).[15] Willett translates this as: "Can't wait til war chooses to visit Bamberg, can I?" (7). The question tag makes the comment patronising more than ironic, whereas MacDonald's version verges on the sarcastic: "I couldn't hang around on the off chance of the war coming to Bamberg" (7). Admittedly, assessment of lines like this can be rather subjective given that the tone can be changed dramatically by delivery on stage. However, given that Courage fails to show the Sergeant the respect he feels he deserves here, a sarcastic turn of phrase would not be out of place. In Willett's version, the irony is spelled out too blatantly and consequently eclipsed by a patronising tone, which may not necessarily be inappropriate, but is also not a wholly accurate replication of the ST at this point.

Further examples of the relative strength of irony in the respective TTs can be found in the discussion of the role of leaders in war at the beginning of scene 6. Courage says of a Feldhauptmann or Kaiser:

Brecht: Kurz, er rackert sich ab, und dann scheiterts am gemeinen Volk, was vielleicht ein Krug Bier will und ein bissel Gesellschaft, nix Höheres. Die schönsten Plän sind schon zuschanden geworden durch die Kleinlichkeit von denen, wo sie ausführen sollten [. . .]. (6:54)

MacDonald: I mean, he works himself to the bone, and then the whole thing's ruined by a lot of common people who just want a glass of beer and a bit of company, nothing more. The best-laid plans are fouled up by the pettiness of the people who have to carry them out. (64)

Willett: I mean, he plagues himself to death, then it all breaks down on account of ordinary folk what just wants their beer and bit of a chat, nowt higher. Finest plans get bolloxed up by the pettiness of them as should be carrying them out [. . .]. (52)

This is one of Brecht's most pointed comments on social hierarchy in war and the exploitation of the common man, who cannot profit from it, as Courage herself shows. This was a significant element of Brecht's warning to Scandinavia in writing *Mutter Courage*. Willett's choice of 'plagues himself to death' is misleading as it suggests worry rather than toil, and 'breaks down' is then rather an anti-climax after such polemic vocabulary. The Yorkshire overtones are unmistakable and perhaps eclipse the irony, though the choice of 'bolloxed up' in the second line does add punch where the ST is deadpan, meaning that the point still comes across, but not in the same subtle manner. In MacDonald's case, the TT is 'faithful' to Brecht's text in replicating the ironic tone, only without the dialect, which Willett does have, albeit with added bombast. Willett has dialect, MacDonald has dry irony, Brecht has both.

In the example above, both translators retain the pace of the original text, though this should not be taken as representative of the whole. We have already noted how well Willett replicates

[15]This line is omitted from the GBFA text. This quotation is taken from the Suhrkamp edition.

the rhythm of the German text, and successful retention of comedy often depends upon this. Later in scene 6 as the Chaplain tries to woo Courage, she asks him to cut some firewood:

Brecht: Der Feldprediger: Ich bin eigentlich Seelsorger und nicht Holzhacker. Mutter Courage: Ich hab aber keine Seel. Dagegen brauch ich Brennholz. (6:57)	**MacDonald**: Chaplain: I happen to be a shepherd of souls, not a woodcutter. Mother Courage: I don't have a soul though. But I do need firewood. (68)	**Willett**: The Chaplain: I happen to be a pastor of souls, not a woodcutter. Mother Courage: I got no soul, you see. Need firewood, though. (55)

MacDonald's use of 'though' at the end of the sentence not only disturbs the pace of the line, slowing it by ending on an unstressed syllable instead of a stressed one as Brecht and Willett both do, but it also makes her sound a little puzzled at the very idea rather than conveying the put-down she is issuing to the Chaplain. The juxtaposition of 'though' and 'but' is unfortunate and weakens the comic effect because there is less of a twist in her words, yet Willett's version displays neither of these problems. His version is a tight rendering of the ST, retaining all the inherent comedy, which should raise a wry smile rather than the belly laughs that techniques such as the addition of vulgar language may prompt. MacDonald's text too is less calculated to produce 'laugh-out-loud' comedy of the kind that we will see in some of the two-tier texts, and this is supported by the lack of overt comment on it being a 'funny play' in the reviews, which is in stark contrast to some of the two-tier texts.

Reviews of the Citizens' performance do, however, comment on the treatment of the political dimension, as Eddershaw did, and Thomson also notes that: "A whole political system is on display, with war as its metaphorical clothing. The director, Philip Prowse, was perversely blind to that. 'I'm not a German. I'm not in a position to set up a political discussion [. . .]'" (94). An assessment of the political dimension of MacDonald's text may permit us an insight into whether the depoliticisation of the text was Prowse's doing, or whether it was at the heart of the whole Citizens' project and thus written into the text from the outset. If we begin by returning again to something Eddershaw commented on, namely the omission of references to the opposing armies, which Prowse justified by noting that British pupils do not learn about the Thirty Years' War (Eddershaw, 1996, 132), this must have resulted from the rehearsal process, since the references are present in the text. The *Verfremdung* effected by the use of songs is reduced, as the lyrics were sung to the tunes of well-known English hymns rather than accompanied by Dessau's jarring score. Billington (1990) descibes the effect as "a hint of Oh What A Lovely War [as] Brecht's lyrics, stripped of instrumental accompaniment, are sung to hymns like Onward Christian Soldiers". It is not possible to determine whether the songs were translated with the hymn scores in mind or whether the lyrics were amended to fit at a later stage. Therefore, it is inappropriate to compare MacDonald's rendering of the rhythm of the lyrics with Willett's, and this illustrates another reason why the songs are not focussed upon in this study. A final point

mentioned in the reviews and touched upon above which should be considered when assessing the political aspect of this TT is the use of the scene titles. These are translated in the script, but Prowse chose to omit them in performance: "BB's network of precise time gaps and sardonic bulletins on the progress of the war's business has been replaced by a continuous movement of the wagon between scenes, without explanation" (Triesman, 1990). Since the scene titles are the audience's only information about how the 'Großkopfigen' fare in the play, and the dichotomy between them and the little people is central to the political point, it is inevitable that their exclusion reduces the political dimension. From this initial overview, it can be seen that the emphasis on religion rather than politics has its source in directorial jurisdiction rather than in the TT itself, and it is thus inapproriate to consider it part of MacDonald's agenda as translator.

The majority of the key discussions on socio-political issues occur in scene 3, and the ending of the play is also significant in conveying Brecht's message:

> Daß die großen Geschäfte in den Kriegen nicht von den kleinen Leuten gemacht werden. Daß der Krieg, der eine Fortführung der Geschäfte mit andern Mitteln ist, die menschlichen Tugenden tödlich macht, auch für ihre Besitzer. Daß für die Bekämpfung des Krieges kein Opfer zu groß ist. (Müller, 1982, 130)

It is therefore on these sections that the following discussion will focus. As in Willett's text, the irony in the opening dialogue of scene 3 is well retained as moral considerations are swiftly overcome by economic ones and business partners are more to be trusted than friends are. Likewise, the Cook's comment on the horrors of war being justified by fighting in the name of religion is also well replicated:

Brecht: In einer Weis ist es ein Krieg, indem daß gebrandschatzt, gestochen und geplündert wird, bissel schänden nicht zu vergessen, aber unterschieden von alle andern Kriege dadurch, daß es ein Glaubenskrieg ist, das ist klar. Aber er macht auch Durst, das müssen Sie zugeben. (6:30)

MacDonald: In one sense it's a war, complete with burning, murdering and looting, not to forget a little rape, but it's not like all other wars because it's a war of religion, that's obvious. Still makes you thirsty though, you got to admit. (31)

Willett: It's a war all right in one sense, what with requisitioning, murder and looting and the odd bit of rape thrown in, but different from all the other wars because it's a war of faith; stands to reason. But it's thirsty work at that, you must admit. (25)

MacDonald succeeds in conveying the political message directly thanks to his choice of simple, accessible language. Even though it does not replicate the precise meaning of "gebrandschatzt", in theory, Willett's "requisitioning" may be appropriate in a closet text, where the reader can reach for the dictionary, but on the stage, comprehension must be immediate. Willett's construction is not grammatically parallel, which affects the pace of the line: parallel verbs underline

action and create a stronger image as a result, but Willett uses a verb – noun – verb construction. This could be an attempt to replicate the deliberately uneven language of the original, though this would be contradicted by his choice of familiar, idiomatic phrase in "it's thirsty work".

One noteworthy difference between Willett and MacDonald's texts is their choice of religious vocabulary. MacDonald refers to the war as 'religious', whereas Willett speaks of 'faith', which is somewhat ambiguous, since the soldiers also need to have faith in their superiors, for example. Although this may be appropriate given the context, the compound noun *Glaubenskrieg* in Brecht's text has no such implication; as MacDonald yet again points out in a straightforward manner, it is a war of religion. This difference is maintained throughout the text, as is their divergent choice of terms to refer to God: Willett consistently uses 'God', whereas MacDonald predominantly uses 'Lord', and occasionally 'God' when it occurs in standard expressions such as in the example below. As the striking similarities in large sections of text suggest that it is extremely likely that MacDonald worked with Willett's TT to hand, the change must be a deliberate one. Lord is a name for God or Christ, but also an English aristocratic title, thus reinforcing the link between those waging war and their stated justification. That aside, the overall effect of MacDonald's text in the extract above is one of a clearer and thus more strongly ironic message than in Willett's version, rendering the political point all the more patent.

Interestingly, it is in Courage's countering of the sentiments expressed in the speech above that MacDonald does emphasise religion over politics. This may lead us to reconsider his role in the depoliticisation of the play:

Brecht: Wenn man die Großkopfigen reden hört, führens die Krieg nur aus Gottesfurcht und für alles, was gut und schön is (sic). Aber wenn man genauer hinsieht, sinds nicht so blöd, sondern führn die Krieg für Gewinn. Und anders würden die kleinen Leut wie ich auch nicht mitmachen. (6:31-2)

MacDonald: To listen to the brass, they're fighting this war out of the fear of God, and for all things bright and beautiful, but when you look a bit closer, they're not so stupid, they're fighting for a profit. Otherwise small fry like me wouldn't go along with them. (33)

Willett: To go by what the big shots say, they're waging war for almighty God and in the name of everything that's good and lovely. But look closer, they ain't so silly, they're waging it for what they can get. Else little folk like me wouldn't be in it at all. (27)

Willett provides a direct translation of the line "alles, was gut und schön is[t]", whereas MacDonald inserts what certainly British Christian audiences would immediately view as a reference to the well-known hymn, 'All things bright and beautiful', and in doing so, markedly strengthens the mockery of religion as the vindication for war.[16] The language of MacDonald's version

[16]This suggests that MacDonald did know at the time of writing that hymn tunes would be used for the songs (see 127).

remains more straightforward than Willett's, avoiding the formal register of collocations such as 'to wage war', and replicating the bluntness of the ST well with words such as 'stupid'. Importantly, the last line quoted above in each case contains the quintessence of Brecht's role for Courage herself, and Willett divorces the fate of the 'little folk' from that of the 'big shots' a little by removing the intrinsic meaning of '*mit*machen'.

At the end of scene 6, we see the single instance in the play where Courage can be said to question her involvement in the war as one of the 'small fry', namely as she realises the price she may have to pay for her profiteering: Kattrin has been assaulted and scarred, Swiss Cheese is dead and the whereabouts of Eilif is unknown. Brecht has her simply say "[d]er Krieg soll verflucht sein" (6:61), which, unlike Willett's passive "[w]ar be damned" (59),[17] MacDonald translates directly as "[d]amn the war!" (72). Compared to Willett's TT, MacDonald does include more extreme coarse language as we saw in the exchange between the soldier and Eilif discussed above. Next to such soldier-speak, Courage's cursing of war does not stand out as strongly by contrast as it does in the ST, thus weakening the political comment it makes.

Mutter Courage und ihre Kinder was written as a warning to Scandinavia of the imminent danger posed by Hitler. To some extent, the point made in scene 11 is similar to that of the wider message of the work itself. Kattrin attempts to waken those about to be attacked so they can defend themselves, much as Brecht aimed to warn Scandinavia of the dander Hitler posed. The play's spectators should not act like Kattrin's, who are ruled by self-interest and claim not to be able to do anything to help, lest they suffer material loss: "Herr Offizier, wir sind unschuldig, wir können nix dafür. Sie hat sich raufgeschlichen. Eine Fremde" (6:82). Whereas Willett has the farmer's wife say that "it's not our fault" (83), MacDonald once more is simultaneously closer to the ST and more straightforward in his lexical choice, opting for: "Captain, Captain. We're innocent, we can't do nothing about it. She crept up there. She's a foreigner" (106). The double negative is undoubtedly a dialect indicator, but has the added but probably inadvertent advantage of conveying precisely that message that there is no such thing as a helpless spectator, but it is merely a question of selfish over selfless, as Courage and Kattrin and the farmer family and Kattrin show respectively in scenes 5 and 11. The choice of 'innocent' is what strengthens this line and makes it impossible for the audience to ignore the family's choice to prioritise their self-interest over the welfare of others. MacDonald's message is strong throughout this scene, translating the Farmer's Wife's selfish and ironic plea to Kattrin, "[h]ast denn kein Mitleid? Hast gar kein Herz?" (6:82) as "[h]aven't you any feelings? Any heart?" (105), whereas Willett's version, "[w]here's your feelings? Where's your heart?" (83) sounds like a harsh reprimand of Kattrin herself rather than of her actions. This overrides the irony, which can still be detected in MacDonald's version. The ST and MacDonald's versions show the hypocrisy of the farmer's wife's words, which can only strengthen the irony employed

[17] This also risks sounding trivial, since it is reminiscent of the idiomatic phrases such as "Danger be damned! I'm going anyway", for example.

to convey Brecht's political message.

The language of MacDonald's text reveals that despite the reproaches for the lack of a political thrust to the Citizen's performance, this is not borne out in the TT, where Brecht's political point is conveyed well in his straightforward language. This straightforwardness also contributes to the text's accessibility, thus MacDonald was successful in that aim. The comedy of the text is also well replicated, though characterisation may be coloured a little by the modernisation of the language. Elements of epic theatre and *Verfremdung* in the language are rendered in a similar way to their replication in Willett's text. At this stage, it is clear that MacDonald did indeed have a thorough understanding of the ST and wrote with the awareness speakers of German would have of their language. However, what still sets this text apart from Willett's for the purposes of this study is the fact that we have selected impressions of the text in performance. Brecht's epic theatre was a theory of performance, and thus an assessment of any performance TT cannot be complete without also considering this dimension of the text and performance package, especially as it is this 'finished product' with which the audience is presented and from which they will form their impressions of the play and Brecht himself.

5.2.3 The Text in Performance

The reviews of the Citizens' production reflect some sense of the audience experience of the play and afford at least a limited insight into the effect of the text on stage. The textual analysis has shown that Robert David MacDonald's TT is not the apolitical rendering which so disappointed Eddershaw. His balanced performance translation of the play is eclipsed by the effects of Prowse's direction, and a similar imbalance exists in the reviews of the 1990 Glasgow production, which focus on the aesthetics of the production, and specifically Glenda Jackson's central performance as Courage. There is very little comment on MacDonald's text itself. Dorothy McMillan of *The Herald* comments in parentheses that "the songs come over well in Robert David MacDonald's translation", whereas Hayward describes the text as "a fine, raw-mouthed version of Brecht's great anti-war play". To judge by the reviews, it appears that this production focussed on the visual rather than the linguistic or textual level of the play, since the level of comedy, which in Mother Courage results from linguistic rather than visual effects is also barely commented on. John Peter (1990) finds Prowse's rendering of Brecht's humour misguided in his creating "belly laughs" out of the events of war, and notes how important it is to respect Brecht's "delicately balanced [...] ironies in this apparently lumbering and brutal play: you disrupt them at your peril". MacDonald's text was largely faithful in its replication of comedy, but this too was distorted in production.

Peter's description of the play as "lumbering and brutal" is just one opinion that indicates its reputation, which is inevitably bound up with Brecht's own image in the UK. Peter goes on to display an unusual knowledge of the principles of epic theatre, noting that it should be played with confidence, but also restraint. In other words, practitioners should place their trust in

the text and resist over-acting. This is also underlined by James Mavor (1990), who compares the distanced acting technique to "the kind of 'how to' videos pioneered by John Cleese". The purpose of each scene is to illustrate one specific and simple point, such as the fact in scene 11 that to the farming family, a cow's life is more important than their son's. However, Mavor's comment does not reveal whether this was achieved in the Citizens performance or not, since it reads merely as a comment on Brecht's theatre, and not necessarily Prowse's. Such awareness is not universal, however, since Martin Hoyle of the *Financial Times* acrimoniously concludes:

> If ultimately one is shaken, not stirred, it may be the fault of Brecht, who, it becomes clearer, disguised a baleful misanthropy as political conviction. No wonder his unyielding image of humanity as cowardly, devious and brutal because obsessed by self-interest could only be countered by advocating a system now rejected by most of its victims. Today he would loathe us even more!

With comments such as this, it is easy to see how Brecht's maligned reputation has grown up around a series of misunderstandings about his work and his politics and how his reputation fails to improve when, each time a new performance of his work is staged, the old prejudices are wheeled out once more.

Prowse's refusal to address the political core of this play was supported by his leading actress: both practitioners wanted to rid themselves of the baggage of Brechtianism, and the reviews would suggest that they succeeded. This was welcomed by McMillan (1990), who applauds production for not "conform[ing] slavishly to [. . .] Brechtian precept[s]". Prowse jettisoned not only those features of epic theatre which create distance and the epic structure itself, but the politics was replaced by an aesthetic emphasis, described as "painterly" (Nightingale, 1990) at one end of the scale, and "flummery" (Billington, 1990) and "extraordinary theatrical insensitivity" (Peter, 1990) at the other. Despite these differences of opinion, many do agree that whatever it is, it is not Brecht. Billington has the most acute reservations about Prowse's production, describing it as "far too fussy and visually overloaded". Of greater concern for him is the fact that Prowse appears to have placed an emphasis on "reminding us that war is hell", rather than conveying the warning against attempting to profit financially from war. Billington supports new attempts to revive Brecht's work, but not at the expense of his principles. The textual analysis has shown that MacDonald's translation replicates Brecht's values, though these were lost in production. Thus there is universal agreement that the 'museum piece' approach is to be rejected, in which Prowse does not disappoint. However, there is no agreement on what should replace it, though a loss of the political core of the work will always be problematic.

The lack of direction was apparent in Jackson's performance. Susan Triesman (1990) described her as "still searching for a way to play the part on the first night". Other critics are more positive about Jackson's Courage, noting that she conveys well Brecht's message that her desire to make a profit is at odds with her maternal instincts (Billington, 1990). Hoyle and Nightingale compare Jackson's performance to Dench's in the Kureishi/Davies production at

the RSC six years earlier, and both find Jackson's portrayal the better one. Hoyle describes her acting style when she must deny any relationship to Swiss Cheese after his execution as "plainer, less subtle, than Dench's, possibly more Brechtian in that she signals the situation to us without lavishing emotion on it". Nightingale comments on the end of the play, where he felt Dench's Courage was the Niobe figure Brecht deliberately wished to avoid, whereas Jackson portrayed the image of a "wretchedly short-sighted" Courage that he strove towards. If this is so, then epic theatre was not as wholly jettisoned in this production as the comments made by the director and lead actress may suggest, though despite such praise of Jackson's acting, the accuastions of apoliticism remain. In contrast, Peter (1990) had high hopes for Jackson's performance when she first appeared on stage, but these were soon dashed: "Instead, what you get is a Performance. The voice can still be splendid, but the delivery is actressy". Thus depending on the critic's point of view, Jackson either created the required degree of distance between herself and the role, or, in aiming not to identify with the character she played, replaced an epic theatre acting style with the kind of over-acted delivery Brecht opposed and which was part of what prompted him to develop the epic style.

Opinion on the overall success of the production is equally divided. Hoyle (1990) compares not just Jackson's performance with Dench's, but the Citizens with the earlier RSC production. He deems that it "quite effaces the RSC version in London some years ago: tauter, clearer, more compact". He goes on to commend it particularly for being atypical of Citizens performances since it is "surprisingly straightforward" and "for the most part, the play is allowed to speak for itself and [there is] no nonsense about alienation (non-theatricality) or the Cits special style (over-theatricality)". Many of the remaining reviews would agree with Wright (1990) in the *Scotsman*, who writes "c'est magnifique, mais ce n'est pas Brecht". Brian Hayward (1990) also criticises Prowse for not allowing the text to speak for itself: "not for the first time with Philip Prowse, one is nagged by the feeling that the director might be working alongside, rather than with, the writer". This comment places trust in the translator, which in this case, is justified. The sentiment is supported by the textual analysis, which reveals quite a different text to the one which appears to have been presented on stage. Some of the harshest criticism comes from Triesman:

> This production is an uneven cocktail of Cits' expressionism, naturalistic acting, and a use of repetitive images derived from contemporary avant-garde theatre practice. [...] It may well be that the changes taking place in Eastern Europe should make us re-define our relationship to Brecht's work, and I would never argue for a gospel according to the *Modelbook*, but complex seeing, as Raymond Williams said, *is* the action, and BB's views must be a partner in the artistic enterprise.

The simplification of Brecht's work in performance through an emphasis on aesthetics, a removal of the epic structure and a belief that the politics can be detached from the work illustrate that Prowse did not work with Brecht in this production, whereas MacDonald certainly did in

writing the TT.

This underlines the extent to which the play on page and stage can differ. Once matters of personal perspective and interpretation are taken into account, the diversity of views is inevitable and the complexity of levels involved in translating and then performing drama is laid bare. Of the translators examined in this study, we might expect Robert David MacDonald to be best equipped for drama translation, as a seasoned theatre practitioner and a speaker of German who is familiar with Brecht's work. Nevertheless, the assessment above has shown that there are some distortions in the TT as a result of losses incurred in the 'trans-canal passage'. Nevertheless, despite MacDonald's claim that he does not see himself as the "custodian of Sacred Art", in many respects, the translation is remarkably 'faithful' to the original and shows a sensitive appreciation of the subtleties of the German text. In comparison to Willett, MacDonald may not be so conscious of the rhythm of Brecht's language, but the straightforward lexical and idiomatic expressions make the text as accessible as was intended and so for a modern British audience, the text itself provides a respectable approximation of Brecht's *Mutter Courage und ihre Kinder*.

The reviews of the Citizens' performance, however, would suggest that the play on stage created an impression on the spectator which was quite different to that made by the text on the reader. This can be identified in the contentious (a)political dimension. It has already been established that MacDonald's TT retains the overall political message of Brecht's play, save for distortions in social relationships caused by differences between German and English usage, such as the 'Sie'/'du' distinction. Prowse's removal of the supporting structures of epic theatre, however, such as the scene titles and the mode of delivery, had an inevitable effect. Triesman concludes that "[t]he production's linear presentation reduces her [Courage's] choices to a matter of character rather than of social reality", and that "[t]he generalization of the play's images skewed our ability to comprehend Courage's relationship to this aspect of business [that war is business by other means]". This would mean that the very core message of the play has disappeared. This production thus divorced business from war, focussing more on the latter. Since business is Courage's main interest, it is not surprising that the production appears to have foregrounded Glenda Jackson over the character she played. Since the British theatre is generally character driven, the Citizens' production may be British Brecht, even if MacDonald's text was Brecht for the British stage.

This chapter has examined the approach of German-speaking translators to rendering *Mutter Courage und ihre Kinder* in English. Irrespective of whether for page or stage, both case studies show awareness of the texture of Brecht's language and his ultimate aim for the play. Whereas Willett places a premium on recreating the rhythmical idiosyncracies of the language, MacDonald's makes the text accessible on stage. Both replicate the political dimension, though the social aspect is not as strong in Willett's TT. The remaining three case studies take an entirely different approach. An examination will reveal to what extent they differ from those assessed

here, and it will be interesting to see whether the perceived difference between page and stage is as great as appears to be the case in the Citizens' production. If so, this will certainly reveal where the control lies in projecting an image of Brecht in Britain.

6 Two-Tier Translations of *Mutter Courage und ihre Kinder*

The two-tier texts under examination in this section were produced by three British playwrights: Hanif Kureishi, David Hare, and Lee Hall. All are now well known for their work in theatre, film or both, but this was not necessarily the case at the time when they wrote their versions of *Mutter Courage und ihre Kinder*. However, all three lacked a knowledge of German, which denied them direct access to the ST. Consequently, each worked from a specially prepared 'literal' text provided by a German-speaking third party. As a result, there is little sense in assessing the detail of language replication in the case study of scene 1, as was done with Willett and MacDonald's texts. Instead, the textual analysis will begin by investigating linguistic *Verfremdung*, before moving on to the replication of comedy and of the political dimension. These latter two points are particularly interesting in the two-tier texts, since they are those most commonly commented upon in the playwrights' and directors' assessment of Brecht's work.

The examination in this chapter will contain frequent reference to performance reviews. Their usefulness as a measure of the success of a production or as a record of the spectators' experience is limited, since they are inevitably subjectively coloured. However, reviewers' comments do allow a limited estimation of the role of the text in shaping a performance, and to what degree its form may be due to the director's influence. The directors of all productions under consideration in this chapter explicitly set out to reject so-called 'Brechtian paraphernalia' and make the play warm and funny instead of a turgid, Teutonic and didactic. Subiotto notes that: "Brecht's original plays could themselves well be subjected to intelligent adaptation, and this would guard against the ever-present danger that his abundant and explicit ideas in production might stultify the creatively dialectal staging of his own plays and turn them into museum pieces" (195). The museum piece approach was applied by the Berliner Ensemble after Brecht's death. It was precisely this attempt to preserve the works in what was perceived as their original 'authentic' form, that led to the misconceptions about the relation of Brecht's theory to practice, under which so many theatre practitioners and theatregoers still labour today. An examination of the two-tier texts and their reviews will allow us to assess whether placing the translator at one remove from the text provides a more productive perspective from which to create an 'intelligent adaptation' of the play than the limitations normally associated with the direct translator's sense of duty to the author and text.

6.1 Hanif Kureishi's *Mother Courage*

Hanif Kureishi, the British author and playwright, wrote his version of *Mutter Courage* early in his career, in 1984, for an RSC production directed by Howard Davies. He worked from a literal version prepared by Sue Davies, the director's wife. Kuresihi's first play, *Soaking the Heat* was performed by the Royal Court Theatre Upstairs in 1976, and he was writer in residence at the Royal Court in 1982. Aside from his novels, Kureishi is perhaps best known for the screenplay of Stephen Frear's award-winning film, *My Beautiful Laundrette* (1985). Therefore, at the time of writing his version of *Mother Courage*, he was less widely known than he is now.[1] Kureishi had already worked with Howard Davies on two plays: *Outskirts*, at the RSC (1981) and the Joint Stock production of *Birds of Passage* at the Hampstead Theatre (1983). Many of Kureishi's original works deal with social issues in multicultural Britain, and his early works especially focus on ethnic and political change. Eddershaw describes Kureishi as a "socialist playwright" (100). *Mother Courage* was Kureishi's second adaptation for the stage, and he described it as an "enjoyable thing to do because it is not as hard as writing your own play. You don't feel the same pressure, because much of the structure, the dialogue, the characters are already there and because you know the play is good" (Julian, 1985, 7).[2]

6.1.1 Aims and Intentions: Translator and Director

Kureishi's interview with Ria Julian in *Drama* reveals something of the playwright's understanding of Brecht's work and the principles behind his approach to this project. Although this version was written for the RSC in 1984, the TT was performed a second time, by the RNT Touring company in 1993. An examination of critics' reviews of both productions will afford insight into how the text was performed in each case. The textual analysis will focus on the Davies production, because the script was written for that performance. The text used for commentary in this study is the RSC's prompt script, which contains textual changes made during rehearsal. Judging from the 1993 reviews, more radical changes must also have been made in the rehearsal process then too, but the author had no access to textual evidence in this case.

The two 1984 reviews which comment on Hanif Kureishi's text do so positively, commending it as "eloquent and lucid" (Wardle, 1984) and "sparky and trenchant" (Barber, 1984). Likewise, the 1993 reviews speak of the "lively translation" (Billington, 1993a) and its "vigorous contemporary argot" (Billington, 1993b). Such verdicts suggest that the language of this TT has been modernised rather than that any attempt has been made to replicate the artificial seventeenth-century dialogue of the ST. Willett is the only TT author in this study explicitly to state an

[1] Kureishi had had five plays performed at London theatres before *Mother Courage* opened at the Barbican in 1984. He has since focussed more on writing screenplays and fiction than drama.

[2] The first adaptation was *Closer*, from a play by Janusz Glowacki in 1981, and he also adapted Kafka's *Das Urteil* for BBC Radio 3 in 1982. The programme to the 1984 Barbican production lists Kureishi as translator, whereas the RNT Mobile Productions' refers to him as the adapter.

awareness of the awkward nature of Brecht's language and a desire to replicate it in English. A playwright with no German and only a received understanding of Brecht's theatrical techniques is probably unaware of the deliberately uneven language, and a linguistically naturalised text is the inevitable outcome, as the reviews and the TT itself testify. The reviews do not mention Sue Davies' involvement. The desire for an "eloquent and lucid" text was presumably the main reason why a playwright was asked to revise a literal prepared by a German-speaker, as Kureishi comments that scholars are rarely "able to produce speakable version, something that is dramatically effective" (Julian, 1985, 6). However, this is not the reason he cites for the RSC's decision not to use Willett's existing translation; rather he notes that Willett's choice of a Northern English dialect impairs directorial freedom to determine the setting and thus restricts the play's possible use, which demonstrates how unsuccessful Willett was in his aim to create a 'clean sheet' text for potential directors. The implication behind Kureishi's words is that he sees his task as to provide a speakable, dramatically effective playtext which does not pre-empt any directorial decisions.

Beyond Kureishi's aims as the second agent in the two-tier translation process, his writing of a TT of *Mutter Courage* will also be affected by his view of Brecht and his intentions for the play itself:

> I have admired Brecht very much as a playwright and I suppose I liked Howard Brenton's version of *Galileo*, which I though was very witty and clever. That is one of the things I was hoping to do with this play. Make it warm and funny. Instead of it being a kind of long, tedious, stodgy anti-war play. I wanted Mother Courage's warmth to come out. (Julian, 1985, 6)

It is ironic that Kureishi is setting out to highlight the very quality in Mother Courage which is most likely to create sympathy for her amongst the audience and thus jeopardise the condemnation of her actions which Brecht worked so hard to ensure. The critics would confirm that Kureishi was successful in achieving his aim, although the following comparison of his TT with the ST reveals that this was more probably the result of the performance than of the text. Eddershaw observes that in performance, some of Kureishi's amendments result in a foregrounding of action over dialogue (100), which in itself suggests the performance was the driving force in this production and not the text. It is impossible to judge from the text alone where such foregrounding occurs and how, since no recording of the production exists.

Eddershaw notes that Davies was so concerned that this Brecht production should be successful that he insisted that the programme notes include a list of books he had consulted on Brecht, and she quotes him as saying he was "concerned to find a balance between the psychological reality of the individual character and the socio-political content of the play as a whole" (100). His aim thus overlaps with Kureishi's in proposing to focus on the psychological aspects of the play: "Kureishi and Davies agreed that they wanted to emphasise and highlight qualities in Mother Courage of warmth and affection and in so doing they intended the au-

dience to empathise with the character more than might be expected in a Brecht play" (101). Consequently, despite Davies' concern about the socio-political dimension of the play, in their hands, Courage becomes a "warm, youngish and randy" (ibid.) psychologically real character, no longer portrayed as a product of her social environment. As a result, the dialectic elements of the play fade, as does the didactic objective, not least due to the implications behind assertions such as Kureishi's claim that "I don't think there is anything left of the alienation concept in *Mother Courage*. I think that in a way the character goes against some of the things Brecht believed about alienation" (Julian, 1985, 6). This may explain why in this production the songs were integrated seamlessly into the action and, as Irving Wardle, for example, commented, the production was missing the emotional peaks of the original Berliner Ensemble production (Wardle, 1984). In aiming for a warm, psychologically rounded Courage, removed from her socially-determined predicament and its associated didactic message, and with the text couched in a modern, informal register, the TT may be found to have lost the deliberate and alienating lack of smoothness of the original along with its socio-political significance. Indeed, McCullough (1992) describes the production as "an intriguing case of cultural appropriation" (120) in which Kureishi and Davies claim to be liberating Brecht from the constraints of his political doctrine in reversing the delineations of epic theatre he so carefully laid out.

6.1.2 Linguistic Analysis

Linguistic analysis of a two-tier text inevitably involves a degree of conjecture unless the first tier, the 'literal' text, is also available. This is not the case here, and thus the information we have on Kureishi's aims and intentions, coupled with the effect of changes in the text have to suffice as a framework for hypotheses on the reasons behind any significant departure from the ST. The analysis below will reveal that there are discernible characteristics in Kureishi's version of *Mother Courage and her Children*, but that these seem to be a consequence of the playwright's personal writing style rather than of any attempt to identify and recreate features of Brecht's original. The first of these can be seen in the translation of features of the ST language which replicate elements of *Verfremdung* in the mise en scène. Points of interest which arise in this category in Kureishi's text relate to the *Fixierung des Nicht-Sondern* and *Verfremdung* within *Verfremdung* in the announcement of emotion before a speech.

In a text written by someone who does not believe that "there is anything left of the alienation concept in *Mother Courage*", it may seem futile to look for the replication of any *Verfremdung* effects in the ST, and particularly of *Verfremdung* within *Verfremdung*. In the opening speech of the play, the Recruiting Officer expresses exasperation in having to recruit in the area. Kureishi makes this clearer than it is in the ST by opening with: "Do you know what I'm thinking about Sergeant? Suicide" (1). Brecht leaves this until the second line, after: "Wie soll man sich hier eine Mannschaft zusammenlesen?" (6:9). The changed position indicates the Recruiting Officer's state of mind from the outset, and he can thus remain detached in the remainder of

the speech, placing the emphasis on event rather than character. However, Kureishi and Davies' views on alienation presumably mean that there was no attempt to employ this distanced acting style, and thus the apparently strengthened *Verfremdung* can more appropriately be seen as no more then a more dramatic and attention-catching opening, and one which emphasises a subjective, psychological state rather than a man in a work situation.

The exchanging of these two sentences occurred during the rehearsal process rather than originating from Kureishi's pen. In the prompt script, the original typed lines have been deleted and new ones hand-written in their place. It is thus not possible to determine whether Kureishi originally still translated the statement "Feldwebel, ich denk schon mitunter an Selbstmord" as a question but in the correct position, or not. Irrespective of whose the change is, it is significant that the opening line is still a question. The use of rhetorical questions can be viewed as part of the treatment of fate in the play, since the very act of questioning actions or statements is evidence of alternatives. In the translation of questions and statements, we find a characteristic trend in Kureishi's TT: he often switches the two forms round. The opening dialogue shows one example of a statement translated as a question. It is a rhetorical question which is not aimed at prompting the audience to think about the socio-political dimension of the play and thus does not increase audience interaction. Another case among the numerous situations in which a statement in the ST is rendered as a question in the TT is Courage's comment the Sergeant as she explains the origin of some of her family members: "Ich will Sie nicht beleidigen, aber Phantasie haben Sie nicht viel" (6:12) as "I don't want to be rude Sergeant but have you no imagination?" (4). This was changed during rehearsal. Kureishi wrote "how much imagination have you got?", which, unlike the performed version, does not suggest that as a matter of fact, he has none, but the change from statement to question is still Kureishi's. Nevertheless, once more, the question is not calculated to impel the audience to reflect upon anything of importance to the play's message. Therefore, in the numerous cases where Kureishi and/or the RSC production team render one of Brecht's statements with a question, these do not strengthen *Verfremdung* which is already present or compensate for its loss elsewhere, but are added for stylistic purposes to enhance fluency in the TT dialogue.

The consideration that these additional questions could be a means of compensating for losses elsewhere is a valid one, since there are just as many cases where Brecht's questions are rendered as statements, or question prompts are omitted. In the majority of cases, this has little effect for the audience, since the lines in question are not the key questions which should cause reflection, but there are a few notable exceptions. In response to the Recruiting Officer's opening speech, the Sergeant replies: "Man merkts, hier ist zu lang kein Krieg gewesen. Wo soll da Moral herkommen, frag ich?" (6:9). The twisted logic of the statement is reinforced by the question tag, and undoubtedly compels the audience to ask why he should say such a thing. This is not wholly eliminated in Kureishi's TT, but it is weakened, as he merely asks:

"It's too long since they had a war. Where else do you get decency?" (1).[3] The loss of the question tag makes the line less prominent and thus less likely to be taken up for examination by the spectators. A similar case occurs at the end of the same speech, as the Sergeant concludes his ruminations on the benefits of war by saying: "weil man eben weiß: Ohne Ordnung kein Krieg!" (6:9). Although this is not a question, the twisted logic of the statement and the generalisation of "weil man eben weiß" should prompt the audience to ponder whether or not this is true. Kureishi accurately rendered this as: "Everyone knows, without that kind of organisation you can't have a war in the first place!" (1). In rehearsal, "[e]veryone knows" was deleted and replaced by "[l]et's face it". Although in essence, these two phrases are similar in meaning, and both still include the audience in their reasoning, the performance version is a rather empty rhetorical figure of speech, whereas Kureishi's rendering is more likely to make the spectator wonder "do we?". It is already plain that the use of language attributed to Kureishi or Brecht by reviewers is often the work of neither.

It is not just in cases of prompted audience reflection that Brecht shows that individuals are in control of their own fate. Debiel identified the modal particles, *doch, aber* and *denn* as markers of the *Fixierung des Nicht – Sondern*, since they indicate choice. *Doch* is generally lost in Kureishi's version, and with it, the indication of choice. In scene 3, as Swiss Cheese is captured, Courage appeals to her son to confess while directing her comments at his captors: "Er würde sie doch herausgeben, wenn er sonst hin wär" (6:39). Kureishi omits the 'it goes without saying' flavour of *doch*, but adds a qualification not in the ST: "He'd give it to you. Especially if he had it. Better than dying" (31). This rendering does not indicate choice in the same way that the German does, but instead, adds irony in the additional phrase. This changes the weight of the line, making Courage sound uncertain and as though her appeal is directed more at the captors than the captive. This is underlined by the division of one line into three short statements. This is another characteristic of Kureishi's text, which will be examined below.

One key example of the use of *aber* is similar in essence to the general impression made by Kureishi's text thus far, namely that the fundamental meaning of the text is retained, but the impact weakened. Consequently, the audience will be insensitive to critical messages which build towards the final judgement of Courage and what she represents of business and war. In scene 3, as she tries to fool Yvette so she can pay the bribe for Swiss Cheese's life, Courage admits: "Ich muß das Geld haben, aber lieber lauf ich mir die Füße in den Leib nach einem Angebot, als daß ich gleich verkauf" (6:41-2). Kureishi's slightly weakened version is: "I do need the money. But I'd rather run my feet off looking for a loan than sell outright" (33). In this rendering, the conflict between 'muß' and 'aber' is weakened through the rather lame 'I do need' rather than 'I have to have'. The illogicality of her words is lost, compounded by the use of 'loan', resulting in the matter sounding significantly less urgent than it really is. In turn, our

[3] Again, the text was changed here. Kureishi's original version of the first sentence was closer to the ST: "It's been too long since they had a war here".

condemnation of Courage for her subsequent actions is lessened, since her initial choice not to pay the full amount for the bribe seems less heartless. This has consequences for the spectator's ultimate verdict of her actions.

Aspects of *Verfremdung* as in the mise en scène are generally located in the fine detail of Brecht's use of language. It is perhaps not surprising that they should be lost in the two-tier translation process, especially if the author of the 'literal' version is no Brecht specialist, and thus not sensitive to the extent to which the characteristics of epic theatre are woven into the very fabric of the dialogue. However, as the discussion moves to an examination of larger units of language used to achieve *Verfremdung*, even if the writer at neither stage is conscious of Brecht's intent, the effect is more likely to be reproduced nevertheless. For example, semantic *Verfremdung* occurs in the dialogue which opens scene 3. Courage is bargaining with the Armourer who is selling munitions to get money for alcohol. He refuses to trade directly with the Armourer of another division, "weil ich ihm nicht trau, wir sind befreundet" (6:26). This should prompt the audience to question the meaning of trust and friendship in the context of war, but the RSC production placed the emphasis on comedy rather than *Verfremdung*. The prompt script has "[JOKE]" written in the margin at this stage in the dialogue, which is translated as "I don't trust him. We're friends" (18). Although comedy is a type of *Verfremdung*, as has been explained elsewhere, the continual milking of the text for 'jokes' rather than an ironic exposure of social and political relations, especially where the epic theatre means of delivery has been removed, will result in a performance of a very different flavour from what could be inferred from the ST.

Social and political relations are also exposed in the use of polar opposites. At the end of scene 5, Courage notes bitterly that: "Ich hab nur Verluste von eure Sieg!" (6:52). The 'Verlust' – 'Sieg' opposition is not as dichotomous as 'Niederlage' – 'Sieg' would be, although Courage never sees herself defeated anyway. Nevertheless, it shows that for the success of one group, another has to make sacrifices. This idea is not clearly conveyed in Kureishi's version: "Victory! It's cost me enough" (44). The statement here is ambiguous, since it could also be taken to mean that she has had to make sacrifices for her own victory. The limited flexibility of English in comparison to German means that the underlining of this statement is lost in the TT, since there is no neat way of translating "weitersiegen" in Courage's next utterance, as she scolds the soldiers for trying to steal from her: "If you want to liberate something else, you pay for it!" (44). Although the comments themselves on losses and gains in war are retained, the linguistic *Verfremdung* which accentuates the political issue is lost.

The highlighting of language itself involves the disruption of conventional linguistic patterns. Brecht's use of neologisms alerts the spectator to the general relationship of *signifiant* and *signifié*. The two best examples in *Mutter Courage* have been discussed in the previous chapter and will be examined in the two-tier texts for the purposes of comparison. In scene 3, Courage tells Swiss Cheese that his days as a paymaster are over: "Es hat sich ausgezahlmeistert" (6:33). English

inflexibility in forming new verbs makes it extremely difficult to replicate this, as is shown here: "Your paymastering days end right now" (25). The different syntactical and morphological properties of SL and TL inevitably give rise to such incompatibilities on occasion. However, to retain the *Verfremdung*, there should be some compensation for the neologism elsewhere, which is not the case here. If neither translator is aware of the neologism in the first place, then deliberate compensation is impossible. The second neologism, in scene 8, where the Cook refers to the Chaplain as a "Schmalger", is treated in the same way. Kureishi renders this as: "He's all wind" (56), and, unlike MacDonald's 'to take a frinstance', there is no compensation elsewhere, and thus Brecht's morphological innovation is not even hinted at in this TT.

The case of translating 'ausgezahlmeistert' illustrates how linguistic properties create problems. These arise too in the translation of collocations, such as the description of Kattrin: "Die leidet am Mitleid" (6:74). The discussion above has shown how even seasoned Brecht translators struggle with this line, but Kureishi supplies the most comprehensive semantic rendering so far, though the play on words is still inhibited by the limitations of English: "It's pitying so much that makes her suffer" (67). A similar case occurs in scene 8, when Yvette and the Cook meet again. Here Brecht introduces a play on the word *Glück* as Yvette tells of a woman with whom the Cook betrayed her: "die hat er auch ins Unglück gebracht, natürlich", to which he replies: "Dich hab ich jedenfalls eher ins Glück gebracht, wies scheint" (6:68). This is not only an example of the use of polar opposites, but also a play on the phrase 'ins Unglück bringen', in order to highlight the implications behind it. Kuresihi's expression is again semantically accurate, but the play on words is lost and thus the linguistic underlining with it: "And he ruined her too", to which the reply is: "But it looks like I brought you luck" (60). The loss of the lexical connection means the logical connection between the phrases is weakened, which in turn, loosens the tightness of the dialogue.

The clearest examples in the ST of the breaking of collocations for the purposes of semantic *Verfremdung* have been discussed in the previous chapter. In the large majority of cases, Kureishi's text shows little sensitivity to such subtleties in the German, and uses the 'dictionary translation' of all items, whether they occur in an unusual collocation or not. There is one exception in scene 3, where the Chaplain relates his encounter with a spy in the bushes: "Ich erschreck und kann grad noch ein Stoßgebet zurückhalten" (6:36). Kureishi writes: "It was such a shock I almost broke into prayer" (28). The *Verfremdung* in this collocation has been discussed above. It is lost in Kureishi's version, since he only implies that the Chaplain had to control himself in order not to utter a prayer, rather than openly stating it. Instead, a different breaking of collocation is introduced, since we would normally use 'break into' of song, rather than prayer. Without access to Sue Davies' 'literal' translation, it is impossible to know whether this compensation was deliberate or occurred incidentally as a result of the shaping of the Chaplain's idiolect.

The image of the Chaplain breaking into prayer creates a comic effect, almost as if the play

has migrated to the realm of musical. One further textual addition that aims to highlight the true meaning behind hollow sayings, and does so using humour, occurs in the opening scene as Eilif parleys with the Recruiting Officer, who incites him to fight: "Wir zwei gehen dort ins Feld und tragen die Sach aus unter uns Männern" (6:13). Kureishi inserts a reference to honour, which has the added advantage of highlighting the very term he uses: "We're going into the field of honour – that field over there – to settle it like grown men" (5). This phrasing underlines the fact that the 'field of honour' is an actual field where fighting takes place, which can often be a matter of life and death, thus it should not be unthinkingly used as an empty phrase. What appears to be an insertion, "that field over there", creates comedy in its direct reference not to some idealised 'field of honour', but a real one. Bearing in mind Kureishi's assessment of *Verfremdung* in this play, it can be assumed that the addition was made for comic purposes, rather than as some form of compensation for linguistic *Verfremdung* elsewhere. However, the comic effect of the incongruous collocation works in a 'Brechtian' way to highlight the gulf between the rhetoric and the reality of war.

Comedy is often the product of the final type of semantic *Verfremdung*, namely the clash between content and context. Kureishi's *mater dolorosa* lament reads as follows:

> Oh unlucky mother that I am, even after the pain of childbirth! Must he die at his age? If he does become a soldier he's finished, that's obvious. He's just like his father. He doesn't think. If he's not sensible he'll go the way of all flesh. The cross is my proof. Now, are you going to be sensible? (7).

This version certainly pales in comparison to Willett's, as it has little of the 'O Mensch!-Dramatik' parodied in the ST, and even includes a mistranslation in the childbirth line. 'At his age' and 'finished' are rather colourless renderings of the richly idiomatic original. Consequently, the anomalousness of the lament in the context of the remaining action now goes almost unnoticed, and, contrary to the principles of *Verfremdung*, the dialogue blends in with the utterances around it. The only instance of a section of text which is out of character with the rest is in the rhyming couplet at the close of scene 1:

Will vom Krieg leben	If you want to profit from the war
Wird ihm wohl müssen auch was geben. (6:18)	Investment first it's a simple law. (10)

Both Kureishi's lines contain nine syllables, producing a stumbling effect, which would be in line with Brecht's preferences on language rhythm. The inclusion of the definite article removes any sense of the personification of war in the ST, and the syntax is regular in the TT, whereas it is not in the German, where the modal verb has been shifted forward for the sake of the rhyme. The use of a rhyming couplet to end the scene is a reference to classical dramatic practice. Together with the scene titles and the juxtaposition of songs with dialogue, these techniques create *Verfremdung* by highlighting form and structure, which in turn, throws the content into

relief. They also provide a means of commenting on and foreshadowing action. The inclusion of this rhyming couplet where the other *Verfremdung* techniques have been all but normalised makes it seem at best redundant, if not puzzling for the audience.

The final area for investigation within the framework established on the basis of Debiel's study of Brecht's linguistic style concerns the use of maxims and sayings, especially biblical ones. The previous chapter paid relatively little attention to this feature, since most occurrences were consistently accurately translated. This is not the case in Kureishi's TT, where many references are lost. For example, in the first scene, the Recruiting Officer teases Eilif and Swiss Cheese for pulling their mother's cart: "Ihr solltet lieber Jakob Ochs und Esau Ochs heißen, weil ihr doch den Wagen zieht" (6:13), a reference to the Old Testament story of Isaac's twin sons. Kureishi renders the line simply as "You look like a couple of dumb oxen pulling that cart" (4), which retains only the insult. Likewise, in the play on the baroque topos of the world as a vale of tears: "da werden sie schon sehen, daß die Welt kein Freudental ist" (6:16), Kureishi glosses this as: "Then you'll see the world's no paradise" (7). Equally, in scene 3, the play on the wording of the Lord's Prayer is lost: "Er soll ihn nicht in Versuchung führen" (6: 29) becomes a rather literal: "He is not to tempt him" (21). In these examples, the TT conveys the semantic core of the utterance, but the intertextuality is reduced by the removal of biblical and cultural references. In the case of the two-tier texts, the translation of such features is, however, dependent upon the 'literal' translator recognising them and including a suitable reference for the second tier translator, without which they may not be picked up at all. Without access to the 'literal' text, it is not possible to determine whether their omission in the TT is a result of conscious decision or unawareness of their presence, let alone their role.

Brecht's use of quotations is made more evident when the line is marked with "heißt es", which is consistently used in the ST to denote a reported comment of some sort. In Kureishi's TT, the quotation is generally marked in some way, but the marker used is not consistent, and consequently not as evident as a coherent *Verfremdungs*-technique. We see this for example in the following:

Selig sind die Friedfertigen, heißts im Krieg. (6:32)	'Blessed are the peacemakers' – a good wartime proverb, eh? (24)
Sein Licht muß man unter den Scheffel stellen, heißt es. (6:33)	Hide your light under a bushel or something like that. (26)
Wes das Herz voll ist, des laüft das Maul über, heißts. (6:34)	It is written: 'Whosoever hath a full heart, his tongue runneth over'. (26)

The maxims themselves are replicated, but the mode of establishing them as received wisdom varies. Repetition of the same phrase alerts the audience to the technique. Since Kureishi uses a variety of translations, the TT audience is less likely to notice the use of quotations and maxims, which undermines this particular type of linguistic *Verfremdung*. In consequence, even this most

patent form of linguistic *Verfremdung* is diluted in this TT. An assessment of the Hare and Hall texts will shed some light on the question of whether this is characteristic of the two-tier texts, or perhaps whether the weakening was part of the agenda of a playwright who believes that there is nothing left of alienation in the play.

British theatre has often viewed Brecht's epic theatre and its central alienation technique as tedious, and thus productions of his work do frequently reject alienation, much as Kureishi and Howard Davies did. Instead, the theatre practitioners aim to make the plays funny rather than boring. It is significant that the terminology used to express this intention uses verbs of creation, suggesting the view that comedy is not present at all in the ST, rather than terms such as 'emphasise', or 'bring out', which would at least acknowledge the inherent irony and widespread use of comedy which are key features of this work. Brecht claimed that humour is part of the very *Verfremdung* which Kureishi failed to find. It is thus with interest that we turn to an evaluation of the use of comedy in Kureishi's *Mother Courage and Her Children*, a play which he aimed to make 'warm and funny'. Kureishi's success in achieving this aim will be surveyed below when we consider the text in performance as recorded in reviews of the 1984 and 1993 productions.

It has been noted above that there are similarities between what is considered typically British humour and the dry irony so common in *Mutter Courage*. There are many cases where Kureishi replicates this wry irony well, such as Courage's comments on religion in scene 3, where she questions whether it is worse to be in possession of the regimental cashbox or religious belief: "Ich hab hier einen sitzen mit einem Glauben und einen mit einer Kass. Ich weiß nicht, was gefährlicher ist" (6:34). This is suitably drily replicated as: "Here we are: one's got religion, the other a cash box. I don't know which is more dangerous" (27). Likewise, as the Chaplain then remarks that they can no longer influence their fate, but are in God's hands, Courage's retort is "Ich glaub nicht, daß wir schon so verloren sind", which is rendered as: "No we're not that desperate yet". In general, Kureishi faithfully reproduces the irony of the ST, and only seldom enhances it, which is puzzling given his desire to transform the "long, tedious, stodgy anti-war play" into something warm and funny.

Because there is already such a richness of ironic humour in Brecht's text, there is ample material for the playwright who aims to emphasise the comic dimension above all else, and in so doing, shift the focus of the play. Kureishi, however, takes advantage of precious few opportunities, especially in comparison with Hall's version, for example, which is entirely different in this respect. In those situations where Kureishi does heighten the comedy of the text, he employs two main devices: lexical choice, and changing the pace of the dialogue. An example of lexical choice occurs in the opening speech as the Recruiting Officer explains how prospective recruits trick him into paying for their drinks: "Richtig, weg ist er, wie die Laus unterm Kratzen" (6:9). Kureishi compounds the image of the 'Laus unterm Kratzen' by translating 'weg' with a collocation: "And there you are, he's hopped it. Like a flea from a scratch" (1), the effect of which

is to create a stronger comic image and thus also an early laugh from the audience. This is a relatively isolated case, however, and so it is inappropriate to see this as a characteristic feature of Kureishi's translation strategy.

In contrast, a significantly more common feature of his writing is the adjustment of pace, generally by creating a series of short sentences where there is one long utterance in the ST. For example, in scene 3, the Cook speaks of what differentiates this war from all others:

In einer Weis ist es ein Krieg, indem daß gebrandschatzt, gestochen und geplündert wird, bissel schänden nicht zu vergessen, aber unterschieden von alle andern Kriege dadurch, daß es ein Glaubenskrieg ist, das ist klar (6:30).	In one sense it's just a war. There's ravaging, murdering plundering. And a bit of rape. But it's different from other wars because it's religious. That's clear (22).

The additional pauses created at the end of the new, short sentences make the lines "[a]nd a bit of rape" and "[t]hat's clear" sound like afterthoughts. This is quite different to the tone of *Selbstverständlichkeit* in the ST, but the effect is to add not only comedy, but also a degree of *Verfremdung*. The Cook sounds as though he realises as he speaks that what he is saying should not be quite right, although it is accepted belief. The audience would perceive this doubt and ideally would question the statement themselves. This is, however, less likely in a performance such as this which eschews the detachment necessary to create the desired objective frame of mind conducive to such criticism.

It is unlikely that Kureishi devised this as some form of *Ersatzverfremdung*, although the division of long sentences into multiple short ones is so noticeably prevalent in the TT that this certainly can be viewed as a characteristic feature of Kureishi's writing. It is not always used for comic effect, as can be seen in the example from scene 3 quoted above, as Courage attempts to make Swiss Cheese confess to having the cash box: "He'd give it to you. Especially if he had it. Better than dying" (31). The use of fragments underlines the sense of hesitation and desperation evident also in the content. This scope of this study does not allow for a thorough overview of Kureishi's original work and other translations to determine whether this is typical of his writing in general or whether it was used for a specific reason here. It is possible that the change was made in the interests of 'speakability' or similar stylistic reasons.

One final point to be addressed within the framework of comedy in the text and stylistic considerations is the use of expletives. This will become increasingly prominent in the course of the discussion of the two-tier texts. It is relatively mild and restrained in Kureishi's text, which, chronologically, is the first of the three under examination in this study. In the opening scene, Kureishi renders the Sergeant's reaction to Courage's offer to predict his future as "Bloody crap! Load of horse shit" (6) for the more moderate original: "Blödheit! Nix als ein Augenauswischen!" (6:15). In rehearsal for the RSC production, this was amended to: "Crap! Bloody horse shit!". This change is a relatively trivial one. The performed line is marginally more punchy.

The Sergeant continues to have more colourful language than in the ST: "Hölle und Teufel, ich laß mich von dir nicht anschmieren. Deinen Bankert nehmen wir mit" becomes: "Oh for fuck's sake, I won't be cheated by you! We're taking that bastard of yours for a soldier" (7). It appears that the opening expletive was added in rehearsal rather than being Kureishi's addition. Nevertheless, these examples show how coarse language is established as characteristic of the Sergeant's idiolect, as it is in the ST, where the coarseness is, however, less extreme.

Not only is the frequency of strong language relatively low in this TT when compared with Hare and Hall's, but the strength of the expressions is less extreme. With the exception of the example above, which may well have been added in rehearsal, Kureishi tends not to use anything stronger than 'bastard'.[4] In scene 2, Eilif tells how he tricked "die Bauern" (6:21) or "those cunning peasant bastards" (14), and in scene 3, Courage calls Swiss Cheese a "stupid bastard" (26) ("So eine gottsträfliche Dummheit!" (6:34)) for putting the cashbox in her cart. More emotive language makes for more emotive characters, which goes against the principle of *Verfremdung*. Therefore, although expletives are added only rarely, they do distort characterisation and, in turn, the efficacy of the political message because they place a focus on characterisation over event, which is compounded by the fact that naturalising the language lessens the audience's critical distance from events.

It is to the replication of the political message in the play that we turn now. Comment on the replication of the political dimension in this TT can be divided into those points which highlight social hierarchies in the play, and those which show the relationship between business and war. The latter is consistently well reproduced in Kureishi's text. Courage's opportunism and her mercenary nature are appropriately conveyed, and judging from the text alone, there is little reason to believe that the spectator of this TT would be any less critical of Courage and her actions than a spectator of the ST would be. The link between business and war is appropriately established at an early stage in the opening scene. Kureishi's Courage clearly indicates that she purposely follows the fighting, since she "can't wait for the war to choose Bamberg" (4) ("Ich kann nicht warten, bis der Krieg gefälligst nach Bamberg kommt" (12)).[5] The price she must pay for this is equally clearly stated in the closing rhyming couplet quoted above, as well as in the Sergeant's comments as he tries to trick her sons into joining up: "Überhaupt sollst du dich schämen, gib das Messer weg, Vettel! Vorher hast du eingestanden, du lebst vom Krieg, denn wie willst du sonst leben, von was? Aber wie soll Krieg sein, wenn es keine Soldaten gibt?" (6:14). Kureishi renders this as: "Put it away slag, you should be ashamed. You just said you live off the war. How else could you live? From what? And how can you have war without soldiers?" (5). The division of one line into numerous short ones here strengthens the

[4]The supposition that "For fuck's sake" was not Kureishi's addition would be supported by a clear handwritten addition in scene 8, where Eilif retorts to the Chaplain's offer to accompany him with "I don't need a *fucking* priest" (62) for "Ich brauch keinen Pfaffen" (6:70). It appears that Kureishi did not intend to use such strong language.

[5]This line is omitted from the GBFA edition of the text, so this reference is to the Suhrkamp edition.

Sergeant's challenging tone. The shift of the conjunction from "aber" to "and" clearly marks the fact that the Sergeant does not expect, or even particularly want an answer from Courage, since his point has been made.

Further examples of the clear replication of Courage's business priorities can be seen in scene 5, where she criticises materialism in others, even though her own materialism led to her son's execution in scene 3. Her ironic comments on her ostensible ruin are notably well recreated here. For example, "I'm ruined" (43) is retained, along with her marked selfishness in "I'm giving nothing. I daren't. Got to think of myself", even though this does lose the emphasis conferred by structural repetition in German: "Ich gib nix, ich mag nicht, ich muß an mich selber denken" (6:52). Scene 5 shows the alternative scenario to Courage's own lot at the close of the play: the family still have each other, but not their livelihood. This scene sees Courage at her least sympathetic in the play, and she even turns against Kattrin. Kureishi retains all of her unpleasant mercenariness here. The Courage of scene 5 can certainly not be described as either warm or funny.

The crux of Brecht's message to Scandinavia in originally writing this play was to warn against the lure of the financial gain to be had from supporting Hitler, since the little people can never profit from the business done by their superiors. In order to make this clear, Brecht also underlined the relationships of social hierarchy in the play. These are less successfully replicated in this TT than the points illustrating the unhappy marriage of business and war. In scene 1, the conversation between the Recruiting Officer and the Sergeant establishes the controlling position of the upper military ranks, who see people and produce as theirs for the taking. The officer's acknowledgement of this is implied in the Sergeant's description of the benefits of war: "Nur wo Krieg ist, gibts ordentliche Listen und Registraturen, kommt das Schuhzeug in Ballen und das Korn in Säck, wird Mensch und Vieh sauber gezählt und weggebracht" (6:9). In the recording of the Deutsches Theater performance, Gerhard Bienert inserts a caesura into the speech before 'und weggebracht', which gives the line a sinister colouring. Kureishi's text does not allow for this interpretation: "It's only in a war you get registers, inventories, shoes in bundles, corn in sacks, animals and men counted and despatched" (1). In rehearsal, 'counted' was changed to the possibly more appropriate, 'numbered', but in neither case does 'despatch' carry the ominous ambiguity of 'und weggebracht'. The officers are still the controlling power, since they are presumably in charge of the despatch, but the German 'und weggebracht' suggests an awareness that they are sending soldiers off to their deaths.

A second distortion in relation to the officers' potential power occurs shortly after Courage's arrival in the same scene. As she goes through the formalities of presenting her 'papers', the Sergeant asks: "Willst du mich auf den Arm nehmen? Ich werd dir deine Frechheit austreiben" (6:11). The second line is a clear threat of violence, and it is this situation Courage attempts to defuse in her response by taking literally the idiomatic saying. Kureishi's "[p]ull the other one. And shut your mouth" (3) may be unpleasant, but it is not as threatening as the ST. Thus we

see a pattern begin to emerge, where the unpleasant nature of the officer class towards the little people is laid bare in the German text, but is significantly watered down in this TT.

The illustration of social and political relations in the play occurs at a higher level too, in references to the rulers on whose behalf the little people are fighting. In a similar vein to the examples in the officers' dialogue, the power of the Emperor and Pope is also reduced in this TT. In scene 6, Courage explains why the little people need Courage: "Daß sie einen Kaiser und einen Papst dulden, das beweist eine unheimliche Courage, denn die kosten ihnen das Leben" (6:57). The final line unmistakably identifies the true nature of the relationship between the opposite ends of the social hierarchy. This is watered down in Kureishi's version: "And it takes superhuman courage to tolerate an emperor or a pope, because they're the death of the poor" (48). This idiom may seem fitting here, but it suffers from precisely that problem which Brecht aimed to expose through semantic *Verfremdung*, namely that it has become unthinkingly used and its true meaning blurred. The phrase 'to be the death of someone' is used hyperbolically or humorously, and rarely to predict a person's actual demise, whereas it is a very real death that Brecht alludes to. Not only is the TT consequently rendered less shocking than the original, but the portrayal of social relationships is also distorted, since once more, the little people are not accurately portrayed as in the ST. It is crucial for an accurate rendering of Brecht's political message that the little people be seen as nothing more than pawns in this war. Kureishi's text dilutes this perception considerably.

Not only does Kureishi alter the power relationships within the social hierarchy, but there is also some misrepresentation of the motivation behind war. Despite all the talk of religion, it should be clear that this is merely a facade, because war is about profit and not faith. In the discussion of events in Poland and Germany in scene 3, Brecht employs thick irony to make clear that the King is invading countries under the pretext of protecting their peoples, and freeing them from "ihrer Knechtschaft gegenüber dem Kaiser" (6:31). His ruthlessness in 'protecting' people has financial motives, and not moral ones. A mistranslation in Kureishi's text leads to an unfortunate distortion in the Cook's description of events in Germany: "Freilich, wenn einer nicht hat frei werden wolln, hat der König keinen Spaß gekannt" (ibid.). Kureishi's text is also ironic, but for the wrong reason. He renders this line as: "Of course if no one wanted to be free, the king wouldn't have had any fun" (23). This suggests that the king enjoyed having to fight to force people to be free, thus removing his purportedly moral and noble reasons for his actions which are satirised in the ST. His invasion and suppression become a sport, not business. This mistranslation also suggests that at some stage of the translation process, there may have been some reference to Eric Bentley's *Mutter Courage* translation, since he also makes this mistake (see Lefevere, 1998, 110), or it could simply be that Sue Davies also misunderstood the line.

There are various instances in the play where we see characters finding false justification for their actions, much as the king reportedly does in the example above. One significant example

occurs in the penultimate scene, as the farmer's family try to assuage their consciences for not alerting the town to the imminent invasion. Once more, it is a mistranslation which causes the change. Although mistranslations are inadvertent and therefore irrelevant to an evaluation of the playwright's aim and agenda, they are an important consideration when comparing texts written by speakers and non-speakers of the SL, since their cumulative effect on the resultant TTs will influence an assessment of the respective qualities of the two approaches. In this case, despite the mistranslation, the meaning of the passage is ultimately the same, but the consistent denial of responsibility in the ST is lost:

Der Bauer: Der ganze Hang ist hinunter ist voll von ihnen. Wir könnten nicht einmal ein Zeichen geben.	Peasant: The hillside's crawling with them. We could signal.
Die Bäuerin: Daß sie uns hier oben auch umbringen?	Peasant's Wife: And be killed.
Der Bauer: Ja, wir können nix machen. (6:80)	Peasant: Yes, there's nothing we can do. (74)

Kureishi's version suggests that the Peasant had a sudden change of heart, only for the idea to be quashed by his wife. In fact, they are united in their selfishness. It is precisely such an attitude that Brecht wanted to warn Scandinavia against, and thus once again, the change here may not seem greatly significant on its own, but viewed with the examples above, there is an incontrovertible cumulative distortion of the social and political relations in the text, as well as the greater political message.

The linguistic analysis of Kureishi's text has shown that in some respects, the TT is very similar to the ST, and in others, it is quite different. What is particularly striking is that it does not differ substantially in the main area which Kureishi wished to change, namely how 'funny' the text is . An assessment of comments in the reviews will allow us to evaluate to what extent comedy in performance was generated by the text alone. As far as politics are concerned, Davies did express a concern that the psychology of Courage in particular should be balanced with the socio-political dimension, but it appears that the psychological dominated, reversing Brecht's intended emphasis on event rather than character, leaving us instead with all too warm a Courage, despite Davies' protestations to the contrary. Eddershaw concludes her observations on this performance by surmising that: "This RSC production was thus part of that British tradition that separated Brecht the artist from Brecht the socialist, or failed to understand the socialist dramaturgy of the text itself" (104). The political dimension was not clearly represented, despite the textual replication of the relationship between war and business. This is a reminder of the extent to which the performance dimension can still have a significant influence on the success of a Brecht play, and thus an evaluation of the reviews is particularly

pertinent at this stage.

6.1.3 The Text in Performance

The reviews of both productions of the Kureishi text focus on similar areas. The reviewers provide an opinion on Brecht, comment on the playwright and director, the visual aspect, the degree of comedy, the political dimension and alienation, and, in the case of the 1984 RSC production, how well Judi Dench played the role of Courage. This overview will focus first on those areas examined in the foregoing discussion so that text can be compared to performance. This TT lends itself particularly well to such an examination, since two sets of reviews allow a comparison of performance approaches. In addition, a consideration of comments on the treatment of epic theatre techniques will provide an insight into Brecht on the modern British stage. After an analysis of comment on the language of the play, observations concerning the comedy and politics in the respective performances will be examined, concluding with an overview of remarks on Brecht's image in the UK and reactions to the use of epic theatre in these productions.

Kureishi was very active with his own projects between 1984 and 1993, which may explain the significantly increased recognition he is afforded by reviewers by the time the RNT went on tour, where only a fraction omit to mention him at all. Of those who do credit Kureishi, only two do not appreciate the language of his new version, but for rather different reasons. Brady (1993) finds Mother Courage "a shade too perky, a shade too ingratiating" and this he attributes to Kureishi's Cockney version, where "she has the right weapon for wittily and unceremoniously cutting all cackle. When, however, the Cockney Madam asserts herself, the music-hall takes over and there is too much flourish". The TT does not reveal any characteristics of a noticeably Cockney dialect. If it did, it would go against Kureishi's own criticism of Willett's use of dialect. The 1984 reviews do not comment on Judi Dench playing Courage as a Cockney dame, and thus despite this being attributed to the playwright, we can conclude that the 1993 dialect choice was the RNT's. The other strong criticism of language in the RNT production comes from Shaw (1993): "Hanif Kureishi has, for the envisaged youthful audience, spiced the text with new obscenities. That, like the whole production, seems ill-judged". By this time, Kureishi's text was almost ten years old, and so could not have been written with the "envisaged youthful" 'A' Level audience of 1993 (when it was a set examination text) in mind. The TT shows a relatively restrained use of expletives; some of those discussed above were RSC additions, and thus we can only conclude that the RNT added more. Thus neither reviewer's comment refers to Kureishi's text, but to features added during rehearsal.

Shaw and Brady's comments are unusual, since the great majority of reviewers comment positively on the text. In his review of the RNT production, Billington praised the "lively translations by Hanif Kureishi" (1993a), whereas nine years earlier, he had concluded: "I am not persuaded of the need for yet another new textual 'version', in that I see nothing wrong

with the old ones" (1984). Wardle (1993) calls the text "eloquent and lucid". Jays observes that Ellie Haddington "relish[es] the demotic edge to Hanif Kureishi's translation" (1994). De Jongh (1993) finds a problematic production is "bolstered" by the text, which he describes as "eloquently foul-mouthed" and Hemming (1993) follows suit, calling it "enjoyably foul-mouthed", though as was established above, much of this type of language was added once Kureishi's work on the text was already complete. Edwardes (1993) quotes Clark in saying that the translation is "very funny", and this view is supported by the lead actress, Ellie Haddington, who, in an interview for *The List*, revealed that she finds Kureishi's text very humorous, and that she has "read three different versions and it's just like a different play. It feels as if you're speaking in your own language. It's got a lovely flow to it" (Fisher, 1993). Kureishi's tendency to make many sentences out of one would suggest she is referring to the modernised diction. This comment is indicative of the apparently widespread ignorance of the significance of using an artificial dialect in the play to effect *Verfremdung*.

If performance is a mere reflection of text, we would not expect reviews of Kureishi's TT to talk of the kind of guffawing laughter alluded to in the Hare and Hall reviews. The text revealed that despite Kureishi's aim to make the text "funny", his version contains few additions to Brecht's own dry irony. The majority of comments in reviews of the RSC production refer to the level of comedy in the text itself, or the general impression of the play as a whole. Coveney finds much humour in Dench, though his comments refer to the way Dench plays her character, rather then to any inherent humour in the character of Courage: " 'I've done the world with my cart' exclaims Judi Dench wearily, without rejecting our laughter" (1984). He also notes that "Dench rolls around, wise-cracking even where there are no jokes". The only other substantial comment on the degre of comedy in the 1984 production comes from Billington. He also finds much to be praised in Dench's portrayal of the role. However, he does attribute the humour to the character of Mother Courage: "She [Dench] brings out more than any actress I have seen the role's brutal, cynical, chirpy humour" (1984). The textual analysis has shown that this is Brecht's use of comedy, and not Kureishi's embellishment, but the TT's evident fluency perhaps allows it to be accessed more easily than previous versions did.

The 1993 reviews confirm that Kureishi's text was not deliberately and overtly comic, although Wardle does say that this is "the first Mother Courage I have seen who makes the audience laugh" (1993). The relative pronoun indicates that he is referring to the character, rather than to the play. Doughty (1993) tells us that the production is "enlivened by excellent acting and some typically bleak humour". Except for a brief comment on the "darkly comic lyrics" of the play's songs, these are her only two comments on comedy in the play. Despite the fact that the introduction to her article announces that "Louise Doughty sees the funny side of a BP-sponsored Brecht", her review does not suggest that the most striking feature of the play is its comedy. Hemming, however, seems to feel that what comedy is played up by the cast, spoils the "depth" of the play:

> What she [Ellie Haddington] doesn't build up, though, is a grim sense of the tragic stature of the character; there is too much of the winning turn. Without this, the production loses the depth it could have; it also seems to suffer from battle fatigue, gradually slowing down. When momentum fails, the cast reaches for comic stylisation, which simply looks rather desperate. (1993)

The textual analysis revealed that in terms of the language of the text, the replication of the political dimension was mixed. Since Brecht is labelled primarily as a Marxist playwright, his politics are often commented upon in reviews, especially as their replication appears to be particularly problematic in the British theatre. In a review of the 1993 RNT performance for *Tribune*, Sierz pinpoints the characteristic watering down of Brecht's politics in English versions of his plays, and its effect:

> Bertolt Brecht has been an icon of the British Left ever since he was, belatedly, 'discovered' in 1956. The problem with him is that his ideas were so firmly tied to his theatrical practice that, once you make him an institution, you diffuse his capacity to ask radical questions.
>
> Instead of a dangerous Brecht, one who demands that we rethink what political theatre actually should be, we tend to get a tame Brecht, whose plays are now 'contemporary classics', often guaranteed to bore you rigid. (1993)

Brecht is no longer viewed or portrayed as a dangerous political playwright, but merely as a German wartime playwright with a Communist axe to grind, which he did in a dogmatic, didactic and turgid way.[6]

Were we to judge Kureishi's *Mother Courage* by the reviews alone, we could conclude that Brecht's politics are almost wholly absent from the play, as there is very limited comment in both the 1984 and the 1993 reviews. The two brief mentions of the word 'Marxist' in reviews of the 1984 production both refer to Brecht himself rather than to the RSC's production. Comment on the RNT is also limited, but more extensive than in the case of the RSC. Sierz observes that "Hanif Kureishi's version of the play adds his own multi-cultural politics to Brecht's didacticism. His Mother Courage is a sarf London council estate dweller, a single mother (each of whose kids is a different colour), whose business resembles a car boot sale" (1993). As was noted of the language above, this interpretation is the production company's, and not Kureishi's. In contrast, Billington acknowledges that the original political force of Mutter Courage cannot succeed on the modern English stage, but attributes any message which does remain to Brecht and not to Kureishi: "With the collapse of European Communism, Brecht is now out of fashion; but

[6]The latter of these prejudices is not an exclusively Anglocentric one, as Thomson writes that the same problem exists in Germany: "The critical tendency to equate the doctrinaire with the dull is as well established in Germany as it is in Britain.
"Any director who tackles Brecht's plays is confronted by a dilemma. A respectful approach will lead to complaints of tedium. A less rigorous approach will turn many critics into sudden Brechtian purists. [. . .] This 'heads I win, tails you lose' stance of critics towards Mother Courage productions is common to almost all first-world countries" (123-24).

his play transcends politics to make a forceful moral point" (1993a). This is supported in the *Sunday Times Listings* column, which states that Brechtian political didacticism is still very much effectively in place in the RNT performance: "This is a tough evening and it makes you think. It demands that you separate personal pity from political argument, and that you understand how human actions shape the world and vice versa" (1993). Conversely, Sierz is not alone in concluding that "if, at the end of a competent, if rather conventional evening, Courage has learned nothing despite her losses, neither has the audience" (1993). Responses to the political facets of the play are so subjective, that not only is there no consensus, but it is impossible to judge how successfully Brecht's political message was portrayed at all. It would appear that the distortions in the text resulted in blurring the transmission of what is left.

As with all other aspects, there is divided opinion on how effectively Brecht's message comes across in the productions. Kureishi wanted to bring out Courage's 'warmth', and if he was successful in doing so, the message will be significantly weakened. Even without taking a closer look at the characterisation of Courage in Kureishi's TT, the textual analysis of the political dimension makes plain that the political message is already undermined by changes which render Courage a less shrewd businesswoman. The reviews do not comment directly on any perceived warmth in Courage, but especially the 1984 commentaries praise the leading lady's portrayal of her. Hurren remarks: "I shall never in future think of Mother Courage without thinking of Judi Dench. Fortunately, I shall be able to think of Judi Dench without thinking of Mother Courage". In the RNT production, Ellie Haddington is criticised for being too sentimental a Courage, although the blame is placed with Peter Clark, the director (Billington, 1993a). Billington is the only reviewer of the 1984 production to record having learned a lesson: "Mr Davies's often thrilling production gets to the heart of Brecht's play: it shows the doomed attempt to resist historical imperatives and to batten off war while avoiding its horrendous consequences", while others claim the exact opposite: "We leave this rugged, sardonic and humane morality sadder, but little wiser" (Peter, 1984). Thus be it through the distorted characterisation of Courage or a lack of focus on the overarching political line in the play, it is clear that the message is not clearly conveyed.

It is not only Brecht's political agenda which causes divergent comment in reviews, but also his theatrical method. Many reviews applaud the move in both productions to "break out from under Brecht's shadow" (Brady, 1993), and thus we can expect the TT to have been performed without slavish conformity to the *Modellbuch* principles. Such comment is typical of contemporary opinion on Brecht in both 1984 and 1993. Especially in those publications which are considered to support a political viewpoint to the right of centre, comment is especially harsh. In the *Mail on Sunday*, Hurren describes *Mother Courage* as "an overblown, overrated parable by the German baron of boredom, Bertolt Brecht" (1984). Edwards in *The Spectator* echoes similar sentiments:

> Brecht's claim as one of the 20th-century masters of theatre has always struck me

> as a very suspect proposition indeed. [...] None of his work that I have seen performed in English has done anything to convince me that he was other than tendentious in his handling of historical fact, solemn and childish in his moralising, and a purveyor of grey, slabular dialogue. (1984)

Against a background of comments such as this, it is little wonder that Kureishi and Davies aimed to make the text warm and funny, instead of grey and slabular, though one wonders whether Edwards has access to the German original, or whether his judgement of Brecht's handling of dialogue is based exclusively on the skills of one of his English translators or on political pre-conceptions about this Marxist playwright.

Despite comment on Brecht's reputation for tedium, there is simultaneous acknowledgement of his dramatic significance. Peter says of the RSC production that "it confirms Brecht as one of the outstanding minor dramatists of the modern age" (1984) and Coveney of the *Financial Times* comments that this production "is likely to prove not only a definitive reading but also, for many, their introduction to a great play" (1984). The remarks in the 1993 reviews reiterate these opinions, but more consistently. Whereas the 1984 reviews focus on the performance itself, by 1993, there is increased space in a large number of articles given over to discussing Brecht, his works, his reputation, and most significantly, the poor record of successful performances of his work in the UK. Consequently, there is much praise for both productions in rejecting the museum piece approach to Brecht, though little consensus on what is achieved in its place. However, what does become clear, is that these productions might be new versions, but they are not new interpretations of the play (Rutherford, 1993). There is a lack of agreement on how 'Brechtian' the resulting performances are, some finding more remnants of epic theatre than others. For example, in 1993, Hassell writes: "The characters often address the audience directly. They're being asked to question their values. As for the Brechtian narrative tone, we have a radio on stage which gives out information like war bulletins", and yet Smith feels that "the absence of theory makes his version all the more incisive in Anthony Clark's taut production". In general, the 'Brechtian paraphernalia' has been removed, or at least anglicised to suit modern British theatre tastes, making the resulting productions more accessible.

The review comments, limited as their usefulness may be, suggest that aside from the use of a Cockney dialect and additional expletives in the RNT performance, the two productions are closely comparable in the degree of comedy conveyed and in their recreation of the political dimension of *Mutter Courage und Ihre Kinder*. The divergent comments on the success of both productions reflect the subjective reactions of individuals, which is in the nature of the reception of any type of text. The one sentiment which unites critics and theatre practitioners alike in this case study is the perceived desire to break away from the constraints of the Brechtian museum piece approach. What is not clear is how this should be achieved, since the diverse comments would suggest that this particular attempt was far from universally successful in doing so. The textual analysis, in comparison with the evaluation of critical responses of especially the RNT

performance, illustrates to what extent the performance can convey an impression which is quite different to what can be derived from the text alone. As was intimated in the analysis of MacDonald's TT, the real power in shaping what the audience takes away with them as 'Brecht' lies with the director, and not the translator.

Kureishi's intention was to make the play 'warm and funny' instead of grey and boring. The text does not do this in as overt a manner as Hare and Hall's do. Instead, the text is modernised, normalised, and the depth of the political features significantly, and possibly unintentionally, reduced. Kureishi shows no awareness of aspects of linguistic *Verfremdung*, and the production also goes against the principles of epic theatre in the mode of acting, having a single, central strong character, focussing on character rather than event, and seamlessly adding the songs into the action to name just a few of the main relevant features. The result is a more accessible Brecht, which was praised by many as a breakthrough in British Brecht, but found wanting by others, since without the political import supported by the epic theatre structures, all that is left is a play about a family in war. Many critics may have appreciated this approach, since their worst prejudices were not fulfilled, but it is hard to say what was left where Brecht once was. The analysis of the remaining two-tier texts, by David Hare and Lee Hall respectively, may reveal whether this is symptomatic of the two-tier approach: is a full understanding of the German text necessary in order to appreciate what is being rejected and to ensure that the play does not get lost in the process?

6.2 David Hare's *Mother Courage*

David Hare has a long history as a British political playwright. To date, he has written over fifty plays, television plays and screenplays (Boon, 2003, 1) reflecting the social and political change which has taken place in the UK during his career. This began in 1968, when he founded the Portable Theatre with Tony Bicat. From 1969-70, Hare was the literary manager at the Royal Court Theatre, London, and from 1970-71, their resident dramatist. Hare's first commissioned play, *Slag*, earned him the Evening Standard Award for most promising new playwright. After a stint as the Nottingham Playhouse resident dramatist, Hare formed the Joint Stock Company with William Gaskill and David Aukin in 1974. The Company's second production was Hare's *Fanshen*, an adaptation of William Hinton's book on the Chinese Revolution, which has been described as "the most Brechtian of modern British plays" (Boon, 2003, 29). The working practices of Joint Stock owed a great deal to Gaskill's admiration of epic theatre, allowing the playwright to collaborate with actors during the writing process (Shellard, 2000, 151).

The influence of Brecht upon Hare's work as both a writer and director is plain, even though Hare strongly rebuts any such suggestion, citing a variety of differences of opinion.

> I think his ideas about political theatre are really mistaken. The idea of the Alienation Effect seems to me absurd in that it is so clear that the purpose of the exercise

> is to involve the audience, so that to discuss *un*involving them seems to me a complete waste of time. (Reinelt, 1994b, 127)[7]

Hare believes that a clash of strong emotions in his characters helps the audience to reflect on their own values, and thus encourages the very identification with the characters which Brecht worked so hard to avoid, since this would inhibit their ability to be critical. The two playwrights do, however, share the view that an individual's actions are inextricably linked to certain social and political consequences. Boon describes Hare's theatre as follows:

> The public and the political, the private and the behavioural, exist on one continuum, and whether the critical lens of Hare's theatre is fixed on the grand scale or the intimate, then its focus is the same: the scrutiny and analysis of the very values by which we live our lives. (2007, 3)

The political belief and motivation which Hare and Brecht share, but their clash of opinions on the role of emotion in the way that a political message can be conveyed in the theatre, is one area to be investigated in Hare's adaptation of Brecht's work. His first Brecht adaptation was of *Das Leben der Galilei*, directed by Jonathan Kent, and performed at the Almeida Theatre, London, in 1994. In the newly post-Communist world, Hare was concerned that Brecht's work should not be dismissed: "How, after 50 years, could his mid-life masterpieces be released and rediscovered? And how could his most complex plays, all of which address questions of survival in a fallen world, be made fresh and urgent for the present day?" (quoted in Nicholson, 2007, 195). The use of the word 'release' is characteristic of Kent and Hare's approach to both their Brecht projects: they also worked together in 1995 to produce the version of *Mother Courage* under examination here. Hare's 'literal' version was written by Anthony Meech, Senior Lecturer and Head of the Department of Drama and Music at the University of Hull, and specialist in German theatre. Meech kindly provided what he had available (scenes 1–8) of his 'literal' translation for inclusion in this analysis. This will permit us to trace Hare's influence in the text with far greater accuracy than would otherwise be possible.

6.2.1 Aims and Intentions: Translator and Director

Despite the fact that Hare has written versions of numerous foreign-language plays, there is little recorded evidence of what he believes his role as translator to be. Perhaps because the *Courage* project followed so shortly after his work on the *Life of Galileo*, there is little explicit comment on its 1995 production at the National Theatre, also directed by Kent. Therefore, much of the information on Hare and Kent's respective aims as translator and director derives from documents on *Galileo*, but we can assume that the general remarks are relevant to *Courage* as well.

[7] It is unclear whether Hare means emotional or critical involvement.

In an interview with David Johnson, in which he discusses how he approached the *Life of Galileo*, Hare declares: "I [. . .] thought it would be a fascinating experiment to try and get rid of all the detritus in German expressionism, of German epic, and see what you are left with at the centre of the play" (Hare, 1996, 138–9). Hare must be unaware that epic theatre was a reaction against Expressionism if he thinks that *Mutter Courage* is an Expressionist play. He discusses both of his Brecht projects in an article published in the *Independent* in November 1995, where he comments, "I tried, in the stage language I used, to rid the text of all its most Germanic traits" (Hare, 1995). Hare does not explain what he means by 'Germanic traits', but commenting in the *Financial Times*, he says: "The original German is complex, almost vaudevillian. So one of my main tasks is *not* to do the equivalent in English. I have to reinvent a language, find an idiom that avoids all those German sub-clauses" (Woodall, 1995) (my italics K.J.W.). This is quite at odds with Willett's approach, for example. We can thus expect to discover significant linguistic variance in Hare's TT compared to the ST.

Hare felt that significant changes were necessary in order to make *Mother Courage* palatable to British audiences. He describes Brecht's works as "present[ing] a particular challenge" (Hare, 1995). Of *Mother Courage* specifically, he said:

> [. . .] its reputation as one of the great twentieth-century productions still casts a long shadow over anyone who attempts the play. If, as has often been said, *The Threepenny Opera* survives however badly you do it, then the unhappy converse has also seemed to be true: that *Mother Courage* empties theatres, however brilliantly it is performed. (ibid.)

Hare echoes Kureishi and Davies' sentiments on epic theatre, since he and Kent also thought that the "stale trappings of so-called 'Brechtian' productions [. . .] stood in the way of the audience's access to the play" (Boon, 2003, 138). He praises Brenton's 1981 *Galileo*, but adds that "the elaborate paraphernalia of Brechtianism" hampered his enjoyment of the play rather than enriching it. Importantly, Hare observes the central importance of the politics in Brecht's works, and in removing the 'stale trappings' of a mode of theatre designed for post-war Germany, he aimed to allow the politics to show through more clearly than when it is obscured by the clichés of 'Brechtian paraphernalia', a process which he describes as "unblock[ing] the gutters" (Woodall, 1995).

Hare and Kent wanted to reveal the politics of the work by rejecting the museum piece approach, but in Eddershaw's discussion of Hare's *Galileo*, it transpires that Kent was also concerned that the pace of the text be quickened. This is confirmed by Thomson, who notes that this production of *Mother Courage* lasted less than two and a half hours: "Hare's clever abbreviations helped. His was a slang-hungry version which cut linguistic corners rather than making any major cuts" (97). Increased pace has the added advantage of enhancing the comedy in the work. Kent wanted to emphasise "Spass" and lightness over doctrine in *Galileo*, and Billington's review suggests he succeeded, as Eddershaw reports that it praised the production for its

pace and the way it placed a focus on the play's political debate (156). Kent was disappointed with the result, however, finding the effect too cool. He had hoped for more "relish". Edder-shaw applauds the production for having successfully reworked the text of *Galileo* for a modern audience:

> Its jettisoning of the 'accretions' of 'Brechtian' production style, its finding of a workable balance between the ideas in the text and the feelings expressed through performance – between analysis and catharsis – and its re-working of the text for narrative and theatrical clarity all constitute an appropriate model for would-be presenters of Brecht's plays in the late twentieth century. (157)

With such praise for the *Life of Galileo*, which preceded it, we can have high hopes for Hare's *Mother Courage*. However, Thomson thinks Brecht would have viewed Hare's version of *Mutter Courage* as a "malevolent distortion" (98) of his intentions, namely to prove that war is not an inevitable natural phenomenon, but that man, certainly en masse, is in control of his own situation. Instead, as Hare explains in the introduction to the Methuen edition of his TT, he views the two main characters of the play as:

> [...] abstract nouns. They are Time and War. In their turn, they are attended by a flotilla of minor characters called Grief, Waste, Money, Religion and so on. One of the main jobs of a director approaching *Mother Courage* is to find a way of embodying Time and War, so he can show what they do to Mother Courage herself. (Hare in Brecht, 1995, xi)

As Thomson appropriately notes, Brecht dealt with the concrete, not the abstract. The concrete losses Courage suffers should show not what time and war do to her, but what they do not do to her.

In short, Hare and Kent share the intention to remove the obstacle of Brechtian paraphernalia while retaining the politics. Both also have concerns about the language, in that the pace should be sharpened and the 'Germanic traits' removed. There is little comment on the level of comedy, although the intended increased pace is likely to enhance it. Given that Brecht has a reputation among British critics, if not audiences, for writing slow and polemic plays, these intentions are not surprising for a British approach to Brecht, but what seems clear from the comments above is that what appears on stage is quite a different play to the one Brecht intended. The following linguistic analysis will reveal the consequences of these changes have for Hare's *Mother Courage and her Children*.

6.2.2 Linguistic Analysis

When discussing Willett and MacDonald's texts, the linguistic analysis of characteristic features in scene 1 illustrated the translator's handling of transfer from German to English. This is less fruitful in the case of the two-tier texts due to their distance from the ST, but where a particular

approach that results in substantial changes in the TT has been consistently applied, it is worth exemplifying this as an illustration of the playwright's stamp on the text. In Hare's case, the approach is one of linguistic pruning, which is consistent with his desire to remove sub-clauses and clean up what he refers to as the detritus of the vaudevillian and Germanic traits. As anticipated, Hare's textual changes increase the pace in his TT. For example, in scene 3 as the enemy approaches, Courage finds Kattrin dressed in Yvette's hat and shoes:

Was machst denn du mit dem Hurenhut? Willst du gleich den Deckel abnehmen, du bist wohl übergeschnappt? Jetzt, wo der Feind kommt? *Sie reißt Kattrin den Hut vom Kopf.* Sollen sie dich entdecken und zur Hur machen? Und die Schuh hat sie sich angezogen, diese Babylonische! Herunter mit die Schuh! *Sie will sie ihr ausziehen.* Jesus, hilf mir, Herr Feldprediger, daß sie den Schuh runterbringt! Ich komm gleich wieder. (6:33)

What the hell are you doing, dressed up like a whore? Have you gone crazy? *She tears it off* Kattrin*'s head.* And, oh Christ, just look at the shoes. *She starts trying to tug at the boots, then gestures towards* The Chaplain. Sweet Jesus, Chaplain, give me a hand. I'll be back in a sec. (31)

The register of the TT dialogue is more colloquial than that of the ST, and the tone makes Courage sound exasperated with Kattrin rather than angry. The colloquial language and cuts increase the pace markedly. The threat posed by the enemy is only implied, since explicit mention of it is removed, as is the underlining of Kattrin's appearance in Courage's commentary. Consequently, Kattrin appears to be scolded for making herself look like a whore rather than for endangering herself and jeopardising Courage's attempt to keep her out of harm's way. The consequences also affect Courage's characterisation as a mother, which will be discussed in greater detail below. In short, this extract is exemplary of the style of Hare's dialogue, which does not show evidence of a deferential approach to translating Brecht's text. An examination of the transferral of linguistic *Verfremdung* will now afford an insight into his sensitivity to this key point of contact between content and form in Brecht's work.

Hare's description of the 'Alienation Effect' as 'absurd' suggests he would not aim to retain it in his TT. There is no indication that Hare is aware of *Verfremdung* in Brecht's use of language, and even if he were, it would be difficult for him to identify cases without access to the German text. His comment refers to the mise en scène, since in the Hare – Kent production, the opening titles in each scene were removed, for example. Many of the structures which establish the prefiguring so important for creating the distance required for the audience to focus on the 'why?' rather than the 'what?' are not used. Prefiguring is lost through textual cuts, and the important rhetorical questions which prompt the spectators to question what they see are inconsistently replicated. This linguistic analysis will begin with examples of how this addressing of the audience is handled in this TT, before moving on to the systematic assessment of the

linguistic *Verfremdung*, comedy and politics.

In the opening scene, Courage deflects attention from her children by setting up a fake prophecy for the Sergeant, but then includes her children in it as well. Hare abridges a significant part of the dialogue in this episode, often summarising utterances or cutting them completely. He cuts much of Courage's speech which opens with: "Möchten ihrer Mutter weglaufen, die Teufel," and leads into the *Mater dolorosa* lament. The lament is replicated, but, importantly, the line which expresses what Courage fears and comes to pass is cut: "Feldwebel, ich hab wegen ihnen die größten Befürchtungen, sie möchten mir nicht durch den Krieg kommen" (6:16). When these fears are realised at the end of the play, though the deaths were avoidable, it underlines Brecht's point that there is no such thing as fate, and the fact that Courage is continually intent upon trading, regardless of her family's circumstances, should cause us to condemn her actions at the end. This sense is weakened in this TT, because her twin aims of making a profit and keeping her family safe, which are so integral to all events in the play, are not clearly set out at this early stage.

Prefiguring should promote reflection on the social and political message of the play. Aside from features of epic theatre such as the scene titles, prefiguring is also triggered in the language of the ST, from *Verfremdung* within the language itself, as will be examined below, to more obvious linguistic techniques, such as the use of rhetorical questions. In the two opening speeches, Hare has a higher incidence of rhetorical questions than the ST, though as with Kureishi's TT, it appears that this is more as a result of stylistic considerations than of a conscious underlining of *Verfremdung*. For example, the Recruiting Officer asks: "I tell you, there's no such thing as honour any more. Pride. Duty. What do they mean?" and the Sergeant agrees: "Well, that's the problem, isn't it? They haven't had a war here for such a long time. Without a good war, where do you get your moral standards from?" (5). The Recruiting Officer's question alerts the audience to the fact that they should question the value of these virtues, and this is underlined in the Sergeant's response.[8] This appears to be heavy-handed *Verfremdung*, which loses its edge and efficacy as a result, but since this is not consistently applied throughout the text, the changes are more likely to have been added in order to modernise and normalise the dialogue. The distanced dead-pan narrative style of the original is replaced with a more familiar conversational exchange, which inevitably affects the presentation of the soldier as a type in the play, and this in turn weakens the socio-political dimension of the work.

In terms of the linguistic *Verfremdung* as in the mise en scène, in Hare's TT, one example each of the use of *doch* and *aber* will be considered. The now oft-quoted example of the former in scene 3 illustrates the kind of radical changes made by Hare in his TT:

[8] Esslin (1995) mentions this passage in his review to illustrate the abandonment of *Verfremdung*-style acting, describing what replaces it as "Victorian melodrama" which obscures the "witty and intelligent comments about war that are the basic undertow of the play". Instead of the "quiet and very funny and ironical comment on the nature of war [this dialogue is] screamed out by the two actors, who have no reason whatever to be in hysterics".

Brecht: Er würde sie doch herausgeben, wenn er sonst hin wär. Auf der Stell würd er sagen, ich hab sie, da ist sie, ihr seid die Stärkeren. So dumm ist er nicht. Red doch, du dummer Hund, der Herr Feldwebel gibt dir eine Gelegenheit. (6:39)

Meech: He would certainly give it up, if not to meant he'd had it (sic). On the spot he'd say, I've got it, there it is, you are too strong. He's not that stupid. Tell them, you stupid dog, the Sergeant is giving you a chance. (32)

Hare: For God's sake, he'd say if he knew. He's not that stupid. He'd say look, here you are, here it is. That's what he'd say. Come on, you idiot, the Sergeant's giving you a chance. (39)

Meech's rendering of the ST may be a somewhat garbled in places, but Hare has still made significant changes which produce a strong speech from Courage, though one devoid of the suggestion of choice inherent in the original. The repetition of 'say' underlines Courage's urging her son to speak and save himself. The omission of "ihr seid die Stärkeren" does, however, neglect the hierarchical relationship highlighting the plight of the little people in the face of their superiors, against whom they are powerless. It is precisely this message that Brecht wanted to convey to his intended Second World War audience, but it is less relevant in a post-Cold War Britain. Although Hare did pledge to retain the politics of Brecht's work, he does not define what he thinks this encompasses.

It is in scene 3 that we find an example of the translation of *aber* as Courage bargains with Yvette over the price of her cart:

Brecht: Ich muß das Geld haben, aber lieber lauf ich mir die Füß in den Leib nach einem Angebot, als daß ich gleich verkauf. Warum, wir leben von dem Wagen. (6:41–2)

Meech: I must have the money, but I would rather run my feet off after an offer, than to sell it right away. Because we live off the wagon. (34)

Hare: I do need money. But I also need to live. (41)

The visual impression alone of these quotations side-by-side on the page is revealing and exemplifies Hare's tendency to abridge or cut sections of text wherever possible. Apart from a switch from 'we' to the more egoistic 'I', Hare's version loses all hint of Courage's mercenary nature, which ultimately leads to her son's execution. Instead, the audience are likely to understand and sympathise with her predicament, which is what Brecht explicitly aimed to avoid. Whereas *aber* should indicate a choice being made, and Courage consistently makes the wrong choice with fatal consequences, Hare suggests that the opposite is true, and in fact she does not have a choice. This upsets the very essence of the play's message.

From a consideration of just a few examples of the linguistic *Verfremdung* in the mise en scène, it is clear that in this TT, the changes are more radical and thus have more far-reaching

repercussions than was the case in the texts discussed thus far. This will inevitably have an effect on the impression the TT makes on an English-speaking audience, for whom this is the original. The same level of changes can be found in the next category of linguistic *Verfremdung*, namely semantic *Verfremdung*. At the end of scene 5, Courage laments her losses incurred during the victory battle. Hare replicates well the polar opposition of "Verluste" and "Sieg": "I've got nothing but losses from your bloody victory" (53). Recourse to the literal shows that the translation is Meech's, which, with the exception of 'bloody', Hare adopted verbatim. Meech translates "weitersiegen" a few lines later as: "You want another victory?" (45). This line and any reference to the nature of the victory is cut by Hare, who focusses instead on the soldiers' attempted pilfering of Courage's goods. The contrast between 'losses' and 'victory' is rendered, but the underlining in 'weitersiegen' is not. Without access to the original or an awareness of Brecht's use of linguistic *Verfremdung*, the second tier translator may not even notice that such polar opposites form part of a pattern to be replicated. It would be equally possible that any noticeable use of polar opposites resulted from an inadvertent choice of words on the part of the 'literal' translator or was simply due to the coincidence of translation from German to English which created an effect which was not in the original. This argument can be applied to all areas of semantic *Verfremdung*, and is one of the most significant factors which separates those translators who do have access to the German text, and those who do not. It is Brecht's careful and considered use of language that makes this difference so pertinent in his case.

In scene 8, Brecht includes a play on words in the opposition between ´Glück' and 'Unglück', where the latter is also used in an idiomatic phrase.

Brecht: Yvette: . . . die hat er auch ins Unglück gebracht, natürlich. Der Koch: Dich hab ich jedenfalls eher ins Glück gebracht, wies scheint. (6:68)	**Meech**: Yvette: . . . he got her into trouble as well, naturally. Cook: Seems to me I got you into good fortune at any rate. (61)	**Hare**: Yvette: He banged her up as well. The Cook: It seems to me you haven't done badly out of it. (72)

Meech does not replicate Brecht's play on words, though the repetition of 'get' and the polarity of 'trouble' and 'fortune' compensate for this. Hare's use of a modern idiom means that the polarity no longer features in his TT. Hare's version is also of questionable logic, since 'it' has an incorrect antecedent: Yvette did not profit financially from the Cook having 'banged up' another woman. It can be surmised that Hare's linguistic priorities are quite different to those exercised by the translators who speak German. In addition to the matter of how much faith can be placed in the 'literal' and what the second tier translator can be expected to know is part of the ST and what is part of the 'literal', Hare's focus is on the English text and his audience's enjoyment of it, rather than on an accurate replication of Brecht's work.

If it is unlikely that a second tier translator will notice the use of polar opposites, then it is

even less likely that he will be aware of the inclusion of neologisms unless these are explained in a footnote by the author of the 'literal' text. Meech does not do this in the case of "Schmalger" in scene 8. He translates this as "[h]e's a windbag" (57), which Hare transforms into "[t]he man's an obvious parasite" (66). This may fit the Cook's agenda in attempting to damage the Chaplain's reputation in Courage's eyes, but it bears little resemblance to the ST. The Cook comes across as more embittered as a result, and any hint of linguistic *Verfremdung* is lost. In none of the three two-tier texts is the compound noun in scene 3, "ausgezahlmeistert" (6:33), replicated, although Meech does hint at it in his literal, phrasing Courage's comment to Swiss Cheese as: "You've been unpaymastered" (26). There is no explanatory note in the 'literal' to highlight the neologism, though the phrase itself is strikingly unusual.[9] Consequently, not one of Brecht's linguistic innovations is replicated or compensated for in the text, thus simultaneously removing numerous opportunities for the audience to be jolted into reflection. Hare's bid to remove the Brechtian paraphernalia has been more comprehensively successful than he may have realised.

The elimination of Brechtian paraphernalia from this work led to the omission of the introductory scene titles. Consequently, the first case in the play of an unexpected collocation between noun and verb is cut, namely the warning that Courage "kommt ein Sohn abhanden" (6:9). The next example included in the analyses above occurs in the third scene as the Chaplain relates the tale of his encounter with a spy: "Ich erschreck und kann grad noch ein Stoßgebet zurückhalten" (6:36). Meech offers a suitably 'literal': "I was frightened and only just managed to hold back an ejaculatory prayer" (29). Hare's changes are subtle, but lend his TT a very different tone to the original: "I was so scared I nearly let out a spontaneous prayer" (35). Both 'frightened' and 'scared' are respectively of Old English and Norse rather than Latin origin, and thus there is negligible difference in register. 'Managed to hold back' and 'nearly let out' are two sides of the same coin, and 'spontaneous' avoids the unwanted sexual connotation of 'ejaculatory', but changes little in semantic terms. Hare's changes can only have resulted from a desire to place his own stamp on the dialogue, which is, admittedly, the purpose of his involvement in the project in the first place. He changes the sequence of utterances in this speech to make it smoother and to increase the pace, and in Hare's text, the Chaplain's register is consistent, whereas in the ST, his diction characteristically slides from one register to another. This is symptomatic of the general tendency in two-tier texts to normalise the language in order to remove traces of foreignness and make the work accessible and acceptable to a British audience.

The next category of semantic *Verfremdung* is the clash between content and context, which leads us to revisit Courage's *mater dolorosa* lament.

[9] Meech does include footnotes in his text on occasion. For example, he notes the unusual usage of 'Verrecker' in scene 3, informing Hare that it is "a noun from the verb 'verrecken' – to die like a dog" (29).

Meech: Oh, unfortunate mother, grief-stricken bearer of children. He is to die? In the spring of life he must away. If he becomes a soldier he must bite the dust, that's clear. (8)

Hare: Oh, no, I don't believe it. The plight of motherhood is a terrible thing. To be cut down in the springtime of his life! (12)

The differing registers of the ST are well replicated by Meech, beginning with the 'O-Mensch!' tone Brecht mocks here, and ending with the colloquial idiom, more suited to Courage's idiolect, as is done in the ST. Hare omits the "ins Gras beißen" line and does not replace it with an alternative. The register contrast is thus eradicated, and the tone of the beginning of the speech is simultaneously normalised. The removal of Courage's bombastic speech also removes the clash of form and content which is so effectively achieved in the original at this point. Alongside the cuts Hare made to significant sections of this whole episode, this weakening of the irony and the comedy inherent in Courage's mock cross-drawing weakens the prefiguring of action as well as affecting Courage's characterisation.

In Hare's TT, the final area of semantic *Verfremdung*, namely the literal understanding of metaphor, is sporadically reproduced. Hare takes a modern idiom for the Sergeant's question to Courage: "Willst du mich auf den Arm nehmen?" (6:11) in scene 1. He also places the utterance in the mouth of the Recruiting Officer instead: "Sergeant, I think she's winding you up" (7). This means that the question cannot be conveyed in an aggressive manner, as was an option in the original, and thus the audience's impression of Courage's oratory skills is inhibited, since she cannot be seen skilfully to defuse a tense situation, but instead, appears to be engaging in gentle teasing at the Sergeant's expense. Her answer in the TT is a direct rebuttal of the suggestion: "Wind him up? In front of my innocent children?" (7). The innuendo remains, albeit on a more obscure level, but the linguistic underlining is lost. Conversely, in scene 3, the Cook's literal understanding of the metaphor used by the Chaplain to refer to the former's relationship with his employer is replicated as well as the limits of English idiom allow. The problem of rendering the essence of "whoever pays the piper calls the tune" in translating "Schließlich essen Sie sein Brot" (6:31) has been discussed elsewhere. The only viable option is to opt for some version of a literal translation in which the relationship of master and servant can be understood. Hare's Chaplain remarks: "I might remind you that you eat his bread" (29), and then the irony is conveyed in the Cook's response: "Ich eß nicht sein Brot, sondern ich backs ihn". Hare opts for a very dry: "I bake it. He eats it" (29), which successfully conveys Brecht's deliberate highlighting of the difference in social hierarchy between the King and his servants by revealing that there is more behind the Chaplain's chosen expression than the words alone might suggest.

Although the 'literal' translation does not consistently provide sufficient information for the playwright to be aware of the subtle techniques of linguistic *Verfremdung* discussed above, the inclusion of quotations and sayings is more noticeable and thus we may hope to find a higher incidence of this type of *Verfremdung* successfully conveyed in the resulting TT, even if it is

coincidentally done. However, of the religious and cultural references in the sections of text being examined in this study, only a very small number are retained in Hare's TT, and all are those marked by a quotation marker such as "heißt es". Of those references without such a marker, not one is replicated. For example, the comparison of Courage's sons to "Jakob Ochs und Esau Ochs" (6:13) is turned into a base insult: "Pulling that cart, what are you, dumb bloody animals?" (9). This mode of expression is consistent with the generally normalised and modernised diction of the play, and perhaps also consistent with the fact that a modern British audience may be unlikely to recognise the reference, but it still eliminates the intertextuality of the original.

Such intertextual references are either cut completely, or the external references removed but the semantics of the expression retained, or twisted into something entirely new and with a very different purpose. In the speech containing the *mater dolorosa* lament, more text is cut than is replicated, and the reference to the world as a "Freudental" is one of the casualties, though Meech translated this as "vale of joys" (8). Meech also retains the reference to the Lord's Prayer in scene 3, rendering "[e]r soll ihn nicht in Versuchung führen" (6:29) as "[h]e's not to lead him into temptation" (22), whereas Hare reformulates this as, "I'm not having Eilif leading the poor boy into wickedness" (27). Courage should then go on to say it is a sin to speculate "auf die Mutterliebe", but the religious context is removed completely in Hare's TT, and replaced with one of moral and familial obligation only: "He should be ashamed of himself, exploiting a mother's love". Finally, the biblical reference in the ST to "Jesus am Ölberg", which occurs in scene 3 is also lost. Hare does retain the simile comparing the Chaplain to Jesus, but in a different form: "stop standing around like Jesus having twins" (43). Thomson notes that in performance, this line prompted a "resounding audience-laugh" (103), and this effect was presumably Hare's motivation for recasting the line.

Where quotations are marked in the ST through the use of "heißt es" or similar framing techniques, the replication rate is only marginally better. Of the examples taken in the analysis of Kureishi's TT, only one includes some means of rendering "heißt es":[10]

> Blessed are the peacemakers, that's what they say. (30)
> Hide your light under a bushel, my darling. (32)
> My heart is overflowing, I am aching to speak of what is in me, but it is as if my tongue has been cut out. (33)

The distancing effected by this technique is lost in the second example, and further compounded in the use of the affectionate term of address, which is not at all reminiscent of the mother–daughter relationship in the ST, where there is little room for emotion. The third example provides an illustration of how little the Chaplain's preaching register differs from his

[10]There are only two other cases where the act of quoting is replicated. Firstly, the Chaplain's words in scene 3: "It is written: the Lord will provide" (45) and secondly, in scene 8: "But may I remind you of a saying 'He who sups with the devil needs a long spoon' (68)." Such a low number of occurrences throughout the text renders them incidental.

register elsewhere in the play in Hare's TT. In removing the information that this is a biblical quotation, Hare removes the need to replicate the biblical character of the utterance itself, which would now seem anomalous in this context. It should be noted that Meech does replicate all markers in his 'literal', and thus their removal by Hare is deliberate. We cannot know whether Hare would have handled these lines differently had he known about their significance, but given his comments on removing Brechtian paraphernalia, possibly not. If the acting approach retains nothing of the narrative, third person character of the *Verfremdung* style, then this use of quotation markers is one way in which a distancing element is built into the text itself, but even this is removed in Hare's TT.

An examination of the types of linguistic *Verfremdung* as outlined in Debiel's study has shown that Hare's TT appears devoid of all techniques. However, *Verfremdung* is also inherent in the one feature which the two-tier translators are generally keen to emphasise, namely the comic dimension. Hare replicates much of the dry irony of Brecht's text, but in the cases where the irony is lost, it is due to textual cuts, such as in Courage's abridged description of her children's respective backgrounds. Hare sometimes moves sections of text around to improve the pace of the dialogue, or to allow a passage of reciprocal dialogue instead of consecutive longer monologues. In scene 1, Hare separates Courage's listing of her arbitrary collection of papers from the Sergeant's response of "Willst du mich auf den Arm nehmen?". Instead, he places this question after her explanation of why she is called Courage. Comedy is lost not only in this idiomatic phrase not being literally interpreted, but also in the loss of the fact that her listing of the different papers shows precisely that she is indeed "winding [him] up" (7), since she believes this to be a mere formality.

In some cases in Hare's TT, the irony is rendered in a similar form to the ST, as in Courage's remark, "Ich hab hier einen sitzen mit einem Glauben und einen mit einer Kass. Ich weiß nicht, was gefährlicher ist" (6:34): "I've got one on either side. One with his faith, the other with his cash box. I don't know which is more dangerous" (33). More commonly, the irony is retained, but the dialogue is re-shaped, and this often has implications for characterisation. In scene 6, as Courage attempts to persuade the Chaplain to cut wood for their fire, he retorts: "Ich hab Ihnen gesagt, ich bin kein gelernter Holzhacker. Ich hab Seelsorgerei studiert" (6:58), which Hare renders in a slightly more eloquent tone: "I told you I did not train as a woodcutter but as a pastor of souls" (59). This is a rare case of Hare making one long sentence from two, as he generally tends to do the reverse. In response to the Chaplain's speech describing his professed preaching skills, which can render the listener bereft of the power of sight or hearing, Courage declares: "Ich möcht gar nicht, daß mir Hören und Sehen vergeht. Was tu ich da?" (6:58). Not only does Hare change the meaning of Courage's question, but the phrasing appears to be deliberately chosen to induce laughter by ridiculing the Chaplain more harshly than in the ST: "I'm not sure I want to lose sight and hearing. I mean, what'd be the point?" (60).

This analysis of selected examples of Brecht's use of dry irony shows that Hare retains much

of what the ST contains even if he presents it in a different way. Kureishi claimed to want to highlight the comic aspect in his *Mother Courage*, yet this proved to be rather an unsubstantiated assertion as far as textual evidence alone can reveal. However, reviews of the two remaining two-tier texts notably disclose an undeniable addition of 'laugh out loud' humour, towards which a tendency has already been detected in Hare's TT. For the most part, this humour is rendered through the insertion of expletives, which are more frequently employed and more extreme in this TT than in any other TT we have looked at so far. Scene 8 yields a particularly high frequency of their use. For example, when the Cook calls the Chaplain a "gottloser Lump" (6:66), Hare renders this as "a hopeless fucker" (69), but when Yvette refers to the Cook as a "Lump" (6:67), he is an "arsehole" (71), and then later a "prick" (72) when she calls him a "traurige Ruin" (6:68). The Cook concludes "Ich hab halt kein Glück" (6:69), which Hare changes from permanent state to a temporary one with "I'm buggered" (72), and when he reprimands Eilif for his stupidity, the condemned man retorts by calling the Cook a "Klugscheißer" (6:70), or "dickhead" (74). Since Hare has used colloquial diction throughout his text, Brecht's insults need to be translated using more extreme vocabulary in order for them still to stand out. The inevitable result, is, however, that the level of comedy is often heightened too. Although comedy may be one way of effecting *Verfremdung*, its addition here does not have a political purpose, and any distancing is undermined by the increased pace, leaving the audience less space and time to reflect critically.

As a leftist playwright himself, and since Hare declared he would aim to retain Brecht's politics in this play, we might expect a 'faithful' treatment of the political message. This is not always the case, however, beginning with the treatment of the setting of the Thirty Years' War. Beyond the information provided in their programmes, the audience do not have specific information setting the context for the action because the scene titles were removed in this production. Hare compensates for this by adding the exclamation, "Sweden!" after the Recruiting Officer's normal lament about the difficulty of recruiting men in "a place like this" (5). Depending on the degree of emphasis in delivery, this could be a point of information or it could aim to generate a laugh at Sweden's expense. The location itself is not significant in the dialogue, which is why Brecht included such details in scene titles instead, so that the dialogue could focus on the more important matter of events. Hare thus adds external details to his dialogue, whereas Brecht's clear exchanges include only what is necessary to make his point in a simple and clear manner.

The scale of this seemingly all-encompassing war is reduced in Hare's text, partly by the omission of the scene titles which chart its progress in the ST, but also because of textual cuts, which result in the omission of important lines, such as Courage's comment to Yvette in scene 3: "Aber der Krieg läßt sich nicht schlecht an. Bis alle Länder drin sind, kann er vier, fünf Jahr dauern wie nix" (6:27). In Hare's version, she merely notes: "But at least the war's going well" (25). The sense of the scope of war in terms of how it affects the lives of those living from it is also impaired in Hare's text. For example, shortly before the comment above, Courage

reprimands the Armourer for trying to sell his own company's munitions: "Ihr verkaufts die Kugeln, ihr Lumpen, und die Mannschaft hat nix zum Schießen vorm Feind" (6:26). Hare's version loses the sense of the regular and habitual nature of these actions conveyed in the use of the present tense: "You sell them and your poor bloody soldiers will have nothing to shoot with" (23). This phrasing suggests this is a singular occurrence, rather than just one more example of the corruption engendered by the financial conditions of war and the little people's attempt to survive it. Changes such as these lessen the significance of war as the context for *Mutter Courage*. This may be understandable in a modern society not faced with the imminent threat of war, but an accurate portrayal of the war is imperative for the political impact of this play.

War is indispensable as the context for exposing social and political relations in this play, and, of course, as the context for the warning to Scandinavia about hoping to profit from Hitler's war. Hare's text weakens the overall import of both. The opening scene establishes Courage's dependence on war as the means of income for her family, yet she believes this relationship need not be a reciprocal one. When Courage rejects the Feldwebel's suggestion that her sons becoming soldiers would be a fair trade for the fact that they live off the war, he responds: "So, den Butzen soll dein Krieg fressen, und die Birne soll er ausspucken! Deine Brut soll dir fett werden vom Krieg, und ihm gezinst wird nicht. Er kann schauen, wie er zu seine Sach kommt, wie?" (6:14). This clear expression of the give and take nature of profiting from war is reduced to "[t]he war's there for what you get out of it, eh?" (10), which illustrates only one side of the relationship. Although the message to Scandinavia is redundant today, an accurate portrayal of the two-way relationship is still significant for the characterisation of Courage and the intended condemnation of her actions at the play's end. Considering Hare claimed he wanted to retain the politics of the play, we could expect this key relationship between Courage and her source of income to be retained as well, as otherwise the point that there is a price to be paid is weakened. The fact that the scene ends on this point is testimony to its significance in Brecht's message. This too is distorted in Hare's text, since he ends scene 1 on a wholly different note in the Feldwebel's rhyming couplet:

Will vom Krieg leben	War's a deal. It cuts both ways.
Wird ihm wohl müssen auch was geben. (6:18)	Whoever takes also pays.
	Our age brings forth its new idea:
	Total war – and total fear. (15)[11]

Brecht's play shows that people are endangered more by their own shortsightedness and failure to act than by war itself. "Total war – and total fear" instead portrays war as the destructive force, shifting emphasis away from the danger of succumbing to capitalist profiteering from war.

[11] Meech translates the couplet as: "Want to live by the war / Have to give it something too" (11), and does not note the ST's rhyme.

Aspects of the portrayal of social and political relations also relate both to the political message of the play and the characterisation of Courage. Hare repeatedly cuts references to the hierarchical relationship between the little people and their superiors, on whose behalf they are fighting the war, thus undermining the ST's warning. In scene 6, Courage explains why the little people need courage. Hare reduces the speech to about a third of its original length. Although the essence of the social relationships is retained, his abridged version loses the warped logic of tolerating a ruler who costs you your life, and thus the implied warning about the consequences of following your leaders into war is lost: "My name? Ah. Well, you don't have much choice, do you? Not when you're poor. The world's run by popes and emperors. And they need people to fight their wars for them. Courage? Oh sure" (58). Hare replaces Brecht's bleak depiction of the life of the little people in war with sarcasm that is partly directed at the reasoning behind Courage's name. This places the emphasis on character rather than the political point being made, which is characteristic of numerous sections of Hare's text. Even if the warning to Scandinavia is no longer relevant, the core political message of *Mutter Courage* remains the same, but in Hare's version, it is watered down through cuts and a focus on character.

Since the character of Courage herself is so crucial to the portrayal of the political message, we might expect the politics to come through via her characterisation if it suffers elsewhere. However, the loss of much of the prefiguring means the audience is already less predisposed to condemn her, since their focus consequently shifts back onto action rather than event. Cuts also mean condemnation of her actions is not as harsh because the necessary information is simply missing. For example, in scene 3, the episode in which Courage fails to save her son's life is made more dramatic than in the ST, where Yvette's involvement is deliberately used to place an exclusive focus on Courage's reactions and prevent an empathetic response. Much of the drama results from an underlining of Courage's role as a mother in Hare's text. In the ST, she is concerned about getting her children though the war safely, but she is not maternal except in the final scene as she sings Kattrin a lullaby. Hare uses familial nouns, which are rare in Brecht's text, and these suggest closer family relationships than those portrayed in the original. The play's emphasis should be on trade rather than on Courage as a mother, since the more maternal she appears, the more empathy will be generated in the face of her losses. Condemnation of Courage at the end of scene 3 is weakened because the connection between her desire to keep the cart and the subsequent failure to save Swiss Cheese is not replicated. In the ST, Yvette asks "vielleicht soll ich jetzt die ganze Sach liegenlassen, damit Sie Ihren Wagen behalten können?" (6:44), but Hare cuts the final clause, so she merely asks: "Or perhaps you'd prefer I drop the whole thing?" (44).[12] As is the case with many of Hare's cuts, the core information remains, but the full scope and implications of the situation are merely implied, which weakens the structure and strength of the argument.

[12]A further example is the cutting of Courage's lament "Ich bin ruiniert" (6:52) in scene 5. The irony of her affluent situation in contrast to that of the farmer's family is lost, as is the consequent condemnation of her selfishness.

In addition to distortion through cuts, the modernisation of the language often means Courage is portrayed as more of a larger-than-life character than is the case in the ST, where she is more down to earth and calculating in her actions. In the TT, the general impression is one of a character to whom life happens, whereas it was precisely Brecht's point that every individual has a choice and can play a part in determining the future. Thomson says of the production that:

> Brecht's dramaturgy makes one point; Hare's version sets out to make a significantly different one. His Mother Courage is the victim of an overwhelming phenomenon – war. Brecht set his sights on contradicting the view that war is an irresistible natural phenomenon. Hare's conclusion is a contradiction of Brecht's intentions. (97)

This corresponds with the findings of the textual analysis, which shows that Hare's aim to retain the politics of the play is not realised in his text. Admittedly, the claim itself was a rather vague one, but even the broader dimension of the spirit of Marxism is distorted as a result of the cumulative effect of all the elements noted above.

A linguistic investigation of Hare's TT has shown that he does not adhere to the traditional 'pane of glass' approach to translating. Hare makes significant changes to the text in his concern to remove the 'Germanic traits' of the dialogue and to make the necessary changes to the play in order to release it from the 'Brechtian trappings' allegedly so unpalatable to British audiences. This is done by removing many of the constructs of epic theatre, such as prefiguring action, and failing to replicate the features of linguistic *Verfremdung*. This may well be to be expected of a playwright with no access to the German original, though the overriding effect that it has on the core aspects of the play means we can justifiably suggest that a two-tier translation over-generalises too much in the case of *Mutter Courage*, where every line of the argument has a specific purpose. An assessment of the reviews of the Hare – Kent production will now aim to shed light on how this text was received in performance.

6.2.3 The Text in Performance

In his article on "Acculturating Bertolt Brecht", André Lefevere outlines four strategies used by critics to handle the problem posed by the barrier of Brecht's politics and the mode of theatre that carries their message. The first is to separate epic theatre from the works, valuing them for their own qualities alone, and the second rejects epic theatre as the product of Brecht's own need to rationalise, thus the plays should be appreciated without any concern for Brecht's ideology. The third strategy claims there is nothing new in Brecht's theories and difficult though the plays may be, they are ultimately rewarding,[13] and the fourth attempts to assert that Brecht's theatre is, in fact, compatible with modes of theatre that preceded it and thus there is no danger

[13] For example, Alan Pryce-Jones described them as "necessarily unenjoyable" (107b).

in fusing disparate modes together, which Lefevere describes as "allow[ing] you to have your cake as an Aristotelian and eat it as a Brechtian" (113). The majority of reviews of two-tier productions in this study apply the first strategy, neatly separating form and content, casting off the former and wanting the latter made accessible for British audiences; playwright and director seem happy to oblige, as their aims and intentions testify. As a result, the practitioners often apply the fourth approach, picking and choosing from the techniques of epic theatre, leaving a hint of Brechtianism, but transplanting the characters into the realist theatre tradition, where the characters lose their political function and gain humanity, which runs wholly counter to Brecht's philosophy.[14] By contrast, pro-Brecht critics show an awareness of Brecht's aims and the dramatic and linguistic techniques he employed to effect them, and judge two-tier performances accordingly.

This division of views is particularly noticeable in the Kent–Hare reviews. These reviews contain a notable number of comments on how unappealing Brecht's works are to a British audience, and Hare (1995) comments on this himself: "Brecht belongs to that special category of playwrights – others are Webster, Büchner, and, I fear, Chekov – who seem to give more pleasure and interest to those of us who put them on than they do to the people who come to see them". In the face of such feeling towards Brecht and his works in the UK, mainstream theatres feel the need to make the plays more accessible. Extreme measures are needed to counter extreme resistance, as this comment by Stephen Griffii of the Hampstead and Highgate Express shows: "I have to confess that the prospect of three hours of Brecht hardly filled me with unalloyed joy. I prefer to spend the evening engaged in something a little less painful. . . like setting light to my hair". Comments such as this one are common amongst critics who appear not to be aware of the history of Brecht's purpose and his reasons for writing the theory. In her interview with Hanif Kureishi, Ria Julian noted that "It is quite staggering how little our national critics seem to know about Brecht" (6). Consequently, they are blinded by "the undergrowth of apparatus and footnoting that has grown up this half-century around the German dramatist" (Morley, 1995). In general, they support the two-tier approach, since it does seem to abandon 'Brechtian paraphernalia', although certainly in the case of this production, this manner of performing Brecht is, in turn, rejected by those critics or scholars who are familiar with Brecht's work and thus object to such wholesale changes to the works.

There are more critics in the group advocating Brechtian reform for the British stage than there are in the pro-Brecht group, yet comment on Hare and Kent's approach is almost wholly negative, since the former group rarely mention it. Criticism comes from two veterans of Brechtian comment in particular. The first is Michael Billington, who is one of the UK's longest-serving leftist critics:

[14] In a review for *What's On*, Neil Smith calls the Hare – Kent production a "sporadically potent revival". He explains that "[p]art of the problem lies with David Hare's 'stodgy' new version, a shambolic sprawl that tries to shoehorn the text's Germanic traits into a more naturalistic staging".

> Jonathan Kent's new production jettisons everything we think of as "Brechtian". But the dismal sound I heard at the Olivier this week was that of the baby being thrown out with the bathwater. [...] I'm not saying that you have to reproduce Brecht's instructions to the letter: all plays need to be re-thought. My charge is that this production replaces Brecht's carefully honed vision with something much flimsier and seems to be fired by nothing more than a vague war-is-hell sentiment. (1995)

Directors have bemoaned the restrictions they feel imposed by the existence of the *Modellbücher* and have expressed the temptation to disregard the perceived prescriptions and start again. If this is done, the director should be in a clear mind about what will be left, and Billington's charge seems to be that Kent failed to do this. Martin Esslin, theatre critic and Brecht scholar, is even harsher in his criticism of this production:

> For some reason this practice – clear exposition to help the audience follow a complex action – is now regarded by our luvvies as a terrible academic abomination, dry-as-dust pedantry. As a result the current production at the Olivier is far more obscure, far more woolly, far less easily followed, simply because Brecht, having got rid of these expositions, does not sufficiently signpost the action verbally. It is a pity. A great play is muddied over. (1995)

This comment illustrates the importance of director and translator working together on a presentation of Brecht such as this. In separating form and content, and disposing of much of the former, content then must be adjusted to compensate for this loss. Translation by compensation is a common technique employed when equivalent linguistic or cultural referents do not exist in both SL and TL. Since Brecht's language and epic theatre are mutually dependent, if one is changed, the other must compensate to fill any gap created. Esslin clearly feels this was not done here, and the textual analysis above would support both critics' comments.

Esslin's comment on the lack of verbal signposts concerns the consequences of directorial decision and is not a criticism of Hare's translational approach. However, more is written in the reviews about Hare's TT than is said of the treatment of 'Brechtian paraphernalia' or the political dimension. As is so often the case with a translator's outline of his intentions, Hare described what he wanted to remove from Brecht's text, but did not explain what should replace it or be left when all the "Germanic traits" had been eliminated. If we are to judge from critics' conclusions instead, then the text is brought "bang up to date with lots of four-letter words" (Billington, 1995), and as previously illustrated, the pace is increased, as this "bitingly direct version whips the play along" (Nathan, 1995). The combined effect of Hare's TT and the avoidance of epic theatre techniques does have side-effects, though, but those who believe the content and form of Brecht's play can be separated actively welcome this:

> But though I took to my seat with a sneer, I have to confess that this is an outstanding production, the first occasion when I've ever been able to detect any real merit

> in boring old Bertolt. [. . .] David Hare has come up with a powerful, pungent and splendidly colloquial new version. [. . .] I never thought I'd be moved by Bertolt Brecht. This superb production proves me wrong. (Spencer, 1995b)

Spencer does not reveal what he feels the 'merit' of this play is, but elsewhere in his review, he does describe Rigg's emotional scenes. Although some form of emotion is necessary for *Verfremdung* to function, it ultimately has a political function. This is removed in this production and thus the empathy Brecht worked to avoid is inevitable. Since the British theatre tradition is one in which an emotional reaction is encouraged and audiences prefer entertainment over didacticism, it is unsurprising that the Hare–Kent production seems to have proven so popular, and Robert Butler provides a metaphor which explains why:

> David Hare has written a superbly combative new version, (sic) that bristles with paradox, irony and scepticism. Compare random passages from an academic translation with Hare's version and you'll see that, like one of those soda machines, he has taken a bottle of still water and put in the fizz.

Whereas Hare's rejection of the *Verfremdungseffekt* was intentional, he did intend not just to retain Brecht's politics in his version of *Mother Courage*, but to uncover them: "The purpose of sandblasting away some of the layers that now cover these plays is not to soften their politics but to reveal them" (Hare, 1995). In the same article, Hare says that he and Kent were "sure that Brecht's plays did not need to be mediated through the aesthetics of a particular period in theatre history". This illustrates not only a failure to understand the function of epic theatre, which goes far beyond aesthetics, but also that Hare and Kent undoubtedly apply Lefevere's first strategy of dealing with Brecht's works. Form and content have been firmly separated and the political dimension must suffer as a result.

Comment on the portrayal of Brecht's politics in this production is negative from both groups of critics, which suggests that Hare and Kent were not successful in their aims. Griffii notes how the production misses the political point: "out of the window goes Brecht's Marxist sub-text, and instead we are presented with a mother obsessed with keeping her family together and scraping a living together out of war-torn Poland". Esslin explains the role of Marxism in Brecht's theorising "about the dialectics of history and the way material conditions shape our lives and ideas". It is this material dialecticism which this production glosses over. The *Daily Mail* critic observes that "[t]he Marxist theories on which Brecht built the premise of his play have of course disappeared" (Tinker, 1995). The inclusion of "of course" is puzzling, but can best be assumed to mean that in a post-Cold War climate, it goes without saying that Marxist drama has no place on the British stage, and it would thus be divorced from the remaining content and discarded. Thus in contrast to Hare's claims, certain reviewers, especially those writing for newspapers considered right of centre on the political scale, give the impression that they believe Brecht's politics are just as dispensable as his dramatic theories, and both have been disposed of in this production.

One consequence of many of Hare and Kent's changes is increased comedy, though they did not specifically state this intention. Other than the occasional mention of Brecht's wit, there is little direct comment in reviews about the level of comedy in this production, though Griffii does express his disbelief that any such thing as "Bertolt with belly-laughs" can exist, and attributes this to Hare's text, which creates "laughs aplenty". Diana Rigg is also credited with generating some comedy, her delivery making "even the most unpromising lines seem funny" (Spencer, 1995b). However, it is the inclusion of many expletives which seems to have contributed the most to the linguistic impression of this text and prompted the most laughter from the audience. In addition to changing the tone of the work, the laughter can turn the import of certain lines on its head. Billington (1995) says of the last line of scene 6 as Courage damns the war that in Hare's version, it is uttered "with a big shout by Diana Rigg of 'Damn the fucking war!' It gets a loud, misplaced laugh and is miles away from the weary, mournful shrug with which the great Helene Weigel uttered the line".

David Hare's two-tier text is a modernised and anglicised version of Brecht's *Mutter Courage und ihre Kinder*. He has been successful in removing those "Germanic traits" of the text he identified, such as the many sub-clauses. He also succeeds in increasing the pace of the dialogue through consistent cuts and by breaking monologues into dialogues. The process of anglicisation involves a separation of form and content, which is one of the most prominent features of this production. It may have been praised by some for its ability to move the audience, but Brecht's political and social message cannot be conveyed successfully if the audience empathises with Courage's fate. Hare and Kent's 'shoehorning' of the play into a naturalistic mode, where the characters become humanised and removed from their social and political function is the consequence of removing the epic theatre structure which supports and facilitates the political dimension of the play. Without it, the play becomes an emotional tale of a mother aiming to protect her children from the horrors of 'War'.

Whereas Kureishi's TT underwent great change between page and stage, the reviews revealing a very different play once it had passed though the director's hands, Hare and Kent appear to have had a unified vision for this production, probably helped by the fact that they had previously worked together on a version of *Galileo*. It is therefore difficult to determine how far the shortcomings of this production can be attributed to Hare's text. His description of 'Time and War' as the two main characters in the play and the claim that the politics would be retained, though these are not, suggest that his interpretation of the play was not fully informed by a full understanding of Brecht's political intentions. When Hare's text is placed alongside Meech's literal, it becomes clear that the changes to the text are Hare's, though even the best literal text will always be a poor substitute for direct access to the original. Hare's stated aims, however, already indicate a conscious disregard for the quality of Brecht's language and a deliberate intention to rewrite the text completely, so the key elements of linguistic *Verfremdung* were never going to be replicated, whether with access to the German text or without. Whether

Hare would have had the same intentions had he had access to Brecht's own writing and thus a better understanding of its function is open to debate. Thomson quotes Elizabeth Wright on the director's challenge in producing Brecht today: "The critics have merely interpreted Brecht in various ways, the point is now to change him", and then he adds that "you cannot change what you do not understand. You can only circumvent it" (104). This is the inherent problem with the two-tier text approach, and Hare's TT demonstrates that point.

6.3 Lee Hall's *Mother Courage*

Lee Hall is a writer of plays for stage, the screen and radio, who is possibly best known for his screenplay for the film *Billy Elliot* (2000). He grew up in Newcastle and, as a teenager, was influenced by the work of the Live Theatre, established in the 1970s in the wake of the 1968 movement. They performed working-class plays for working-class people in the spirit of Joan Littlewood's Theatre Workshop. Hall's first acclaimed play was *Spoonface Steinberg*, broadcast on BBC Radio 4 in 1997. He was Writer in Residence at the RSC in 1999-2000. In the introduction to the first volume of the Methuen Contemporary Dramatists collection of his plays, Hall writes of his original work: "it tries to have its cake and eat it, to take the piss but also keep the seriousness of its message. And after my first five years as a writer that's as far as I have got in terms of a dramatic strategy" (Hall, 2002a, xiii). In fact, Hall's work can be said to show a refusal to be restricted by traditional theatre forms. It is not only in this respect that it shows some similarities with Brecht's work, but also in Hall's use of a form of *Verfremdung*, as he often makes the familiar appear strange by showing it in an unfamiliar light. In his first work, *I Love You Jimmy Spud*, for example, the setting of run-down factories and shipyards is made strange by the transformation of the boy Jimmy into an angel.

Hall's first rewriting of a Brecht work was a version of *Mr Puntilla and his Man Matti*. This was performed in 1998 at the Edinburgh Fringe at the Right Size and the Traverse Theatres before moving to London's Almeida. The production was directed by Kathryn Hunter, who, when asked to play Courage in a Shared Experience production, suggested that the director, Nancy Meckler, should discuss a new translation with Hall. The resulting version of *Mother Courage and her Children* was performed at the New Ambassadors Theatre in 2000. Hall worked from a 'literal' prepared by Jan-Willem van den Bosch, an experienced director who was also the dramaturg of the production, and had worked with Hall and Hunter on the *Puntilla* project. In the *Mother Courage* reviews, the *Puntilla* translation is described as having "none of the lumpen ponderousness of conventional translations" (de Jongh, 2000a), "astonishing" (Billington, 2000), and Hall earns praise from Spencer for having "worked comic wonders" (2000) with the play. Just as Hare's *Galileo* created high expectations for his *Mother Courage*, *Puntilla* appears to have done the same for Hall.

6.3.1 Aims and Intentions: Translator and Director

Of the texts under examination in this study, there is the most limited information available on Hall and Meckler's aims and intentions. In the Shared Experience newsletter of spring 2000, Nancy Meckler describes the play as "a moving and surprisingly funny look at the atrocities of war" and outlines the Shared Experience philosophy, which places an emphasis on physical theatre to ensure that it balances the spoken text. The aim is to produce a "visual and content driven performance" (Shared Experience, 2000b). This is made possible by allowing for a longer rehearsal period than the three weeks usually allocated in British commercial theatres. The company also works with a collaborative approach and, much as Brecht worked with a team of collaboraters, Hall worked closely with Hunter on his translation; he describes her as "a complete stickler for detail and will not let up on something until it's absolutely right" (Rozner, 2000). Photographs in the programme to the production suggest that Hall was also present during rehearsals, so changes to the text in performance can be more reliably assumed to have the playwright's blessing than those in the Kureishi text.

Lee Hall writes of his own history with Brecht in the programme notes, but also comments on general British notions about the playwright and his work:

> I suggest we know Brecht more through hearsay and received opinion rather than directly confronting his work in the way we might with almost any other 'great dramatist', think Chekov or Shakespeare. [...] for years I trotted out the cant about Brecht's beliefs and his contradictions with all the confidence of someone who actually knows very little. (Shared Experience, 2000a)

His research for *Puntilla* revealed that "Brecht is as truculent, as ambivalent, difficult and completely straightforward as all the banalities had led [him] to believe". He discovered "vaudeville", "Commedia dell'Arte" and "a whole history of comic stagecraft", concluding that "Brecht could be hilariously funny". Hall goes on to outline the comic moments in *Mother Courage*, and even though 'hilarious' may be a little exaggerated, his conclusion suggests he has understood the foundations of Brecht's political theatre: "It was grave in its humour and unstintingly hilarious in its cruelty without ever losing sight of the impossible contradiction humanity is in – not because of some abstract 'condition' – but because of the contingent ideological and economic circumstances we labour under". This summary sounds promising, especially since analysis of the two-tier texts thus far revealed that they missed the political point of the play. However, Hall does still insist on placing an emphasis on humour, and his phrasing is reminiscent of Hare's intention to "sandblast [...] away some of the layers" which have accumulated on Brecht's works, as Hall states his intention to "clean the rust from the irony and the humour in order that they would pierce like a stiletto. All the old debates about whether we should or shouldn't feel empathy seemed much less relevant than if we should laugh or not" (Shared Experience, 2000a).

The Shared Experience production of Lee Hall's TT can thus be expected to place a premium on the comic dimension of the play, but also to retain its Marxist ideology and social focus. Hall's research into and consequent understanding of Brecht's aims and the function of his theatre is unusual among the two-tier playwrights, and the Shared Experience rehearsal approach is unusual in lending itself to the epic theatre working practices. Hall concludes his text in the programme notes with the following statement:

> I believe there is nothing more central to Brecht's dramaturgy than this element of remaining objective, of being able to watch these sad creatures with their fates and foibles and be moved, disgusted and entertained by the whole process without losing one's head. So I have strived (sic) everywhere to allow that sense of objectivity, as it seems to be the whole point, and as every playwright will tell you, there is nothing more objective in theatre than having a laugh. (Shared Experience, 2000a)

Hall thus concurs with Brecht's assertion that "Humor ist Distanzgefühl". The playwright and Company's respective approaches seem to augur well for this production. In her study of British and American approaches to political theatre through an examination of Dario Fo and France Rame's work, Stefania Taviano (2005) observes similar features in their British staging to those that have come to light in this analysis. She takes Brecht's reception in the UK as an additional example to prove that the reception of foreign political theatre receives similar treatment, irrespective of its origin or when it was written. In questioning what the future holds for the British Brecht performances, she refers to Eddershaw who, in 1996, advocated a collective, company approach to producing Brecht's work rather than the usual star-centric one. Taviano offers up the Shared Experience production of Hall's text as an example of a collective which, like the Berliner Ensemble, uses the rehearsal process to define and refine the physical performance, and remarks on the "welcoming response [this production] received" (113). The linguistic analysis and an examination of the text in performance will reveal whether the final TT in this study is an exemplary answer to performing Brecht in Britain.

6.3.2 Linguistic Analysis

As time has gone on, the need for a new rewrite for each new mainstream theatre production has led to new bids to make the text more accessible for British audiences, which seems to be understood as shorthand for making it funny and naturalistic. This is certainly the case with Hall's text, although there are points at which he renders the text more 'Brechtian' than might be expected of a two-tier TT. This will be examined according to the same principles as the previous four, beginning with the type of linguistic *Verfremdung* which reflects aspects of the mise en scène. All cases of *Verfremdung* within *Verfremdung* are successfully replicated and thus require no further comment, and the devices used to prompt the audience critically to reflect, primarily by using question tags, are also replicated, albeit in an idiom which suits the colloquial register of Hall's chosen discourse, such as "eh?".

In the attack in scene 3, Courage is able to persuade a soldier to do what she fails to persuade her own son to do at the end of the same scene. Against his own conscience, the soldier deserts his responsibility to look after the cannon and instead saves his own life. Whereas in Brecht's text she assures him she will look after it for him, Hall omits this: "Leave it, you idiot. Run. Do you want to die or something?" (31). The indication of inherent choice is omitted, as is the social and political point about the hierarchies in war: the normal soldier risks his life to protect munitions, but his superiors would not even notice the act. What is added instead is an inappropriate level of comedy in her question to him which replicates "und dich kostets Leben" (6:33). Courage's pointed statement of the possible consequences is turned into ridicule of the soldier's actions. Later in the same scene, where she attempts to make Swiss Cheese confess to his identity, the speech does retain the suggestion of choice through the use of question tags:

> If it were him then he'd give it up, wouldn't he, unless you'd kill him (sic). He'd say where it was straight away, wouldn't he, you've got the upper hand. He couldn't be that stupid. Tell him you cunt, the Sergeant's giving you a chance. (40)

This version also uses repetition to create emphasis, but rather than repeating a verb, such as Hare's 'say', Hall uses the conditional aspect to underline that two outcomes to this situation are possible, and that which one actually occurs depends on Swiss Cheese's own actions. The levelled manner in which this speech was delivered on stage removed any danger of the expletive (which was toned down to 'sod' in performance)[15] causing laughter, but there is a world of difference between "dummer Hund" (6:39) and "stupid cunt". Hall evidently intended his Courage to be of a markedly more uncouth disposition to Brecht's, and her relationship with her children to be charged with more emotion, since use of this term is rooted in her fear for his life. Hall's preference for extreme language and exaggeration can also be seen in his rendering of 'aber' in scene 6. Rather than saying "lieber lauf ich mir die Füß in den Leib nach einem Angebot, als daß ich gleich verkauf" (6:41-2), Hall's Courage announces that she would "rather cut [her] feet off than sell it [...] straight away" (43). The choice is clearly denoted, but Courage's disproportionate claim affects her characterisation. The image of her looking for the best bargain even at the expense of her own health is the Courage who loses her children, and not one who makes grand but empty claims.

Although Courage claims that her twofold aim is to get both children and cart through the war, her actions show that the cart takes priority over her children. It is her fears for this livelihood that we see illustrated in scene 5 where the use of polar opposites in semantic *Verfremdung* is found in "Ich hab nur Verluste von eure Sieg" (6:52). Hall uses more emphatically antithetical terms which heighten the contrast: "Some bloody victory – all I've gained is losses" (55). The semantic *Verfremdung* is not just replicated, but strengthened and the phrasing also underlines Courage's costly error in assuming that she will profit from the war, irrespective of

[15]Information on changes in production was gleaned from video footage of a performance given on the 1st May, 2000. See: Brecht (2000a).

its ups and downs. Hall's version is closer to the spirit of the original than the same line in the other two-tier TTs, but in translating the neologism of "Schmalger" (6:64), Hall follows the established trend, rendering it as: "He's a complete bag of wind" (70). There is no compensation for the loss of *Verfremdung* here, Hall's linguistic approach being to smooth the language more than add disruptions to it. Instead, in the next two utterances, Hall introduces a play on words, which does not serve a socio-political function in the *Verfremdung* of an idiomatic saying or collocation, making the audience aware of the relations behind accepted language use, but serves merely to generate laughter, as the video footage of the performance confirms:

Mutter Courage: Er hat mirs Geschirr gewaschen und ziehn helfen.	Mother Courage: He washes the dishes and pulls the cart.
Der Koch: Der, und ziehn! (6:64)	Cook: The only thing he pulls is the end of his plonker. (70)

Hall's TT is replete with such sexual remarks. Laughter may be objective, but if the laughter serves no political function, it draws the audience into a collective entertainment experience instead, numbing their ability to be critical, thus undermining any *Verfremdung* which is successfully replicated.

Hall's translation of the text's subversive collocations displays a similarly sporadic success rate. He retains the straightforward "[d]on't tell me peace's broken out" (67), but like Kureishi and Hare, he fails to replicate the "Glück/Unglück" play on words. Yvette reprimands the Cook: "You thought more of your gravy than you thought of any of us" (75), which is nicely idiomatic, and is a play on words in itself when said of a Cook, but it lacks the original's exposure of a standard expression when the Cook merely replies with: "Well it didn't do you much harm".[16] In his opening speech in the ST, the Feldwebel concludes "weil man eben weiß: Ohne Ordnung kein Krieg!" (6:9), which the audience should question. Hall's line ends a speech which, in performance, earned many laughs: "That's because war and order go hand in hand. Don't they. (sic)" (2). This cannot help but make the audience think of 'law and order', which means Hall is playing Brecht at his own game. The clash between 'war' and 'law' disrupts the standard, expected expression, and neatly contrasts the two extremes, highlighting the illogicality of war and order being interdependent. To take the association further, it could be argued that the association links the waging of war with the Establishment, who are also responsible for laying down and enforcing the law. However, the lack of such harsh political criticism elsewhere suggests that this connection is incidental.

Comic underlining is also behind Hall's translation of the *mater dolorosa* lament. His abridged rendering loses the bombastic hyperbole of the original while retaining the comedy: "A cross! What a miserable plight is motherhood. Wasn't childbirth enough to suffer? Dead? In the bloom of his youth. If you become a soldier son you've had it" (11). This version is more slap-

[16] "Dich hab ich jedenfalls eher ins Glück gebracht, wies scheint." (6:68)

stick than the carefully mocking original, and Courage's character is accordingly distorted; wry humour has been replaced by belly laughs. Despite Hall's claims about the importance of objectivity in the plays, his Courage has a more intimate relationship with the audience than epic theatre's distancing techniques would permit. In the ST, Courage's bantering with the officers is part of her wily survival technique that has thus far successfully got her family and their cart through the war. Hall's dialogue gives the text and her character an entirely different flavour. For example, she goes on to tell Eilif that: "if they're taking the piss and calling you chicken just laugh in their faces", to which the Recruiting Officer remarks: "Look, if you're shitting your pants, mate, we can easy (sic) take your brother" (11). Brecht's shift to using language of the gutter in the theatre of Goethe is difficult to indicate on the modern stage, which is no stranger to even the most extreme register, but the effect should still be to distance, also through irregularities in the diction. Hall's text employs a smooth, idiomatic, albeit coarse register which familiarises more than it distances and introduces comedy which has no function beyond the audience laughing at inappropriate expressions.

The Chaplain's eulogy on how war manages to survive is an indicative example of semantic *Verfremdung*, displaying clashes of form and content as well as clashes between registers within one speech.

> But war has peace. Special little places of serenity. War satisfies all needs, peaceful ones included, it wouldn't last a fortnight otherwise. You can stop for a crap, you can fight, have a nice beer, a nice little kip in a ditch if you fancy. Admittedly it's a bit tricky to get through a full game of Bridge without interruptions but let's face it there's always that problem in peacetime.* You might get your leg shot off and whatnot, but you soon get used to it,* a few drinks of brandy and you'll be hopping about like a toad on a griddle.* And, of course, there's no end of opportunities for procreation. Just grab a girl, nip behind a barn and Bob's your uncle. A whole new generation and so the whole thing can keep going indefinitely. No, the war will always win. Why should it ever end? (59-60)
>
> Audience laughter in the video recording of the performance is indicated by *.

The colloquial language is more colloquial than the original, which is an appropriate translation strategy in order to modernise the text. However, the tone is quite different due to the use of short sentences and fragments in place of the more complex structures of the original, which allow more elaborate cause and effect relationships to be shown. These are blurred here. The speech is already amusing in this version, but the comedy was enhanced further in performance by the insertion of "wubbly wubbly" before "Bob's your uncle". However, the Chaplain's ST register clashes are retained, with "crap" and "kip" contrasting with the more prudish "procreation". Frequent use of "nice" means Hall's image of war is more positive than in the ST, which contains no adjectives and ends on the chilling realisation especially pertinent in Courage's case that war also lives off "deine Sprößlinge" (6:56). The effect is that the idea of life going on despite the war, but never being able to beat it is reduced. War is trivialised, and the political

message is reduced along with it.

All TTs have retained the *Verfremdung* in the odd marriage of noun and verb in "[s]agen Sie mir nicht, daß Friede ausgebrochen ist" (6:62), and Hall's text is no exception.[17] He is also no exception in opting for "loses a son" (1) in the opening scene title and his Chaplain also "break[s] into prayer" (35) in scene 6. Examples of Hall's successful retention of the clash between the language and the concept it expresses can be found in scene 3. He highlights the relationship between trust and friendship by using an idiomatic expression which strengthens the clash: "I wouldn't trust him as far as I could throw him. We're good friends" (24). This goes beyond the simple irony of Brecht's original, as does Courage's comment on Poland's role in the war later in the same scene: "I don't know why these Poles are complaining. They started fighting us in the first place. Admittedly we invaded them, but we were about to leave, weren't we? It's their own bloody faults if they get slaughtered" (29). The sharp irony of the original is enhanced, even if the speech is curtailed. The stronger irony also increases comedy, though it does weaken the idea that peace in war comes from the victims not complaining, because Courage appears more dismissive and sarcastic than ironic. Hall's text appears to retain some of the political comment effected by semantic *Verfremdung*, but not in a sufficiently consistent manner to suggest that it is consciously done.

The final technique of semantic *Verfremdung*, the literal understanding of metaphor, is more evident, and is more consistently and fully replicated than register and collocation clashes. When the Sergeant tells Courage "[p]ull the other one. You know you need a license" (4), neatly avoiding any reference to specific 'leg' pulling, her reply is an appropriately literal understanding of the metaphor: "How dare you, sergeant. Let me tell you I will be pulling nothing of yours with the children present. Besides you're not my type". In performance, the laughter came during a pause between the two sentences, triggered by the overt innuendo. The *Materialien* note that this scene should be played in "spaßhaftem Ton" (Müller, 1982, 134), but this version introduces a sexual dimension to Courage's character which is not present anywhere in the ST, despite the best efforts of both the Cook and the Chaplain, and her stories of her children's different fathers. The other literal understanding of metaphor which has consistently been considered in this analysis is the criticism of social hierarchies exposed in the Chaplain's comment to the Cook about his relationship to his employer, the Swedish king: "After all, you are eating his bread", to which the Cook resignedly replies with: "I don't eat his bread, mate. I bake it" (30). Both the political point and the play on linguistic forms are successfully replicated in a modern idiom.

More evident again than the literal metaphors are the sayings and quotations in the ST. The biblical references are sporadically replicated in this TT. The line alluding to the Lord's Prayer is cut completely, though unlike Hare, Hall does retain the allusion to the Old Testament in the description of Eilif and Swiss Cheese: "They should have called you two Jacob and bleeding

[17] See p.67 of Hall's TT.

Essau (sic) pulling that cart" (6). Similarly, he retains Courage's words to the Chaplain: "Make yourself useful instead of standing round like Jesus on the Mount of Olives" (45). A certain degree of intertextuality is thus retained, but the treatment of the sayings which are marked with "heißt es" would suggest that Hall is unaware that the use of quotations is a technique which, if replicated, would achieve the objectivity he intends to recreate. If we consider the same selection of examples discussed above, only one of them includes a reporting tag.

> I know they say 'Blessed are the peacemakers' and all that, but I could really do with a top coat. (31)
> Hide your light under a bushel, sweetheart. (33)
> My heart's bursting open, yet I daren't even risk a prayer without tempting fate. (34)

Hall tags the same quotation that Hare did, whereas Kureishi indicated the received wisdom in all cases, albeit in a varied manner. As previously argued, Hall's text does not consistently replicate the distancing written into the ST. Removing the "heißt es" tags alone undermines *Verfremdung*, but occasionally, Hall directly attributes reported material to the speaker:

Schad um den Feldhauptmann – zweiundzwanzig Paar von die Socken –, daß er gefalln ist, heißt es, war ein Unglücksfall. Es war Nebel auf der Wiesen, der war schuld. (6:53)	What a shame for the poor old General, eh – twenty two pairs of socks – must have been a nasty accident. I reckon it was the mist. (57)

This may not be a saying or quotation, but the effect of removing the reported speech marker is the same. Elements of the indirect method of delivery in epic theatre are systematically removed.

Despite Hall's epiphany concerning Brecht's simple yet complex work and the centrality of the audience's remaining objective, replication of this objectivity is not evident in linguistic *Verfremdung*. He does retain some aspects of linguistic *Verfremdung*, such as the twisting of metaphor, but only those which have a comic effect. If a linguistic technique distances without comedy, it is invariably lost. This is because Hall thinks that comedy is the best way to achieve the necessary objectivity, and thus he exploits every opportunity to milk a laugh out of the audience. His success rate in replicating linguistic *Verfremdung* can consequently best be described as 'hit-and-miss'. The 'hits' occur when the linguistic *Verfremdung* is already comic in the ST and then Hall's translation more often than not enhances the comedy and sometimes the *Verfremdung* as well. Where Hall 'misses', *Verfremdung* and the political function it performs are lost. As a result, his text is inevitably more emotive than the original and the distance between the characters and the audience is greatly reduced.

Since Hall places such a premium on comedy in his text as his primary means of creating objectivity, it is more important than ever that the textual analysis should focus on the level of comedy in this TT. This can be analysed with a degree of accuracy which is unique in this study, because the video recording of performance also recorded the points at which the audience

laughed. Whereas earlier textual examinations discussed irony in the text, this one focuses on laugh-out-loud humour, since Hall heightens the comic potential at every opportunity. There are few cases where there is less comedy in the TT than the ST, but many where its flavour changes. For example, in the banter of scene 1, the Werber tells Courage: "What you need is a bit of respect, love", ("Im Lager da brauchen wir Zucht" (6:11)) which is personal in contrast with the generalised original. Courage retorts "[w]hat you need is a bit of sausage" (4) ("Ich dacht Würst" (ibid.)). This omits the original's direct reference to her trade with the army, and her sardonic reply is turned into a teasing play on the Werber's words. Likewise, at several points in scene 3, the dry simplicity of the irony in her words is lost because Hall prefixes the utterances with 'Christ!': "Christ. One with a bankbox the other with religion. I don't know which's worse" (34) ("Ich hab hier einen sitzen mit einem Glauben und einen mit einer Kass. Ich weiß nicht, was gefährlicher ist." (6:34)), and "Christ it's not that bad, even if I can't sleep at night with the worry" ("Ich glaub nicht, daß wir schon so verloren sind, aber schlafen tu ich doch nicht nachts." (ibid.)). The additional exclamation suggests Hall felt the need to label the line as a comic one instead of allowing Brecht's dry irony to speak for itself.

In many cases, Hall's text does reproduce the comedy of the ST in its original form.[18] However, in performance, certain lines were delivered in such a way as to enhance comic elements or create them where there were none. Eilif's surname, Nojocki, was pronounced 'No-jokey'.[19] The whole episode in which Courage details the background of her children's respective fathers is distorted by cuts. Hall does not indicate that Courage cannot remember Eilif's father's name ("his Dad was called Nojoki" (5)) and he omits the detail that Eilif inherited his intelligence from his father. This weakens the audience's understanding of the children's virtues, which also turn out to be their failings. In this production, comedy was accentuated through underlining in action, as well as in pronunciation. As the Chaplain realises Courage is smoking the Cook's pipe, he speaks derogatively of the Cook's character: "He's a bloody Don Juan. Look at that pipe for heaven's sake. It says everything" (62). Courage's reaction is to hold the pipe to her ear, and reply "It doesn't seem to be saying anything to me". This visual comedy brings the exchange onto a more lighthearted level than the ST, where the Chaplain is bitter and Courage dismissive. These examples serve to demonstrate how much the performance dimension can change the way in which a text comes across on stage, as was seen in the case of the Kureishi/Davies production in particular.

Hall's text stands out specifically for its added or at least maximised comedy, be it through the liberal use of expletives, the sitcom quality to certain episodes, or the added sexual innuendo. Sexual references can also be explicit, such as in the Soldier's song in scene 6:

[18] For example, the following lines earned a laugh from the audience: "If don't (sic) get paid why should they retreat?" (35 / 6:35), "Well, I don't have a soul. But I need some wood" (61 / 6:57), "Well remember: 'He who sups with the devil needs a very long spoon'." (72 / 6:66)

[19] Hall also spells the name this way, only without the hyphen (5).

Dein Brust, Weib, schnell, sei g'scheit!	Tit's (sic) out, my girl, be quick
Ein Reiter hat kein Zeit.	I want to wax my prick
Er muß gen Mähren reiten. (6:55)	I've got to fight again for King and Country. (59)

The rhyme with 'quick' may be convenient, but is also unnecessary. Hare rhymed 'haste' with 'no time to waste' (56) for example. The lewd comment is gratuitous but does earn the laugh it was presumably aimed at generating. Likewise, in scene 11, as the soldiers threaten to kill the farmer's livestock if his son will not show them the way to the town, which forces the son to give in, one soldier comments: "Hab ich nicht gleich gewußt, daß der Ochs ihnen über alles geht!" (6:80). He is undoubtedly self-congratulatory, but not jocular as in Hall's version: "I knew that'd change his mind. I had him by the bullocks, so to speak" (91). This focuses attention on the present situation and those involved in it rather than on the implications of the family's placing their own survival above the fate of the many people in the town, some of whom are their own relatives. In turn, this weakens the contrast between Kattrin's selflessness and the family's selfishness. Hall may assume that comedy leads to objectivity, but it can obscure it too when not consciously used to support a political point.

The comic effects in this TT are often created at the expense of an individual. Epic theatre focuses on event, not character; characters have a function and are representative of a type, rather than being interesting for emotional reasons of characterisation. Hall's use of comedy thus goes against the principles of the theory of theatre written into this work. Many examples of Hall's added comedy endear a character to the audience or show emotionally-motivated relations between characters. Such effects are rare in the ST, where even Courage does not display emotion towards her children except in her reactions to Swiss Cheese and Kattrin's deaths. The relationships displayed are usually negative ones. The ongoing rivalry between the Cook and the Chaplain is exaggerated for comic and dramatic purposes. Their dialogues are replete with expletives, which exaggerate the content, and sarcasm is also rife. As the Cook berates the Chaplain for advising Courage to buy more provisions, the ST uses *Verfremdung* within *Verfremdung* to set this up, as the Cook announces: "Ich hab überhaupt mit Ihnen noch ein Hühnchen zu rupfen" (6:65), alerting the audience to the nature of the dialogue that will follow. Hall removes this prefiguring: "Anyway, sonny Jimmy, I hear your latest advice was persuading this lady to buy a load of useless provisions" (71). The Cook's patronising tone is a stronger indicator of his vested interest in Courage than the original version, but also generates stronger comedy. Likewise, Courage calls the Chaplain "Padre", which is far removed from the distanced and unemotional address of "Sie" throughout the original. Nicknames automatically suggest a familiar relationship, whereas in the ST, despite the Chaplain's best attempts to make things more intimate, they do maintain an appropriate distance. Once more, increased comedy serves to reduce the distancing inherent in *Verfremdung*.

The most significant consequence of the increased level of comedy in this text is for the char-

acterisation of Courage and the audience's condemnation of her actions. She is more harshly sarcastic than in the original as she says to the Regimental Clerk in scene 3: "O God forbid that your uniform might get wet" (57) ("Bei Ihnen ists was andres, Ihnen möchts die Uniform verregnen." (6:53)), because he cites the rain as his reason for missing the Commander's funeral. The way that she speaks to the Chaplain in scene 6 is also more comically sarcastic than in the ST. "Hacken Sie mir nicht meinen Hackpflock durch" (6:58) becomes: "Watch what you're doing, Samson" (62). Such changes have a knock-on effect in the surrounding dialogue. Rather than the level response of "[i]ch hab Ihnen gesagt, ich bin kein gelernter Holzhacker. Ich hab Seelsorgerei studiert", Hall's Chaplain bites back with "I already told you I'm not a fucking lumberjack I'm a saver of souls" (62). This indicates to what extent the tone of Hall's TT differs from that of the original, especially in its use of a colloquial idiom and extreme expletives. Courage's idiolect is coarser than in the ST: she describes Swiss Cheese as "thick as a general's arse" (35) ("denn klug bist du nicht." (6:35)). Brecht's Courage despairs at her children's failure to keep their virtues, or rather weaknesses, from endangering them. She does not insult them unless she fears for their lives, but even then, her harshest words are in calling Eilif a "Haderlump" (6:13) or a "finnischer Teufel" (6:15), or Swiss Cheese a "dummer Hund" (6:39).

As a result of such changes in characterisation, this Courage eschews the indirectness of epic theatre, playing directly to the audience instead. Brecht's use of scene titles is a form of direct address to the audience, but this is rare from the characters themselves, and does not occur at all in *Mutter Courage*. However, Kathryn Hunter's Courage performed with a keen awareness of the audience's presence, often delivering lines with a 'nudge-nudge-wink-wink' flavour, designed to signpost the already heightened humour to the audience. This comic figure appeals to the audience more than Brecht's Courage was intended to, making condemnation of her actions at the end even more unlikely than would be the case in a performance of the ST, which is already problematic in this respect. It is exacerbated further by Hall's Courage prompting laughter in her description to Kattrin of their potential life in Utrecht. Hall adds two lines for comic effect: "an Inn keeper's daughter is a very attractive proposition to a lot of people, not just alcoholics" (83) and "[e]ither go East with the Swedes or to lovely warm Utrecht to live in an inn happily for the rest of our lives". The 'happy families' image is not present in the ST, where she presents the proposition to Kattrin in a level and matter-of-fact way. Using the opportunity of describing a life safe from the dangers of war to milk more laughter out of the audience greatly reduces the tragedy when ultimately Courage loses both her chance of this life and the daughter for whom she sacrificed it.

The loss of epic theatre's necessary distance in Hall's use of comic features has an inevitable effect on the political dimension of the play, as indicated above. Despite Hall's leftist credentials and the Shared Experience's collective approach, often earmarked as so crucial to the success of epic theatre, without the dramatic structure to uphold the political and social message of the play, this two-tier TT also fails fully to replicate Brecht's political import. As noted in several

cases above, the language of the text contributes to this political deadening by changing the tone of the dialogue, often carrying the audience along on a sentimental wave rather than keeping them at an objective distance, or using strong expletives, to which the audience cannot remain impartial. There are cases, however, where the political point is well retained. Unlike Hare, Hall does not elaborate further on the rhyming couplet which closes the first scene, keeping it simple and to the point: "If from war you want to live / You have to be prepared to give" (14). More often, though, he does not trust the implications inherent in Brecht's text, and spells out to his audience the subtext they should infer for themselves. For example, the Sergeant's sinister intimation in the words "wird Mensch und Vieh sauber gezählt und weggebracht" (6:9) is particularised as "you get [. . .] yer dead counted" (2). Not only does this text leave the audience less space in which to think, it also reduces their need to think.

As previously illustrated, the two-tier texts often lose sight of the intended warning to Scandinavia, pertinent in 1941, but of questionable relevance today. Nevertheless, a work which illustrates that it is political leaders who profit from war at the expense of their people can never completely lose its relevance. The distortion of this warning in Hall's text is largely concomitant with the distorted portrayal of social hierarchies, since what this text neglects to convey is the success of political leaders, focussing instead solely on the woeful lot of the little people. Courage explains the respective reasons for fighting in scene 3:

Wenn man die Großkopfigen reden hört, führens die Krieg nur aus Gottesfurcht und für alles, was gut und schön is. Aber wenn man genauer hinsieht, sinds nicht so blöd, sondern führn die Krieg für Gewinn. Und anders würden die kleinen Leut wie ich auch nicht mitmachen. (6:31-2)	You know why people fight for him, don't you? Not for God or Right or Justice. No, it's for a much higher purpose. People fight for Profit. Why the hell else would we do it? (30).

Whereas Brecht makes it clear that the 'Großkopfigen' are exploiting the 'kleinen Leut', though Courage believes she can profit from the war too, Hall adjusts the relationship, placing greater emphasis on and power in the hands of the little people. There are numerous references in the text to suggest that the people are blinded by the opportunity to make money out of the war, irrespective of what it may cost them in real terms. Brecht aimed to make this clear to his audience as part of his warning against capitalist aspirations. Hall's version suggests that the little people have greater control over their situation than is indicated in the ST and the social hierarchy does not feature. Portraying both ends of the social scale is important for contrastive purposes. Much like the use of lexical polar opposites to effect *Verfremdung*, the little people can only fully appreciate their position if it is set against the background of those at whose mercy they are. This exposure of the status quo, which Courage reinforces by her profiteering, is what Brecht aimed to encourage the working classes to change. Without this, the political import of

the work remains unrealised.

The presentation of the situation of the common man is distorted throughout this TT. In scene 6, Courage's speech on the Feldhauptmann or Kaiser's ambitions being upset by the people who should carry out the grand plans is abridged and more derogatory towards the lower classes than in the ST: "All he wanted was to be remembered for some important event and the whole thing's buggered up by a lot of lazy wankers whose sole ambition is having a quiet beer with their mates. Tragic isn't it, the best laid plans ruined by the mediocrity of the common man" (58).[20] Likewise, later in the same scene, Hall omits the line noting that people need courage to tolerate a Pope or Kaiser, considering that they can cost them their lives (6:57), and in scene 3, once more, he removes explicit mention of the two ends of the social scale, in translating "[d]ie Sieg und Niederlagen der Großkopfigen oben und der von unten fallen nämlich nicht immer zusammen, durchaus nicht" (6:35) as: "For some defeat can actually be a victory. It depends where you are in the pecking order" (34). Hall does not make as many cuts to the text as Hare did, but nevertheless, the changes he does make have a significant impact upon the portrayal of the lot of the little people, turning a black and white contrast into a grey area, with implications for both the play's warning and Courage's position as one of those striving to profit, since the context which should throw these points into relief is removed. Instead of political highlighting, what is left is little more than a sentimental portrayal of a sutler failing to get her children safely through the war.

It is not the inadequate representation of social hierarchies alone which has repercussions for the depiction of Courage's character. Hall also breaks the connection between war and business and on occasion also moves the emphasis away from Courage as a businesswoman. He does not make her maternal, like Hare does, but her relentless drive to pursue any opportunity to make a profit is muted through subtle but significant changes in emphasis in the text. For example, in scene 3, Courage looks forward to another few years of profiteering from the war:

Aber der Krieg läßt sich nicht schlecht an. Bis alle Länder drin sind, kann er vier, fünf Jahr dauern wie nix. Ein bissel Weitblick und keine Unvorsichtigkeit, und ich mach gute Geschäft. (6:27)	But look on the bright side thing's (sic) aren't so bad are they. (sic) Another four or five years and the whole of Europe'll be dragged into this mess and we'll make ourselves a tidy fortune. (25)

It is uncharacteristic of someone who lives off the war to refer to it as a "mess"; the Courage of the ST speaks only once of the war in negative terms, namely at the close of scene 6, when she has good reason to do so. Using negative terminology here, together with Hall's predilection for extreme expletives means that her damnation of the war in the TT loses its impact, since it no longer stands out. In the extract above, in which explicit mention of the war is absent, Hall's

[20] This was made even more extreme in performance, where "event" became "massacre or something", "lazy wankers" became "lazy wanking soldiers" and "the best laid plans" became "a General's best laid plans".

version sounds as though she will have to wait several years before she can make her fortune, whereas in the ST speech, she anticipates several years' of profitable trade thanks to the longevity of the war. Thus Courage is not as inseparably associated with business and war as she is in the ST. The audience's condemnation of her actions requires clear indication of her exploitation of war, and blindness to how it exploits her. The connection between Courage and war is business, and if this connection is loosened, the political thrust as a whole is subverted and once more, we must ask what is left once the political dimension has been compromised. An overview of the reviews will reveal what the audience perceived as the key characteristics of this version of *Mother Courage*.

6.3.3 The Text in Performance

In contrast to the reviews of David Hare's TT, comment on the Meckler-Hall production cannot be divided into pro- and contra-Brecht groups. The only wholly positive review comes from Michael Billington, writing for the *Guardian*, whereas all others are critical of particular aspects of the production. In general, what is noticeable is that reviewers appear better informed about the play and Brecht's theatre than in earlier cases. In this set of reviews, the majority focus on Brecht's reputation and his theatre, and Hall's use of language. There is also a fair amount of comment on the play's political message, but surprisingly little on the comedy given its prominence in this version, which may suggest that Hall's emphasis on comedy was misplaced. This overview of this text in performance will thus depart from the sequence applied in earlier examinations and instead, begin with comment on the comic dimension and the politics of the production, followed by reflection on the respective observations on Brecht and Hall's respective contributions to the Shared Experience production of *Mother Courage and her Children*.

Many reviewers had also seen Hall and Hunter's "spry, critically and publicly-acclaimed" (Woddis, 2000) production of *Mr Puntilla and his Man Matti*, from which Hall earned a reputation for "work[ing] comic wonders" (Spencer, 2000) with Brecht. However, comment on the comedy in *Mother Courage* was less positive. Two reviews describe the jokes as "Blackadder-ish" (Spencer (2000), Stratton (2000)), and the comedy is likened to "the jocular Dad's Army hostilities of the second world war, with slithers (sic) of sitcom included" (de Jongh, 2000b). Neither of these popular television series has a political objective, so such comparisons compound the suspicion that Hall's added comedy is misplaced in this work since, as the textual analysis revealed, he uses comedy to entertain more than to defamiliarise. De Jongh notes: "Silly-ass colonels, thick-witted soldiers and villagers are patronisingly presented as simple laughing matter. These men should be dangerous not comic" (2000b). The added comedy affects all levels of the play. It cannot act as a warning against attempting to profit from war if war itself is not taken seriously.

Views on the political dimension of the production are similarly negatively weighted, with Billington's voice striking the only positive note (2000). This may be to be expected of the

Guardian as the UK's only left-wing daily broadsheet, though it is surprising of such a usually purist Brechtian supporter when all other voices criticise even the political dimension of the TT. Billington seems to have detected something in the play which went unobserved by all other reviewers and which goes against the textual evidence illustrated above. Billington reports that at the production, "one rightwing critic joked, 'I suppose this is one for you,' as if I were a member of some obscure religious cult", evidence of how much Brecht's politics are bound up with his reputation in the UK. He goes on to praise the production for conveying Brecht's message that war teaches people nothing, despite Hunter's moving performance as Courage. Comparing Brecht to Shakespeare, Billington concludes that the "production [. . .] shows that we are mad to neglect Brecht". This rare praise is not shared by the *Observer*, the sister publication to the *Guardian*. Susannah Clapp notes the contemporary relevance of the play: "[t]o see a tattered band of refugees weaving their way across the stage is a to see an animated version of today's headlines", but concludes that the play does little more than convey "'essence of peasant'" (2000). Stronger comment comes from the rightwing critics, though Brecht's harshest critic, Charles Spencer at the *Telegraph*, fails to mention the political aspect of the play at all. That this production misses Brecht's political point is commonly noted, supporting the findings of the textual analysis. Woddis (2000) observes that the play's "uncomfortable indictment of material individualism [. . .] is diluted," and Kingston notes that Hall's textual cuts mean that the audience is left "in ignorance of one of Brecht's main points, that is it kings and commanders who do well out of war". Further political distortion is noted because Hunter "sentimentalises" her portrayal of Courage (Benedict, 2000),[21] and Meckler is criticised for failing to portray the "rock-and-a-hard-place desperation of [Courage's] situation" (Marlowe, 2000). It appears that the undermining of Brecht's political point comes about due to the interpretation of all three: translator, director and performer, though the latter two are informed by the material provided by the former, and thus greater responsibility lies with Hall.

There is an unusually high frequency of comment on Hall's translation in these reviews, though high profile two-tier playwrights will inevitably generate greater interest than a translator relegated to the background. Once more, praise comes from Billington, who finds that despite the sometimes questionable degree of slang in the text, Hall's TT nevertheless "clarifies rather than obscures" (2000), and Stratton describes it as "irreverent" and "gleeful". There is little agreement from other corners, however. The widespread criticism focuses either on the writing itself, or on how Hall has distorted Brecht's original. Pace is often commented upon, the "writing plods" (Spencer, 2000), it "feels increasingly heavy handed" (Benedict, 2000). Marlowe describes Hall's dialogue as "gutsy", but then cuttingly concedes that nonetheless, this is "not the most successful of renderings". It is interesting to note that Benedict blames Brecht advocates

[21] The text is sentimental in places, but the actor can still place an emphasis on certain personal characteristics of the character in performance. These are still subject to subjective viewing: Kingston reports that Hunter and Meckler render Courage "resolutely unmoving", whereas Shaun Usher describes Hunter as having "too much innate warmth to alienate an audience".

for treating his works as sacred material and in so doing, "ruin[ing]" his reputation in Britain. Hall's treatment is anything but reverent, yet the TT still fails to render the text in a manner which is true to both Brecht and British theatre demands. Almost a quarter of reviews note various reasons why the language of the TT failed to convey the essence of Brecht's play, but not one finds it sits uncomfortably on the New Ambassador's stage – just that it is not that well done. Thus Brecht loses out to anglicisation. Whereas Kingston finds that Hall's translation does not "help us grasp [Brecht's] clues",[22] others find Hall's spelling out of subtleties tiresome (Butler, 2000), the colloquialisms anachronistic (Billington (2000), de Jongh (2000b)), and most detrimentally, that the "chirpy wise-cracks puncture the drama's icy thrust" (Stratton, 2000). De Jongh sums up the effect of Hall's writing by referring to the playwright's aim as translator to "clean the rust from the irony and the humour in order that they would pierce like a stiletto", concluding that "Hill's (sic) radical spring cleaning and the flaunting of thoroughly post-modern stilettos are out of place" (2000b). Comments such as these, together with support from the textual analysis findings demonstrate that Hall's text is not successful in rendering the subtleties of Brecht's language or the clarity of his politics, since the modern idiom and penchant for comedy over simplicity muddy the waters.

In criticising Hall and Meckler's failure to hit the mark, these reviewers are unusually clear in stating what they expect from a Brecht play and in remarking on Brecht's British reputation and the status of his works in the contemporary canon. The inevitable lament that Brecht's work is still produced at all is heard from Spencer, who has been scathing about the German playwright in all his reviews of the two-tier TT productions. His is, however, the only one-sided negative review. Others acknowledge, for example, that "Brecht is out of fashion in modern Britain" (Billington, 2000), or that Brecht's "important directorial ideas [...] produce, in his own plays, a sense of bleakness and flatness" (Peter, 2000), whilst also noting his significance. Some commentators do note that the reason for this may lie with British theatre practitioners rather than with Brecht himself, but no critic takes into account the fact that "bleakness and flatness" may come across in British productions of the work due to the translation process. Marlowe provides a knowledgeable and detailed explanation of epic theatre, but also notes that "in the wrong hands [Brecht's texts] can seem little more than one prolonged, monotonous rant. Done well, on the other hand, Brecht's drama can be as blistering, as thrilling and as intellectually and morally challenging as anything the modern stage has to offer". The overall impression is that even if he is unfashionable, Brecht's works can be timeless and certainly still have something to show contemporary British audiences, but that the performance must be "done well" if this is to be achieved. There is no explanation of what "well" should involve, but if it can be deduced from criticisms in the same articles, then clarity is what is most lacking, first in the language, and then by implication, through all other layers of the play.

[22] Kingston refers specifically to the line "[w]hat happens to the hole when the cheese is eaten?" as a reference to war and peace which he did not understand as such.

Despite Taviano's assertion that the Hall-Meckler production was well received and the joint effect of Hall's translation approach and the Shared Experience working practices being a potentially successful approach to performing Brecht in Britain, it appears that with the exception of some fine individual performances, not least by Hayley Carmichael playing Kattrin, the production did not achieve greater success than its predecessors. Besides Billington's positive assessment, de Jongh finds that despite the faults he finds with it elsewhere, the production still "excites and grips". Otherwise, the performance is censured for its slack pace and anachronisms, it is deemed "choppy and fragmented" (Stratton, 2000), confusing (Benedict, 2000), and it "seldom engages full attention, intellectual even if not emotional" (Kingston, 2000). These comments are in addition to criticism of the play's political dimension and the distortion of both the letter and the spirit of Brecht's *Mutter Courage und ihre Kinder*.

Lee Hall's TT does not benefit from his recognition of the problematic reception of Brecht's dramatic theories and works in the UK. The production shows little awareness of the key principles of epic theatre, especially *Verfremdung*. Hall mistakenly believes that the audience objectivity can be achieved through maximising comedy in the text. It is possible that he attempted to apply *Puntilla*'s wining formula to *Courage* as well, but with little success. Hall exploits every available opportunity in the text to generate laughter, and when these coincide with linguistic *Verfremdung*, this is well replicated. However, the added comedy distorts by placing an emphasis on character rather than event, which in turn places an emphasis on humanised characters rather than ones illustrating a political function. This and various textual cuts attenuates the political thrust of the play, which becomes little more than a story of shortsighted toil in wartime. The sharpness of the text and the sense of danger in what it warns against are reduced, and little of Brecht's aims remains. Yet again, a two-tier text separates form and content. This TT cannot be viewed as a new approach to performing Brecht in Britain, but is merely a more extremely formulated version of what we have seen before. Once more, a two-tier translation circumvents what has not been understood.

7 Conclusion

> The key to performing the mature Brecht is restraint. The text is spare, vigorous and natural; the argument is clear, supple and immediate as it emerges from the story, which has the massive simplicity of a folk tale. [...] Brecht is writing with the confidence of someone who knows and trusts that his audience will listen to the words, and that the ghastly brutality of war will become clear from the story. (Peter, 1990)

John Peter's words betray no sign that the text he speaks of is not Bertolt Brecht's, but one created by a translator (in this case, Robert David MacDonald). For his statement to be relevant to modern British performances of Brecht and fair to the ST author, the TT he describes would have to be a product of the 'pane of glass' school of translation. It would have to replicate faithfully the "spare, vigorous and natural" qualities of the writing. For an audience listening to the words to know that they are experiencing Brecht's *Mutter Courage und ihre Kinder* as opposed to a modified version by a British playright, they would wish to be confident that these words are Brecht's. The textual analysis of various versions of *Mother Courage* in English in this study has shown that the audience cannot always enjoy this confidence. This snapshot of five English-language versions has revealed that in aiming to revive Brecht for the modern British stage, his work has undergone significant changes, not just in the separation of form and content, as has been discussed in other studies, but also on a linguistic level as regards the replication of linguistic *Verfremdung*, of the play's irony, its comedy, and of Brecht's political message.

There are distinct differences in the way that the proponents of each translational approach deal with Brecht's legacy on the linguistic level. The treatment of linguistic *Verfremdung* and the indicators of comedy and political import in the text are determined by the inherent nature of each approach. To begin with the most faithful version in the study, Willett's background as a Brecht scholar provides him with the advantage of a solid understanding of the history and characteristics of Brecht's work, and his writing on Brecht's theatre demonstrates how much he appreciated its linguistic complexity. However, Brecht's use of language is a barrier to successful rendering of his work in this case, because in the hands of a translator, the density and detail lends itself to the kind of close approximation found in the translation of literature rather than drama, and it is Willett's respect for the ST author that prompts him to reproduce "what the author wrote" (Willett, 1983, 2). Not only is this aim utopian, since Brecht's text is in-

evitably bound up with the German language and the theatre of a specific time and place, it also promotes a literary translational approach rather than one suited to performance. Willett declared that his TT was written with performance in mind, but his faithful translation displays characteristics of a closet text. The language demonstrates traces of written rather than spoken English, which is not only unfavourable for a performance text, but also precludes the possibility of rendering Brecht's 'gutter' German into English. Nevertheless, Willett's accuracy as a translator means his text sucessfully and faithfully replicates much of the linguistic *Verfremdung*, and the dry humour of the original as well as the political dimension. Willett translates for a reader with a knowledge of Brecht's work as detailed as his own. A successful production would require a director with a similar understanding. No director in this study fulfils that requirement, and even if one were to be found, the traditions of British theatre rehearsal and acting practices go against successful performance on the Berliner Ensemble model, which would be the performance counterpart to the 'museum piece' style of this translation. It is thus unsurprising that this text remains unperformed since it does not provide the accessibility practitioners want. However, its high level of accuracy provides reliable access to the play as a literary object. Directors would do well to use this text as a starting point in order to gain a full understanding of Brecht's text before they embark on making fundamental changes to it.

In contrast, MacDonald's text is more successful in creating an English-language version of Brecht's play for the British stage. MacDonald rejects the translator's perceived role as the "custodian of Sacred Art" (Oliver, 1979, 14), and as such, his approach is compatible with the adaptive and interpretive medium of the theatre. The translation is a largely faithful, yet still stageable rendering of *Mutter Courage* in English. It is informed, accurate, and accessible for a British audience. Although in his discussion of his undertaking as translator, MacDonald does not show a specific awareness of points of linguistic *Verfremdung* or the qualities of Brecht's language which made the ST sound unusual and uncomfortable to the original audience, his translation displays a sensitivity to the subtleties of the German language itself, which means that the majority of semantic *Verfremdung* is successfully replicated nevertheless. This TT does not pile on the comedy: the dry irony of the original is allowed to speak for itself. In terms of the politics too, the simplicity of MacDonald's diction leaves the political points clear. MacDonald's is thus a performance text which successfully treads the tightrope between fidelity to the ST and TC. His aim to create an accurate version of the text and then create space for performance in it creates a two-stage process which allows for a confrontation with the facets of Brecht's text in the first stage, and a gradual move towards the TC in the second. This TT sits comfortably with its ST author and is not intimidated by his legacy.

An assessment of the linguistic level of the two-tier translations is inevitably problematic since they do not work from the language of the ST. The different concerns of a two-tier translation are expressed in the respective translators' aims. Brecht's legacy looms large, and the temptation is to circumvent it completely by creating a British appropriation of the work. Kureishi wanted

to make the play "warm and funny" (Julian, 1985, 6) and concluded that there is nothing left of alienation in *Mother Courage*, which is a recipe for making the play psychologically motivated and removing the epic structure. Hare also rejected key elements of Brecht's theatre, labelling this the "paraphernalia of Brechtianism" (Boon, 2003, 138), but also citing the "detritus in German expressionism, of German epic" (Hare, 1996, 138–9) and as features to be written out of the text. Hare thus specifically sets out to amend the style of Brecht's use of language, whereas this was a means to an end for the other two-tier writers. Hall, like Kureishi, wanted his TT to be a comic one, but rather than inserting more, he aimed to sharpen the comedy already present in the text. None of the three comments on the process of working from a literal text or its potential problems, moral, linguistic or otherwise, nor do any express any fidelity to the ST: the TTs are markedly TC-centric. Given the market-orientated reasons for asking these playwrights to write a version in the first place, and the fact that they at no point come into direct contact with the ST, this is inevitable.

All two-tier texts normalise the language to a significant degree, which means that the varied characteristics of Brecht's diction are undermined. This element of his legacy is not dealt with at all, since there is no sign of an awareness that it exists as a characteristic feature of his work. The two-tier translations eliminate rhetorical prompts, sections of text are cut, monologues become dialogues, the language is made familiar, colloquial and sometimes crude. The impact of the text is weakened by a consistent undermining of the density and precision of the original dialogue, which performs a political function, whereas that of the two-tier texts does little more than convey superficial meaning. These changes anglicise the text and remove the supports of the epic structure, which has an inevitable effect on the political dimension of the play. Linguistic *Verfremdung* is inconsistently replicated, and usually only when it creates comedy. If Brecht's use of language is to be considered an integral part of his theatre, which, as these texts would testify, it has not been in the UK, then two-tier translation cannot do it justice. This approach tips the linguistic balance too far in favour of a TC-bias for the inherently German and epic qualities of Brecht's ST to be transferred into English.

The fact that Brecht is a great poet is not a prominent feature of his reputation in the UK, and the replication of his use of language in the two-tier translations reflects this ignorance. In the UK, he is also commonly viewed as a Teutonic bore, a proponent of heavy, grey didacticism. This image results from the decades of unsuccessful British productions of his works, and ignores his frequent use of irony to create comedy which underlines a political point. There may be no attempt to redress the balance regarding Brecht's linguistic skill, but the reverse is true of the comedy in *Mutter Courage*, and most evidently so in Hall's text. Despite his promising statements indicating a more thorough understanding of the principles behind Brecht's work than those expressed by Kureishi or Hare, Hall placed all of his eggs into the comedy basket, erroneously supposing that this would produce objectivity in the audience. A failure to grasp that the comedy in the ST serves political ends rather than functioning as pure entertainment,

and the use of comedy at the expense of individual characterisation distorts the focus on events, and means that the play becomes psychologically motivated and thus the empathy which Hall noted was of secondary importance, cannot be avoided. It follows that any playwright or director who rejects 'alienation' as 'absurd' or no longer present in a work cannot then employ humour as 'Distanzgefühl'. The fact that Kureishi aimed to make the play funny whereas the textual analysis suggests this was not successful, raises the question of where Kureishi perceived the lack of comedy that he supposedly corrected. The textual analysis cannot establish this, which is why drama translation studies in particular would benefit from an approach which documents the decision-making process of a translator as he conceives the TT.

If his linguistic originality and use of comedy are not prominent features of Brecht's British reputation, his political leanings and didacticism certainly are. The fact that productions of Brecht for British mainstream theatres consistently separate Brecht the playwright from Brecht the socialist is by now well established. Distortion and cuts in the two-tier texts result in a weakened portrayal of the socio-political dimension. This in turn distorts the portrayal of the lot of the little people in war at the hands of their leaders. The core of Brecht's message is that only the war-makers can profit from the machinations of war itself, at the expense of the lives and livelihood of the people they represent. Hare's perception of war as a character in the play displays a fundamental misunderstanding of the Marxist thrust which is wholly removed in his TT, to be replaced by an emphasis on Courage's role as a mother rather than a tenacious businesswoman. Much of the same is true of Hall's text, in which the comedy blots out any remaining political traces. All that remains is the sentimental story about a sutler who is trying to get her children through the war. A failure to understand the background behind and political function of Brecht's epic theatre means informed decisions on how to present it for an audience of a different time and culture cannot be made, but an informed exposure of the play's political core is necessary before it can be reshaped to produce a critical impact on the modern British stage, and this is not done in any production analysed in this study.

Excluding the most extreme forms of each ST and TC-faithful translation (see figure 2.1), of the three different translational approaches analysed in this study, the two-tier translations are positioned at the opposite end of the scale to Willett's faithful translation, with MacDonald's performance text somewhere between the two. The two-tier texts rarely display homogeneous characterists, but rather illustrate the great diversity still possible within one approach. This does not merely result from the fact that the text passes through two rewriting stages before the TT is complete, but is affected by the agenda of playwright and director as well as the theatre for which the text is conceived. As heavily state-subsidised theatres, the RSC and the National are unlikely to produce work which radically challenges the status quo, the irony of course being that that was precisely Brecht's original intention for the theatre. It is interesting to note that the two-tier texts become chronologically more extreme in their use of expletives and addition of sexual references, which is part of an increasing degree of domestication and

appropriation of Brecht's work. As such, this trend would suggest that a reversal or even a halt of this development is unlikely. Further study on the chronological development of Brecht's work in translation and that of other playwrights' work which has received similar treatment would be an interesting field for future research.

This study differs from other analyses of Brecht's work in translation, since these have tended to assess the product in performance, which is thus rather an assessment of the cumulative process of production. This discussion has isolated the contribution made by the translator, which is the important springboard for the remainder of the process. The translator has as little influence over what appears on stage as the original author does, even though the translator represents the first level of interpretation in the production process. All directors seemed keen to reject some form of Brecht's theatre, usually the perceived 'Brechtian paraphernalia'. This rejection is part of the separation of content and form in the continued appropriation of Brecht's work. In linguistic terms, the Kureishi prompt script revealed that changes were made to the TT in rehearsal, presumably for reasons of speakability, but some amendments were designed to enhance the amount of comedy in the play. Both factors seem to take priority over 'what the translator wrote'. This fact alone illustrates how misguided Willett's approach is in the translation of a drama text for staging. In short, the legacy of Brecht's reputation in the UK has blinkered all but scholars to the distancing techniques in Brecht's work. His power as a poet is unknown or overlooked, and rather than viewing the linguistic shaping of the text as an integral characteristic to be replicated, Brecht's own work is used for its 'Materialwert'. Linguistic *Verfremdung*, if not replicated by a careful speaker of German, such as MacDonald, is rejected along with other, more prominent formal features.

It thus transpires that the overriding reason as to why a consideration of Brecht's use of language should be so crucial to an accurate portrayal in translation is that it is an integral part of the play's form. It underlines the techniques of epic theatre and is instrumental in the portrayal of the political message. Especially in production, Brecht's socialist politics are eradicated. The separation of form and content, and of playwright and politician renders the political impotent: the political comment itself is undermined and the structure of epic theatre, which should create the required detached critical state of observation, is neutered. British performances throw the baby out with the bathwater. Appropriation and anglicisation are dressed up as repeated attempts to free Brecht's work from the trappings of his theatre and politics in a Samaritan act which, the liberators claim, will reveal the 'funny' Brecht that has been trying to get out all along. This is particularly prominent in the texts created by playwrights working from a literal translation, which arguably translates only content and not form, but reviews would suggest that these varied liberation attempts have not been successful, since the lack of political sharpness is invariably criticised.

So what could or should be done with Brecht's politics in productions for the modern British stage? A museum piece approach would now be more detrimental than continued appropria-

tion, though neither scenario is ideal. Brecht's work can no longer fulfil the social and political role which was so imperative at the time when he wrote. However, the work can and should still provoke. The contemporary relevance of a warning about profiting from war could not be more pertinent in the current climate. Our society is a capitalist one, and that does not mean that it is just. The challenge is to convey the injustice represented in Brecht's play without it coming across as naive. A rendering along politically liberal lines, suggesting progressive, but not extreme socialist political reform, is now the only feasible option, especially in a publicly-funded state theatre, although there may still be room for a Socialist version in the alternative theatre. A comparative study of translations of Brecht's work for the mainstream and alternative stages is an important field for future study in mapping the pathways of European political theatre in the UK. If the political dimension of *Mutter Courage und ihre Kinder* is still to be successfully portrayed in the UK, this could arguably best be done using comedy to create detachment, but in a different way to the ridicule and sexual innuendo of Hall's text. Humour is certainly an integral part of the British psyche and cultural practices, but in Brecht it should be used to achieve a political end and not just for entertainment's sake. There is a precedent in comic television series such as "Blackadder", which satirises the master–servant and subject–ruler relationship. Several critics commented on the "Blackadder-ish" (Spencer 2000, Stratton 2000) style of Hall's text, which indicates that he was on the right track, but he impeded his own potential success by taking the use of comedy to extremes and detaching language from content.

The general treatment of Brecht's legacy appears to be founded on much postulating but little understanding. There is a distinct fear of the political, of which Prowse is perhaps the most surprising case. Especially the two-tier texts, but also the Citizens production confirm what has become established as appropriated British Brecht. There is no longer any temptation to succumb to the pressure of producing a 'museum piece' *Mutter Courage*, though the shadow of Brecht's intimidating reputation remains an obstacle to production. In throwing this off, practitioners come close to using Brecht's work for its 'Materialwert', hence the sentimental stories about a sutler trawling through war with her family, since that is what is left of the play once the hall of mirrors of epic theatre is removed and there is no construct to throw a functional political light onto the action. Neither approach does justice to Brecht's work, but appropriation does not either. Despite the continued appropriation of Brecht's work in the UK and the apparent acceptance of his work in a naturalised, British-friendly format, this analysis ends on a note of hope in recalling the surprisingly high number of reviews of Hall's 2001 version which criticised the treatment of Brecht's politics, essentially lamenting their loss. There was disapproval of Hall's neutering of the play, so maybe the tide is turning and it is time to reunite Brecht the artist with Brecht the politician. If so, a more translation of the language of the play that presents more comprehensive representation of the diverse linguistic features of the ST would provide the cement to hold the two together.

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