CARR, Marina. *Bodas de sangre: en una adaptación de Marina Carr*. Translation and introduction by Melania Terrazas Gallego and Salma Errami Fennane. Logroño: Universidad de La Rioja, Servicio de Publicaciones, 2025, pp. 134. ISBN 978-84-126376-4-9 (rústica); 978-84-126376-5-6 (epub).

Published in 2025 by the University of La Rioja, *Bodas de sangre: en una adaptación de Marina Carr* is a version of Federico García Lorca's tragedy translated into Spanish by Melania Terrazas Gallego, Senior Lecturer in English Studies at the University of La Rioja and Head of the Centre of Irish Studies Banna/Bond (EFACIS), and Salma Errami Fennane, a PhD candidate in English Philology at the University of La Rioja, where she holds an FPI/CAR predoctoral fellowship and a teaching replacement position. Aimed at translating Marina Carr's *Blood Wedding* (2019), this work results from a project made possible through the grant *Intersecciones post-humanas en las literaturas irlandesa y gallega* PID2022-136251NB-I00, funded by MICIU/AEI/10.13039/501100011033 and by *FEDER Una manera de hacer Europa*.

This brand new translation fosters a remarkable cultural return, encapsulating a round trip: an early twentieth-century Spanish tragedy revisited by a 21st-century Irish playwright, and then reintroduced to the drama's original geography. In choosing to translate Carr's Hiberno-English version into a pseudo-dialectal Spanish (Carr, 2025: 32), Gallego and Fennane genuinely engage in what translation theorist André Lefevere (1992 *apud* Carr, 2025: 21) describes as a process of "rewriting" regarding drama translation. The Professors' rewriting of Carr's rewriting is thus one that negotiates fidelity to the Irish playwright's dramaturgical and translation solutions while reopening Lorca's tragedy to new meanings within the target audience's expectations in its place of origin.

As Gallego and Fennane mention in their introduction to the book (Carr, 2025: 22), in *English retranslations of Federico García Lorca's Bodas de Sangre: metaphor, symbol and culture*,

Chun Zhang states that *Bodas de Sangre* (1933) is "the most retranslated and widely recognized theatre piece of Lorca in the English-speaking world," and the dissertation covers 18 retranslations from the USA and the UK (Zhang, 2022: III). While the first—and infamously unsuccesssful—English translation by José Weissberger dates back to 1935 (Zhang, 2022: 12), Marina Carr's *Blood Wedding* is the last to have been published, in 2019—an interim of over 80 years that hints to this drama's long-standing cachet. Still, more specifically, Carr's version subscribes to a national bloodline of Irish retranslations of Lorca's *Bodas de Sangre*, alongside the adaptation work of Dermot Healy—staged in 1989 but published for the first time as part of the collection *Dermot Healy: The Collected Plays* in 2016—, and the rewriting by Brendan Kennelly (1996), which underscores its cross-cultural relevance in Ireland.

Rich intertextuality, formal experimentalism, and bold confrontation of patriarchalism contribute to Carr's critical acclaim and institutional recognition. Evolved across different creative periods her work has culminated in recent mythic rewritings whereby rekindling tales of human fragility and oppression through innovative dramatic forms the Irish playwright responds to contemporary shifts on ideological and sociopolitical landscapes. In fact, since her 1989 debut, Carr's work has been praised for reshaping the theatrical paradigm of womanhood representation, by engaging in matters of human nature, social exclusion, and patriarchal norms. This is precisely where *Blood Wedding* fits within her *oeuvre*; Carr's version is simultaneously a reverential and bold rewriting of Lorca's *Bodas de Sangre*, which blends the Spanish playwright's representation of a markedly sexist rural community with her characteristic psychological depth and feminist swings.

Between late 20th century and early 21st century Carr has emerged as a nationally renowned and internationally recognised female voice in contemporary Irish theatre. Her plays draw on a myriad of influences from Irish literary tradition and Greek tragedy to canonical names, such as Shakespeare, Ibsen, Chekhov, and Tolstoi. It also displays a notable linguistic experimentation grounded in the lexical and phonetic particularities of Midlands Hiberno-English. These stakes are dutifully safeguarded by Gallego and Fennane's translation endeavour by choosing to honour Carr's distinctive voice, while fortifying a cultural bridge and laying the foundations for a convergent theatrical space; a place of encounter in between Spanish Andalusia and the Irish Midlands where Federico García Lorca meets Marina Carr.

Bodas de Sangre is the cornerstone of Lorca's *Rural Trilogy*—which also includes *Yerma* and *La Casa de Bernarda Alba*—, devising a portrait of an oppressive rural society, ruled by honour,

strict gender politics, class and ethnic exclusion, and violence against the backdrop of unresolved feuds between families. The dramatic action revolves around "the preparation, celebration, and destruction of a wedding" (Zhang, 2022: 8), and at its centre stands a love triangle: La Novia (The Bride), El Novio (The Bridegroom), and Leonardo, the bride's former lover. In his interweaved combination of poetic verse and prose, Lorca employs elements and procedures gathered both from classical tragedy and from the Spanish Golden Age, or *Siglo de Oro*, permeating the play with symbolic, mythic, and ritualistic connotations, as well as a sense of the inexorability of fate (Carr, 2025: 12).

Besides the mythological characters, the Moon (*La Luna*) and Death (*La Muerte*), Leonardo is in fact the only character who is fully individualised, while the remaining ones are named by their functions within this rigid 1930s Spanish order (Lorca, 1971): *La Madre*, *La Novia*, *La Suegra*, *La Mujer de Leonardo*, *La Criada*, *La Vecina*, *Muchachas*, *El Novio*, *El Padre de la Novia*, *Los Leñadores*, *Mozos*. Accordingly, in her version Carr maintains Lorca's naming system, still restricting individuality to Leonardo, a character whose misogynistic inclinations are enhanced in Carr's rendering, reaffirming the persistence of structural gender inequalities from a contemporary stance. Carr's version unfolds then as an adaptation of Lorca's legacy, sustaining the key character dynamics but significantly reducing the amount of characters; for instance, with the amalgamation of the functions of Death (*La Muerte*) in the performance of the Weaver (*Tejedora*). Mostly similar to Lorca's list, in Gallego and Fennane's translation, characters are listed in alphabetical order (Carr, 2025: 57): *Criada*, *Hijo/Novio*, *Leñador 1*, *Leñador 2*, *Madre*, *Mujer de Leonardo*, *Novia*, *Padre*, *Vecina/Tejedora*.

In the process of rewriting, Carr distinctly recolours the symbolic fabric of *Bodas de Sangre* with her contemporary Irish and feminist sensibility, opening this story of elopement to new meanings and audiences. Refracted from Lorca's context of production to Carr's, themes such as Catholicism, political struggle, female repression, and the weight of patriarchal tradition embody robust tokens of cross-cultural parallel between Ireland and Spain (Carr, 2025: 16). Indeed, Carr's adaptation cannot be detached from its geographical, historical, and sociocultural backdrop in Ireland: a society shaped by civil war, Catholic influence, and by a restrictive set of legislation over women's rights—from constitutional religious inclination, to the prohibition of divorce and the relegation of women to the domestic sphere (Carr, 2025: 13).

The shared ground allows Marina Carr to retain the essential framework of Lorca's drama, but it ultimately provides an opportunity for her to infuse it with habitual rural Irish

peculiarities, as well as her particular contemporary challenging standpoint. As a work embedded in its production context, the publication of *Blood Wedding* in 2019 closely coincides with the repealing of the Irish Constitution's Eighth Amendment after a referendum in 2018—a true landmark on the timeline of the country's evolving gender politics into more liberal stances, which revoked the grant to the unborn of a right to life equal to that of the mother (Carr, 2025: 13).

In contrast with Lorca's solemn tone, Carr's strategic use of irony and humour enables another level of critical exposition of the contradictions and absurdities within traditional gender ideologies. On the one hand, under a pungent tone, the Irish playwright intensifies motifs of internalised gender, class, and race prejudice in the speech of the old woman who reproduces the very norms that oppress them all: the Mother (*Madre*). On the other hand, she foregrounds generational friction, adding more psychological layers to the young character who pushes back against the inherited imposed norms; a woman who embodies a double burden and is torn between social obligation and personal desire; the one whose defiant calls lead to the deadly outcome of the play: the Bride (*Novia*).

The Bride belongs to the tarnished bloodline of *La Manchita*, her mother, a woman defamed for her sexual autonomy who is driven to suicide; she provides a genealogical source of rebellion (Carr, 2025: 17). The young woman's demeanor is thus portrayed as a mirror to heroic passion, inner conflict, and inescapability from a tragic ending; she is a woman who claims her sexuality without shame, rejects the constraints of respectability, and refuses to sacrifice herself for her lover. At last, her death culminates in a moment of liberation rather than punishment, cleverly steering away from Lorca's version, where the Mother withholds from the Bride any possibility of release from the confinement of female existence in such a society that strictly prioritises family, honour, and estate.

Thus, for cultural, theatrical, and also scholarly reasons, Gallego and Fennane argue that the Spanish translation of Marina Carr's *Blood Wedding* is a necessary project which corroborates to the circulation of this canonical play. It seems true that both Lorca's original idea and Carr's adaptation effectively welcome broad readership and rewritings, and the choice for a pseudo-dialectal translation allows Spanish-speaking audiences access to a craft invested in intercultural nuance from contemporary, feminist, foreign and regional standpoints that combines symbolisms from Lorca and Carr. By performing the role of cultural mediators (Carr, 2025: 38), the Spanish translators have employed lexical and phonetic filters to properly convey and reinforce the dialogic significance of this revitalisation, not only when it ratifies Lorca's chassis, but also where it

underscores the changes that have shaped the world over the past century, contributing to the ongoing life of *Bodas de Sangre* and restoring the focus to a Spanish context where it can renew reflections and debates.

Emblematically, Gallego and Fennane employed three main strategies (Perteghella, 2002 *apud* CARR, 2025: 32-3). Firstly, the use of a non-standard register with features from different varieties of Spanish, preserving orality and cultural references of the text with phonetic, morphological, and prosodic features that mimics everyday speech. Secondly, the standardization with dialectal nuances. And lastly, regarding the balance between fidelity to meaning and literal translation from English, they sought to prioritise poetic structure, rhythm, and imagery when possible. The linguistic modifications proposed by the translators enriches the text's performative texture, encouraging a fluid delivery on stage and strengthening the audience's identification with the cultural framework. Through these choices the translation of Carr's *Blood Wedding* forges a mindful interplay between the two playwrights, furthering poetic force, emotional intensity, and symbolic hybridity.

Priscila Borges Rodrigues

Works Cited

Carr, Marina. *Bodas de sangre: en una adaptación de Marina Carr*. Translation and introduction by Melania Terrazas Gallego and Salma Errami Fennane. Logroño: Universidad de La Rioja, Servicio de Publicaciones, 2025.

García Lorca, Federico. Blood Wedding. Translated by Brendan Kennelly. Newcastle upon Tyne: Bloodaxe Books, 1996.

García Lorca, Federico. *Blood Wedding: in a version by Marina Carr*. Translated by Marina Carr. London: Faber & Faber, 2019.

García Lorca, Federico. *Bodas de Sangre* (1933). Madrid: Espasa-Calpe, 1971.

Healy, Dermot. *Dermot Healy: The Collected Plays*.

Lefevere, André. *Translation, Rewriting, and the Manipulation of Literary Fame*. London: Routledge, 1992.

Perteghella, Manuela. "Language and Politics on Stage: Strategies for Translating Dialect and Slang with references to Shaw's Pygmalion and Bond's Saved," *Translation Review*, No. 64, 2002, pp. 45-53.

Zhang, Chun. *English retranslations of Federico García Lorca's Bodas de Sangre: metaphor, symbol and culture*. PhD dissertation. Madrid: Universidad Complutense de Madrid, 2022.