＜Article＞ JAITS

The Distinctions between Stage Translation and Film Translation of Beckett's *Happy Days*

Yoshiko Takebe
（Shujitsu University）

Abstract

This paper aims to clarify the distinctions between the stage translation and film translation of Samuel Beckett's Happy Days *from both interlingual and intersemiotic perspectives. This paper first scrutinizes the interlingual translation of the stage version from English to Japanese as demonstrated through the voices of the actors on the stage, and the intersemiotic translation from the stage directions in the text to nonverbal factors on the stage during a live performance. The paper then focuses on the interlingual translation of the film version in French with Japanese subtitles as well as the intersemiotic translation from the stage directions in the text to nonlinguistic elements on the screen. By comparing the effects of the stage and film versions that were presented in Japan in 2019 from the viewpoints of interlingual and intersemiotic translation, this paper ultimately discloses not only the environmental variance between these media but also Beckett's vision for the stage, film, and translation.*

Introduction

As opposed to Samuel Beckett's (1906–1989) other plays, in which the situations of the characters are stagnant and the sceneries of Act I and Act II are symmetrical and reversible, there is a dramatic change in both situation and landscape from Act I to Act II of Beckett's *Happy Days* (1961). Winnie, who is embedded up to her waist in Act I (without the audience being given any specific reason or background by Beckett), is buried up to her neck in Act II. The freedom to move her upper body and to control her property in Act I is taken away in Act II. Moreover, the physical change from a mobile to an immobile state in turn highlights the unchangeable spiritual bond between a wife and a husband.

Scrutiny of both the stage and film versions of Beckett's *Happy Days* simultaneously mirrors the relationship between audience and actors established through translation strategies including interlingual/intersemiotic translation, domestication/foreignization,

TAKEBE, Yoshiko, "The Distinctions between Stage Translation and Film Translation of Beckett's *Happy Days*," *Invitation to Interpreting and Translation Studies*, No.23, 2021. pages 95-116.

and dubbing/subtitles. This paper aims to explore what it means to translate Beckett's *Happy Days* for a Japanese audience by focusing on three Japanese productions presented in 2019: Beckett's *Happy Days* performed in an orthodox style at a small contemporary theatre in Tokyo, in order to reveal the urban materialism depicted in Beckett's original text and especially in Act I; another production of Beckett's *Happy Days*, set inside a cave-like theatre in Yokohama, reminiscent of cave art in the Old Stone Age, to clarify the relationship between the civilized and the uncivilized experienced by both the heroine and the audiences through the shift from Act I to Act II; and the film version in French titled *Oh les beaux jours* shown at the Samuel Beckett Film Festival in Kyoto. This paper focuses on the Japanese productions performed in 2019 because (1) they were the first productions that used the new Japanese translation which had just been published in 2018 and (2) the year 2019 became the final year for audiences to rejoice in the interlingual and intersemiotic experiences of actually being in a public theatre before the worldwide pandemic began in 2020.

1. Stage Translation of Beckett's *Happy Days*

Beckett's *Happy Days*, first written in English, premiered in 1961 at Cherry Lane Theatre in New York. It was then translated into French by the playwright himself in 1962. The first Japanese translation of this drama was done by Shinya Ando (from the French version) and Yasunari Takahashi (from the English version) in 1967. It was subsequently revised by those same translators in 1990 (Beckett, 1991). For a long time, the Japanese productions of Beckett's *Happy Days* were performed according to this traditional translation by the two great masters. However, by the beginning of the new millennium, this first Japanese translation had become too antiquated to allow Japanese audiences to savor the sound and rhythm of the play. Therefore, the legacy of the conventional translation has now been replaced by new translations, and Minako Okamuro (Professor at Waseda University and Director of the Tsubouchi Memorial Theatre Museum, Waseda University) is leading efforts to investigate the new versions of Beckett's drama for the new generations of the twenty-first century. The two Japanese performances of *Happy Days* in 2019 that will be discussed in the following sections are based on the latest translation by Kaku Nagashima published in 2018.

1.1 The Tokyo Version in 2019: Representation of Dubbing

1.1.1 Interlingual Translation

This section analyzes how the Japanese production of Beckett's *Happy Days* performed in Tokyo in 2019 was translated as the representation of dubbing on the stage. In order to compare it with subtitles on the screen, the stage translation for the play is

examined as "dubbed" translation expressed through the voices of the characters on the stage. According to Pérez-González (2011, p. 17), "in the field of audiovisual translation, dubbing denotes the re-recording of the original voice track in the target language using dubbing actors' voices". Moreover, "if a film is dubbed for a foreign audience, the translated dialogue ideally should provide the same experience, so that target language viewers are able to enjoy an equally realistic performance and are not constantly reminded that what they are watching is a translation" (Koloszar-Koo, 2012, p. 156).

In spite of being embedded up to her waist in the mound in Act I, Winnie still has the ability to use her upper body to the fullest in order to control her belongings. When these movements and gestures are carried out by a middle-aged woman in line with the source text, which specifies "a woman of about fifty" (Beckett, 1986, p. 137), the scenery and the combination of the heroine and the setting of this play may provoke pathos and desolation. The audiences may sympathize with Winnie, who is approaching the end of her life. On the contrary, when these actions are performed more vividly by a young woman, unlike in the source text, audiences may be encouraged to see the heroine and the setting separately and to focus on the artistic tempo of the nonverbal structure of the performance. In other words, the audiences may find the scene of a young woman buried in a mound to be rather comic and fresh, and instead concentrate on the modulation and rhythm of her movements.

Such a situation was made possible at a small theatre in Tokyo when the play was performed by a troupe of young Japanese actors called Seinendan, led by a young director named Momo Hachisu, in January 2019. While the Japanese title has long been "Shiawase na (meaning *Happy*) Hibi (meaning *Days*)", the title of this 2019 performance included the original English word and was translated as "Happy na Hibi". The agility and brightness of this new title helped Beckett's play, originally seen as complicated and obscure, to be rendered more accessible for Japanese audiences. The new translation by Kaku Nagashima was also more colloquial and melodious to the ear compared to the traditional version by Yasunari Takahashi. Like the title of this performance, the book title of the new translation is "Happy Days", and it includes all the original English words of the title by using *katakana*, Japanese letters used for words of foreign origin.

Table 1: Comparison between English, French, Old and New Japanese Translations for Stage

English version	**French version**	**Old Japanese translation by Takahashi**	**Voices on Stage: New Japanese translation by Nagashima**

Oh this is a happy day! This will have been another happy day! After all. So far. (Beckett, 1986, p. 159)	Oh le beau jour encore que ça aura été, encore un! Malgré tout. Jusqu'ici. (Beckett, 1978, p. 63)	ああきょうはしあわせな日だわ！きょうもしあわせな日になるわ！とにもかくにも。今までのところは。(Beckett, 1991, p. 41)	ああ、これこそハッピーな日！またハッピーな一日になりそう！とりあえず。ここまでは。(Beckett, 2018, p. 46)

As is shown in Table 1 above, compared to the old Japanese translation, the new Japanese translation matched well both with the source English text and with the modern Japanese audiences: (1) By using *katakana* for "happy" in the new Japanese translation, the plosive consonant of the "p" sound effectively illustrated Winnie's Japanese voice as the representation of dubbing translation as opposed to subtitle translation; (2) the musicality of the Japanese rhythm enabled the Japanese audiences to see the Japanese actress playing Winnie on the stage as more natural and realistic, and (3) the three-dimensional liveliness and vividness of Beckett's *Happy Days* were interlingually translated through the voices.

1.1.2 Intersemiotic Translation

Dubbing translation is different from other types of translation where "aspects such as time constraints, lip-sync, facial expressions and gestures, character synchrony or visually-linked elements, such as cultural references or visually-linked humour" (Koloszar-Koo, op. cit., p. 159) are concerned.

While the original lines and movements by a middle-aged Winnie are often perceived by Japanese audiences as chaotic and mysterious, this latest Japanese version with a young Winnie suggested that controlling and being controlled by her belongings on the mound brought her amusement and a sense of relief. The first act of *Happy Days* in this Japanese version thus symbolized, instead, the positive aspects of materialism from a young female stance and in a contemporary way. Although Winnie is embedded up to her waist in the mound, she still has the freedom to move her upper body and cherishes the opportunity to be watched by objective eyes. Without deviating from Beckett's source text, the new Japanese translation clarifies the meaning of the title *Happy Days*: with the aid of her belongings, a woman rejoices in composing a musical piece through the diminuendo and crescendo of her voice, facial expressions, and movements; she is content.

Thus, compared to the old Japanese translation, this Tokyo performance demonstrates domestication (in which "the translator leaves the reader in peace as much as possible and moves the writer toward him" [Schleiermacher, 1813/2004, p. 49]) through interlingual translation ("an interpretation of verbal signs by means of some other language" [Jakobson,

1959/2004, p. 139]) by matching with more modern colloquial Japanese, and through intersemiotic translation ("an interpretation of verbal signs by means of signs of nonverbal sign systems" [Jakobson, op. cit., p. 139)]) by casting Winnie as a young woman instead of "a woman of about fifty" (Beckett, 1986, p. 137). It was appropriate to conform to the standards held by the target culture which, in this case, is Japanese modern culture. As suggested by the translator of this performance, compared to the time when Beckett was alive, "it is an important point to figure out how the age of fifty nowadays is accepted as aging" (Nagashima, 2018, p. 332, trans. mine). The young actress embodied Winnie's lust for femininity energetically rather than miserably.

1.2 The Yokohama Version in 2019: The Interlingual and Intersemiotic Effect of Space for Stage Translation

While nonverbal aspects are crucial for understanding the situation of Act I from the viewpoint of urban materialism and landscape, verbal aspects become more important for analyzing Act II and its shift from Act I (see Table 5). This is because when human beings are mobile and surrounded by materials, they are able to rely on those objects to relieve tedium and express themselves. On the other hand, when human beings are deprived of their mobility and unable to use any objects, they need to be supported more by their own words and sounds. Moreover, when human beings are left alone in a deserted area, they are forced to survive in an uncivilized situation.

Such a situation where human beings are devoid of materialism was intersemiotically translated according to Beckett's *Happy Days* and emblematically performed in February 2019 by a Japanese troupe called Kamome Machine at a theatre in a basement called The Cave (which was built from the ruins of an old building in Yokohama) (Hagiwara, 2019). Against the exposed concrete wall, Winnie shone in a blue dress on a silver steel mound which resembled a fresco or a cave painting. Cave paintings have their roots in the Old Stone Age when Cro-Magnon men drew pictures of animals to symbolize their success in hunting and made figures of goddesses with stones to pray for fertility and posterity during incantations and ceremonies. Seeing Beckett's *Happy Days* accompanied by a mural, the audiences were led to imagine that they were in a cave witnessing an incantation or a ceremony in the uncivilized world where Winnie recalls the moment when "last human kind—to stray this way" (Beckett, op. cit., p. 165).

The echo effect of words and sounds was also technically beneficial in this cave-like theatre. The cadence and rhythm of the Japanese translation resonated clearly and efficiently in the primitive landscape. Winnie's words resembled a repeated lullaby, lulling an infant to sleep. "Go back into your hole now, Willie, you've exposed yourself" (Beckett, op. cit., p. 147). The "hole" in this line emblematically conveyed two meanings: the womb

of a woman and the cave space of the theatre. In fact, when Willie (Winnie's husband) reappeared at the end of Act II "on all fours" (Beckett, op. cit., p. 166), audiences could see him crawling down the stairs from outside to the basement to reenter the cave theatre through the transparent entrance door.

The contrasts between light and darkness, words and actions were particularly convincing when Winnie's umbrella caught fire, which highlighted the barbaric, primitive atmosphere of the theatre.

Table 2: Comparison between English, French, Old and New Japanese Translations for Stage

English version	**French version**	**Old Japanese translation by Takahashi**	**Voices on stage: New Japanese translation by Nagashima**
Well, I don't blame you, no, it would ill become me, who cannot move, to blame my Willie because he cannot speak. (*Pause*.) Fortunately I am in tongue again. (*Pause*.) That is what I find so wonderful, my two lamps, when one goes out the other burns brighter. [*Pause*.] Oh yes, great mercies. [*Maximum pause. The parasol goes on fire. Smokes, flames if feasible. She sniffs, looks up, throws parasol to*	Une chance, que le moulin tourne. (*Un temps.*) Ça que je trouve si merveilleux, mes deux lampes, quand l'une baisse l'autre brûle plus clair. (*Un temps*.) Ah oui, de grandes bontés. (L'ombrelle prend feu. Elle renifle, lève les yeux, jette l'ombrelle derrière le mamelon, se renverse en arrière pour la voir se consumer, revient de face.) Ah terre, vieille extincteuse ! (Beckett, 1978, p. 49)	そう、あなたを責めたりしないわ、ええ、動けないわたしが、口をきいてくれないからといって、わたしのウィリーを責めたら、おかしいわよね。(間) ありがたいことに、また舌が回るようになったわ。(間) ほんとにわたしすばらしいって思うの、私の二つのランプは、一方が消えるともう一方が輝きを増す。(間) ほんと、ありがたいこと。(非常に長い間。日傘が燃え出す。煙が出る、できれば炎も。ウィニーはにおいをかぎ、目をあげ、日傘	まああなたのことは責めない、そうおかしいから、動けないわたしが、しゃべれないウィリーを責めたりしたら。(間) やった、口が回ってる。(間) すばらしいことだと思う、私の二つのランプ、片方が暗くなるともう片方が明るくなる。(間) そうそう、ありがたい。(最大限の間。日傘が発火する。煙と、可能なら炎。彼女は鼻をくんくんさせ、目を上げ、日傘を丘の右手側後ろに投げ、のけぞり、火が消えるの

her right behind mound, cranes back to watch it burning. Pause.] Ah, earth you old extinguisher. (Beckett, 1986, p. 153)		を後ろにほうりだし、首を伸ばして燃えつきるのを眺める。間） ああ大地よ、汝年古りたる消火器よ。 (Beckett, 1991, p. 32)	を見て、正面に向き直る）おお土よ、昔ながらの消火器。(Beckett, 2018, p. 37)

As Table 2 indicates, the new Japanese translation was operative for highlighting the aesthetics of opposite elements both verbally and nonverbally: (1) Thanks to the use of a pair of antonyms ("dark" and "bright") that rhyme ("kuraku" and "akaruku") in the new Japanese translation, audiences were able to hear the opposite words of "dark" and "bright" while actually witnessing the opposite elements of darkness and fire; (2) maximum pauses between Winnie's lines encouraged the audiences to give their utmost attention to the contrast between words and silences; (3) the comparison between Willie, able to move but not speak, and Winnie, able to speak but not move, was emphasized in the Japanese translation by following the English version instead of the French version: as shown in Table 2 above, the first sentence in this monologue "Well, I don't blame you, no, it would ill become me, who cannot move, to blame my Willie because he cannot speak" in the English version was not translated into the French by Beckett; and (4) through the use of repetitive words and onomatopoeia in the new Japanese translation ("*Soso*" for "Ah yes"; "*kunkun*" for sniff), the echo-effect in the cave-like theatre became stronger as Winnie's vibrant voice created resonance in the space.

Thus, this Yokohama performance demonstrated domestication through interlingual translation by resonating with contemporary usage of the Japanese language and through intersemiotic translation as an example of "site-specific art" since it was set in a cave-like space and atmosphere. According to Kwon in *One Place after Another: Notes on Site Specificity*,

> site-specific art comes to represent criticality rather than perform it. The "here-and-now" of aesthetic experience is isolated as the signified, severed from its signifier. If this phenomenon represents another instance of domestication of vanguard works by the dominant culture, it is not solely because of the self-aggrandizing needs of the institution or the profit-driven nature of the market. Artists, no matter how deeply convinced their anti-institutional sentiment or adamant their critique of dominant ideology, are inevitably engaged, self-

> servingly or with ambivalence, in this process of cultural legitimation (Kwon, 1997, p. 98).

Just as the aforementioned Tokyo production performed by a young actress was successful in rejoicing in urban materialism in Act I as “happy days”, this Yokohama cave production was also appropriate for reflecting the primitive landscape of Act II by taking its audiences to the time of the Old Stone Age when people used cave paintings as a tool to pray to gods.

These two productions challenged the notion of verbal and nonverbal translation as “dubbing” in that “they had to translate a written text into a target text which—although being written—was intended to be spoken” (Koloszar-Koo, op. cit., p. 160) and where “producing a text which is ‘written to be spoken as if not written’” (Koloszar-Koo, op. cit., p. 160) was required. In this sense, the new Japanese translation contributed to the “creation of authentic sounding dialogue” (Koloszar-Koo, op. cit., p. 156) that was natural and audible.

2. Film Translation of Beckett’s *Happy Days*

Beckett’s stage play *Happy Days* was adapted for film in 2001 as one of the 19 films in English by 19 directors for the project *Beckett on Film*, devised by Michael Colgan, artistic director of Dublin's Gate Theatre. Most of the films screened in December 2019 for the Japanese festival “Samuel Beckett Film Festival on the 30th Anniversary of His Death”, held at Kyoto University of Art and Design, came from the collection of English versions of this *Beckett on Film*. However, for *Happy Days*, the festival screened the French version, which was filmed in 1971, entitled *Oh les beaux jours* and directed by Jean-Paul Roux. As stated in the biography by James Knowlson, Beckett “borrowed the title, *Oh les beaux jours*, from Verlaine’s poem, ‘Colloque sentimental’” (Knowlson, 1997, p. 508). Winnie was played by one of the most renowned French actresses of the time, Madeleine Renaud, “who immediately asked if she could premiere it in France” (Knowlson, op. cit., p. 508) when she was handed a copy of Beckett’s final text of *Happy Days* by the director, Roger Blin, in 1963.

The most recent translation by Kaku Nagashima (2018) was also used for the Japanese subtitles shown on the screen of Beckett’s *Oh les beaux jours* at the film festival in 2019. While the stage productions discussed above enabled Japanese audiences to appreciate the sound and rhythm of the new Japanese translation through the voices of Japanese actors on the stage as a live performance, the viewers of the film version had the privilege of reading Japanese words on the screen while listening to the sound and rhythm of the French words via the original voices of the French actors.

2.1 The Effect of Interlingual Translation: Subtitles on the Screen

As opposed to translation for the stage, which is transmitted through the voices of the actors, translation for film is expressed in silence through letters as subtitles on the screen. Put otherwise, the lines of the characters are translated with sounds for the stage while they are translated without sound in a visual way for film.

The new Japanese translation by Kaku Nagashima that was displayed via the subtitles on the screen audiovisually coincided with the lines and movements of the actors who spoke French in *Oh les beaux jours*. The brisk cadence and rhythm of the new translation matched well with the articulate sound and movements of Winnie's monologue.

Table 3: Comparison between English, French, Old and New Japanese Translations for Film

English version	**Voices on screen: French version**	**Old Japanese translation by Takahashi**	**Subtitles on screen: New Japanese translation by Nagashima**
Oh you are going to talk to me today, this is going to be a happy day! (Beckett, 1986, p. 146)	Oh il va me parler aujourd'hui, oh le beau jour encore que ça va être! (Beckett, 1978, p. 35)	まあ、あなた、きょうはわたしに言葉をかけてくれるのね、しあわせな日になりそうだわ！ (Beckett, 1991, p. 20)	ああ、今日は返事をしてくれる、ああ、またハッピーな日になりそう！ (Beckett, 2018, p. 25)

As the above Table 3 indicates, while the old Japanese translation is more literally loyal to English source text, the new Japanese translation was more readable and accessible as subtitles on the screen : (1) It became shorter by omitting pronouns ("you", "me"); (2) it became more concise by using *kanji* for "today" ; (3) it became more emotional by using "Ah" twice like the French version ("oh") and (4) it became more rhythmic by using *katakana* for "happy".

It was constructive that the lyrics of the song sung by Winnie at the end of the play were translated with only Japanese *hiragana*, the basic letters that are readable by children, without using *kanji*, which are complicated Chinese characters. In this way, the audiences were able to concentrate on the tone of Winnie's singing voice, the melody of the music box and the soft atmosphere, which gave the impression one was listening to a lullaby for infants (see Table 4 below).

Table 4: Comparison between English, French, Old and New Japanese Translations for Film

English version	**Voices on screen: French version**	**Old Japanese translation by Takahashi**	**Subtitles on screen: New Japanese translation by Nagashima**
Though I say not What I may not Let you hear, Yet the swaying Dance is saying, Love me dear! Every touch of fingers Tells me what I know, Says for you, It's true, it's true, You love me so! (Beckett, 1986, p. 168)	Heure exquise Qui nous grise Lentement, La caresse, La promesse Du moment, L'ineffable étreinte De nos désirs fous, Tout dit, Gardez-moi Puisque je suis à vous. (Beckett, 1978, p. 83)	思いの たけは 秘めたけれど 踊れば つのる 恋心 やさしき指も ささやけり きみをぞ 愛す 心より (Beckett, 1991, p. 55–56)	ことばに ださぬ ねがいも おどれば つたわる いつも ふれあうたびに ゆびさきが かたる あなたの そのおもい (Beckett, 2018, p. 61)

2.2 The Effect of Intersemiotic Translation on the Screen

Compared to the artificial and unrealistic setting on the stage, the film version situated the actors in a more realistic background described as an "[e]xpanse of scorched grass rising centre to low mound. Gentle slopes down to front and either side of stage" (Beckett, 1986, p. 138). Moreover, while the audiences for the stage were restricted because their viewing position was limited to their own seats, the multiple angles of the camerawork enabled the film audiences to see Winnie from various positions and distances. For instance, close-ups of Winnie's face were possible, allowing all audiences to perceive all the nuances in her facial expressions and eye movements. The camerawork also meant that all audiences could observe the depth and perspective of the scene from different sides and from above, while long shots enabled them to see Winnie and Willie on the two-dimensional surface of the screen as three-dimensional figures with height, width and depth. The variations of the angles thus provided both macro and micro viewpoints for appreciating *Oh les beaux jours*.

On the macro level, these varied angles were productive for portraying Winnie from

a distance and from above as a part of the mound or the earth, which ultimately revealed Winnie as the womb-tomb. They were also useful for highlighting Willie, "[t]o her right and rear, lying asleep on ground, hidden by mound" (Beckett, op. cit., p. 138) and Winnie as the couple who survive in this no-man's-land. "Willie was supposed to be sitting like an embryo in Beckett's planning draft, which implies that the hole he returns to represents the womb" (Takahashi, 1991, p. 172, trans. mine).

> WINNIE: Go back into your hole now, Willie, you've exposed yourself enough. [*Pause*.] Do as I say, Willie, don't lie sprawling there in this hellish sun, go back into your hole. [*Pause*.] Go on now, Willie. [*WILLIE invisible starts crawling left towards hole*.] That's the man. [*She follows his progress with her eyes*.] Not head first, stupid, how are you going to turn? [*Pause*.] That's it … right round … now… back in. [*Pause*.] Oh I know it is not easy, dear, crawling backwards, but it is rewarding in the end. [*Pause*.] You have left your Vaseline behind. [*She watches as he crawls back for Vaseline*.] (Beckett, op. cit., p. 147).

The above scene was also portrayed efficiently in the film on the micro level. Winnie's close observation of Willie as he endeavored to go back to his hole, was captured by a close-up, and the audiences were able to empathize with Winnie because they were viewing the scene through the same lens and from the same standpoint as her.

Integrated into the film, the Japanese subtitles naturally became one of the intersemiotic elements on the screen. In other words, the lines spoken by the actors were translated not only interlingually but also intersemiotically as the nonverbal signs of Japanese verbal letters on the screen. Japanese audiences were able to capture the nuances of the lines through the distinctions between the three kinds of letters used in Japanese: *kanji*, also known as ideograms; *hiragana*, the basic letters that are readable by children; and *katakana*, Japanese letters used for words of foreign origin. The silent Japanese letters on the screen semiotically conveyed the scene on the screen.

3. The Environmental Differences between the Film and Stage Translations of Beckett's *Happy Days*

Table 5 presents the overall distinctions between the modes of the three productions discussed in this paper. With the aid of the newly published Japanese translation in 2018, all the Japanese productions in 2019 were to align more with modern Japanese audiences. While the stage productions were interlingually and intersemiotically translated with the

“domestication” method by casting a younger actress and utilizing theatrical spaces, the film version was translated intersemiotically in a way that was faithful to the author via the “foreignization” method. The contents of Table 5 are analyzed in detail in the following sections.

Table 5: The Overall Distinctions between the 2019 Productions of Beckett's *Happy Days* in Japan

	1 Foreignization and domestication	2 Dubbing and subtitles	3 Beckett's *Happy Days*	4 Beckett's life (see section 4)
2019 Tokyo stage performance	Interlingual translation: Domestication Intersemiotic translation: Domestication	Same effect as dubbing translation with Japanese voices	1. Urban materialism in Act I 2. Civilized 3. Mobile 4. Nonverbal effect 5. Winnie's reliance on objects	1. Reflects Beckett's urbanism in the more sophisticated environment of Paris.
2019 Yokohama stage performance at The Cave	Interlingual translation: Domestication Intersemiotic translation: Domestication		1. Spiritualism in Act II 2. Uncivilized 3. Immobile 4. Verbal Significance 5. Winnie's reliance on voice	1. Beckett's homeland of Ireland 2. Rural life in southern France with wife Suzanne while participating in Resistance during WWII
2019 Kyoto Film Festival	Interlingual translation: Domestication Intersemiotic translation: Foreignization	Japanese subtitles (translated from English) on the screen for French voices	1. Hybridism of French voice (trans. from English by Beckett in 1962) and new Japanese subtitles (trans. from English in 2018). 2. Theme mirrors Beckett's *Film*.	1. Proves Beckett's bilingualism (French and English). 2. Reflects Beckett's precise stage directions on the screen.

3.1 The Relationship between Actors, Audience and Environment in the Stage Translation

The stage productions are equated with “dubbing” translation in contrast to “subtitling” translation. Japanese audiences were able to savor the “foreign” product in their own mother tongue without any inconvenience. Compared to subtitles on the screen, dubbing does not require intense concentration to both read the words and watch the scene. In the case of stage productions, the environment enables the Japanese audiences to interact with the actual actors who speak in their native language live in front of them without being distracted by the asynchronicity between the mouth movements of the actors on the screen and the voices of the actors (usually seen in dubbed films).

While the verbal translation was “domesticated” via “dubbing” translation on the stage, the nonverbal translation was also “domesticated” in that the environment created was more accessible for the target audiences. Owing to the success of the productions, the performances of Beckett’s *Happy Days* in Tokyo and Yokohama in 2019 once again proved that the urban materialism shown by Winnie in Act I and the shift from the civilized to the uncivilized situation experienced by Winnie in Act II both resonate with globalized theatre regardless of time and space. According to the *Routledge Encyclopedia of Translation Studies*, “shifts are seen as required, indispensable changes at specific semiotic levels, with regard to specific aspects of the source text” (Bakker, 2011, p. 270) and “changes at a certain semiotic level with respect to a certain aspect of the source text benefit the invariance at other levels and with respect to other aspects” (Bakker, op. cit., p. 270). Whether in the twentieth century when Beckett was still alive or in the more globalized twenty-first century, inevitable changes in language and landscape in turn maintained the unchangeable, universal aspects and invariance of the source text.

The more the heroine became immobile, devoid of materialism and overpowered by the primitive landscape, the more she became reliant on her words and emotions. In other words, the nonverbal movements and gestures of her upper body aided by her stage properties in Act I were replaced by the verbal rhythms and expressions of her lines in Act II. This keen awareness of rhythm in one’s voice is also reflected in Beckett’s style of directing. In fact, Beckett is known as a strict director who aimed to translate the verbal lines in the text into the nonverbal rhythm and movement of the actors on the stage.

> Many actors and directors who worked with Beckett spoke of his personal dislike of what is so often thought of as acting and of his tendency to dehumanise the actors in his plays. Brenda Bruce, who played Winnie in the British premiere of *Happy Days*, told me how he tried to get her to speak her lines according to a very strict rhythm and in a very flat tone. To her horror,

> one day, he even brought a metronome into the theatre and set it down on the floor; 'this is the rhythm I want you to follow', he said, leaving it to tick inexorably away (Haynes and Knowlson, 2003, p. 109).

This precise demand placed upon rhythm by Beckett was also preserved both verbally and nonverbally in the recent Japanese translated performances of *Happy Days*.

Table 6: Comparison between English, French, Old and New Japanese Translations for Stage

English version	**French version**	**Old Japanese translation by Takahashi**	**Voices on Stage: New Japanese translation by Nagashima**
What would I do without them, when words fail? [*Pause*.] Gaze before me, with compressed lips. [*Long pause while she does so*.] I cannot. [*Pause*.] Ah yes, great mercies, great mercies. [*Long pause. Low*.] Sometimes I hear sounds. [*Listening expression. Normal voice*.] But not often. [*Pause*.] They are a boon, sounds are a boon, they help me . . . through the day. (*Smile*.) The old style! (*Smile off*.) Yes, those are happy days when there are sounds. (Beckett,	Que ferais-je sans eux, quand les mots me lâchent ? (*Un temps*.) Regarder devant moi, les lèvres rentrées ? (*Un temps long pendant qu'elle le fait*.) Je ne peux pas. (*Un temps*.) Ah oui, de grandes bontés, de grandes bontés. (*Un temps long. Bas*.) Quelquefois j'entends des bruits. (*Expression d'écoute. Voix normale*.) Mais pas souvent. (*Un temps*.) Je les bénis, je bénis les bruits, ils m'aident a. . . tirer ma journee. (*Sourire*.) Le vieux	言葉に見放されたとき、こういうものがなかったら、わたしどうしよう？（間）前をじっと見つめるだけだわ、唇をぎゅっと結んで。（そうする。そのまま長い間）できないわ。（間）そうそう、とっても、とってもありがたいこと。（長い間。低い声で）ときどき音が聞こえる。（耳をそば立てる表情。普通の声で）でもそんなにちょくちょくじゃない。（間）ありがたいお恵みだわ、音って、助けてくれる、わたしが……一日という日をやり過ごすのを。（微笑す	これらがなかったらどうしよう、言葉に見放されたとき。（間）前を見つめ、唇を閉ざす？（長い間。そうする）できない。（間）そうそう、ありがたい、ありがたい。（長い間、小声で）ときどき声が聞こえる。（耳をすます表情。ふつうの声）でもしょっちゅうじゃない。（間）ありがとう、音ありがとう、音は助けてくれる……一日をやりすごすのを。（微笑み）昔っぽい！（微笑み、消える）そう、ハッピーな日、音のする日は。 (Beckett,

1986, p. 162)	style ! (Fin du sourire.) Oui, ce sont de beaux jours, les jours ou il y a des bruits. (Beckett, 1978, p. 69–70)	る）昔ふうの言い方！（微笑、消える）そう、音のある日は、しあわせな日。(Takahashi, op. cit., p. 46)	2018, p. 52)

As the above Table 6 shows, the new Japanese translation corresponds more aptly to the precise rhythm and tempo of the metronome that Beckett demanded by (1) omitting pronouns (“I”, “me”), (2) using repetitive sound (“*Soso*” for “Ah yes”), (3) creating rhymes (“*Soso*” for “Ah yes” and “*So*” for “Yes”), (4) changing the location of a question mark; (5) using the plosive consonant of “p” sound (“*mukashippoi*” for “The old style”; *katakana* for “happy”) and (6) loyally following the word order of the original English text (“when words fail”, “when there are sounds”), where inversions are created in the new Japanese translation. In this way, the crispness and emotions of Winnie’s monologues are linguistically accentuated through her voice on the stage.

3.2 The Relationship between Actors, Audience and Environment in the Film Translation

In contrast to “dubbing” translation, “subtitling” translation provides audiences with an environment where they hear the foreign voices of the actors while they read translated subtitles on the screen. Such an environment gives bilingual audiences the opportunity to check whether the translation on the screen is literal or nonliteral by listening to the original voice of the source language.

The film version of Beckett’s *Oh les beaux jours* presented in 2019 at the Samuel Beckett Film Festival in Kyoto provided Japanese audiences the opportunity to savor his play in French as filmed with the original French actors in 1971 (Roux, 1971/2019). Contemporary Japanese audiences experienced the genuine image created by the playwright beyond the barriers of language and time. As Kaku Nagashima, whose new translation was used for the subtitles on the screen, observes, “there are differences between the English and French versions of the texts Winnie cites from during her monologue (such as lines from Shakespeare in the English version vs. lines from Racine in the French version)” (Nagashima, 2018, p. 331, trans. mine). For example, “Fear no more the heat o’ the sun” (Beckett, 1978, p. 36) in English, which comes from Shakespeare’s *Cymbeline*, is replaced by “Qu’ils pleurent, oh mon Dieu, qu’ils frémissent de honte” (Beckett, op. cit., p. 37) (meaning “May they weep, O Lord, may they tremble with shame”) which echoes Racine’s *Athalie*. Although the translator compared the two

versions, his recent Japanese translation is based on the English version which he considers "to be wilder and more vigorous than the French version, which is more sophisticated" (Nagashima, op. cit., p. 331, trans. mine). That is to say, Japanese audiences experienced a hybrid product, made up of refined French and modern Japanese translated from robust English (see Table 7 below).

As explained above, although the title of the film is *Oh les beaux jours*, the Japanese subtitles frequently included the word "happy" in *katakana* based on the English title *Happy Days*. This approach of translating from vigorous English into more colloquial Japanese was pervasive throughout the subtitles on the screen. The vividness of the Japanese letters in the subtitles was moderated by the elegant and traditional atmosphere of the French language through the voice of the actress (see Table 7 below).

Table 7: Comparison between English, French, Old and New Japanese Translations for Film

English version	**Voices on screen: French version**	**Old Japanese translation by Takahashi**	**Subtitles on screen: New Japanese translation by Nagashima**
Fear no more the heat o' the sun. (Beckett, 1986, p. 148)	Qu'ils pleurent, oh mon Dieu, qu'ils frémissent de honte (Beckett, 1978, p. 37)	もはや恐るるなかれ、灼けつく日の光を。 (Beckett, 1991, p. 23)	もう恐れるな、太陽の熱さを。 (Beckett, 2018, p. 28)
Oh the happy memories! (Beckett op. cit., p. 142).	Oh les beaux jours de bonheur! (Beckett, op. cit., p. 27).	ああ、しあわせな思い出の数々！ (Beckett, 1991, p. 14).	ああ、ハッピーな思い出！(Beckett, op. cit., p. 19).

The film was thus able to prove Beckett's bilingualism of French and English interlingually and to reflect his precise stage directions on the screen intersemiotically. It is true that "Beckett himself deconstructs the myth of which language is the source text, and his two texts can be said to be equal" (Okamuro, 2018, p. 8, trans. mine). Nevertheless, the new Japanese translation is based on "the latest English version published in 2009 to 2010 by a British publisher, which is the most reliable one" (Okamuro, op. cit., p. 8, trans. mine).

While the recent Japanese translation used for the subtitles onscreen is loyal to Beckett's English version, the new translator alludes to the possibility of domesticating it, observing that "Winnie's citations from Shakespeare's text in her monologue could be

replaced by lines from a traditional Japanese text when the performance is in Japanese" (Nagashima, 2018, p. 331, trans. mine).

4. Beckett's Life and Bilingualism Reflected in *Happy Days*

In order to have a deeper understanding of the translation of Beckett's *Happy Days*, this final section scrutinizes Beckett's life and his vision for the stage, film, and translation.

4.1 Beckett and *Film*

Beckett wrote a script for his only film, entitled *Film* (1963), in English. It starred Buster Keaton (1895–1966) and premiered in 1964. This is a silent movie lasting for only twenty-four minutes during which O (object) played by Keaton is pursued tenaciously by E (camera eye). In the climax scene, the object (the man) that does not want to be seen has to face the camera eye. It is important to mention here that the theme Beckett most wanted to manifest throughout his theatrical career may well be "the existence perceived by others", in other words, "the actors perceived by the audiences". This theme of "being watched by someone else" is reflected in Winnie's well-known line, "Strange feeling that someone is looking at me. I am clear, then dim, then gone, then dim again, then clear again, and so on, back and forth, in and out of someone's eye" (Beckett, 1986, p. 155) and its link to Berkeley's philosophical proposition, "To be is to be perceived ('*esse est percipi*')" (Berkeley, 1710/1998, p. 31). In stark contrast to Winnie, who rejoices in being perceived and watched by someone else, the protagonist in Beckett's *Film* is afraid of gazes. By utilizing the technique of close-ups, the film version of *Oh les beaux jours* was successful in demonstrating the camera eye, that is to say, the existence of audiences perceiving the existence of the actors on the screen. Thus, both Beckett's aesthetics, used to enact the theme of the film ("to be is to be perceived"), and the camerawork were intersemiotically choreographed for *Oh les beaux jours*, giving it gravity and perspective and enabling the audiences to see everything on the screen three-dimensionally with height, width and depth as if they were participating in a live performance of the stage version.

4.2 Beckett's Life Reflected in *Happy Days*

Beckett's life can also be seen as a shift between the civilized and the uncivilized, which is reflected in *Happy Days* (see Table 5 above). He abandoned the rural environment of his homeland and chose the urbanism of the more sophisticated environment of Paris. However, his participation in the Resistance during the Second World War meant that "Beckett and Suzanne eventually found a refuge from the Gestapo in the small village in Roussillon" (Knowlson, 1997, p. 319). His rural life in Roussillon in southern France with Suzanne is exemplified in his works including *Happy Days*. "Roussillon is a place of red

sandstone cliffs, red soil and red sunsets. To the craggy cliffs, with their protruding masses of rock, cling pine trees, and on the slopes and level stretches of countryside are vineyards, for the grape thrives here in the burning sun" (Cronin, 1999, p. 329). This contrast between the civilized and the uncivilized experienced by Beckett is still a universal issue for all humankind. Contemporary people who are privileged enough to move freely from one place to another may distract themselves from their loneliness by controlling and being controlled by urban materialism nonverbally, as demonstrated by Winnie in Act I. On the other hand, when people are situated in a rural environment devoid of materialism and convenient transportation, they are inevitably forced to concentrate on the more spiritual aspects of their existence and language, which are depicted through the relationship between Winnie and Willie in Act II.

4.3 Beckett's Bilingualism Reflected in the Film Version of *Happy Days*

As a whole, Beckett was proficient in illustrating the same content not only through the distinct media of stage and film but also through the different languages of English and French.

> The expressive power of body and voice can compel theatre audiences to swallow, and enjoy, peculiar linguistic experiences. The plays of Samuel Beckett are a good example. Their gestures are precisely choreographed and their words are acutely speakable, but the significance of what is going on is hard to state. Audiences are held fascinated by something strange. Translation helped to bring this effect into being. Beckett sometimes wrote in French and then translated into English, sometimes the other way round. Whatever the direction, the texts in both the languages inhabit a translational imaginative space: either they have come from the other language or they are about to go into it (Reynolds, 2016, p. 116).

While Beckett wrote *Happy Days* first in English and then translated it into French himself, some of his other plays were written in French and translated into English. This is why it can be difficult to determine which text is the source and which one is the target. For the Japanese audiences of *Oh les beaux jours* in 2019, this indeterminacy was an advantage, as it allowed them to appreciate the unique, hybrid nature of the French film version (translated from the English by Beckett himself in 1962) and the new Japanese subtitles (revitalized from English by the new translator, Kaku Nagashima, in 2018).

Thus, the Japanese audiences were able to simultaneously hear the sophisticated lines in French and see the new Japanese subtitles translated from robust English on the

screen. The combination of experiencing French verbal sounds aurally and the silent Japanese subtitles (translated from English version) visually on the screen enabled the audiences to go beyond the barrier of media and languages with the aid of audiovisual translation. Compared to dubbing, "[w]ith subtitling, the coordination of sound and image is made more complex with the addition of a textual component, further illustrating the semiotic interplay in all forms of audio-visual language transfer" (de Linde and Kay, 2014, p. 2).

Conclusion

By examining two stage translations and one film translation of Beckett's *Happy Days* presented in 2019 in Japan, this paper illustrated the following two points:

(1) Winnie, who relies on her objects in Act I, then depends on her voice in Act II. This shift from Act I to Act II can be carried out naturally because Winnie's voice in Act II is treated as a material, a substance, just like her belongings in Act I (see Table 5). In this sense, the Japanese stage productions of Beckett's *Happy Day*s performed in 2019 and discussed in this paper were successful in representing Winnie's voice as substance and material. Like dubbing translation on the screen, Winnie's voice was portrayed as being as crucial as material things in sustaining one's raison d'être, a notion which echoes and intersects with globalized theatre.

(2) On the other hand, the collaboration between the Japanese subtitles (translated from the English version) and the French voices in the film mirrored the twofold translation: interlingual translation between English and French by the playwright himself; and intersemiotic translation of the concept of "to be is to be perceived" from text to film. The French film version of *Oh les beaux jours* revealed the same theme of "*esse est percipi*" as Beckett's only film, titled *Film*. The close-up technique of the camerawork intersemiotically verified the preciseness of the stage directions written by Beckett, who was strict about directing and translating his oeuvres.

.....

About the author

Yoshiko Takebe is an Associate Professor of Interpreting and Translation Studies at Shujitsu University.

.....

Notes

Part of this paper is based on "Translating Beckett in Japanese Urbanism and Landscape" presented at the IFTR (International Federation for Theatre Research) World Congress 2019 on July 8th and on "The Environmental Effect of Subtitles for Film Translation in Beckett's *Happy Days*" presented at the IFTR 2021 World Congress on July 16th.

References

Bakker, M. (2011). Shifts. In M. Baker & G. Saldanha (Eds.), *Routledge Encyclopedia of Translation Studies* (2nd ed., pp. 269–274). London: Routledge.

Beckett, S. (1978). *Happy Days/Oh Les Beaux Jours: A Bilingual Edition with an Afterword and Notes* (J. Knowlson, Ed.). London: Faber and Faber.

Beckett, S. (1986). *The Complete Dramatic Works*. London: Faber and Faber.

Beckett, S. (1991). *Besuto obu beketto 3 (Shiawase na hibi)* [Best of Beckett 3 (Happy Days)] (Y. Takahashi, Trans.). Tokyo: Hakusuisha.

Beckett, S. (2018). *Shin'yaku beketto gikyoku zenshu 2 Happi deizu* [New translation: The complete plays of Samuel Beckett vol 2: Happy Days] (K. Nagashima, Trans.). Tokyo: Hakusuisha.

Berkeley, G. (1998). *A treatise concerning the principles of human knowledge* (J. Dancy, Ed.). Oxford: Oxford University Press. (Original work published 1710)

Cronin, A. (1999). *Samuel Beckett: The Last Modernist*. New York: Da Capo Press.

de Linde, Z. & Kay, N. (2014). *The Semiotics of Subtitling*. New York: Routledge.

Hachisu, M. (Director). (2019, January 26). *Happi na hibi* [Happy Days] by S. Beckett (K. Nagashima, Trans.). Live performance at Atelier Shunpusha, Tokyo.

Hagiwara, Y. (Director). (2019, February 10). *Shiawase na hibi* [Happy Days] by S. Beckett (K. Nagashima, Trans.). Live performance at The Cave, Yokohama.

Haynes, J., & Knowlson, J. (2003). *Images of Samuel Beckett*. Cambridge: Cambridge University Press.

Jakobson, R. (2004). On linguistic aspects of translation. In L. Venuti (Ed.), *The Translation Studies Reader* (2nd ed., pp. 138–143). New York: Routledge. (Original work published 1959)

Knowlson, J. (1997). *Damned to Fame: The Life of Samuel Beckett*. London: Bloomsbury.

Koloszar-Koo, C. (2012). The Orality of Film Dialogue as a Challenge in AVT training. In C. Buffagni & B. Garzelli (Eds.), *Film translation from East to West: Dubbing, subtitling and didactic practice* (pp. 155–166). Bern: Peter Lang.

Kwon, M. (1997). One place after another: Notes on site specificity. *October, 80*, 85–110.

Nagashima, K. (2018). Sakuhin to hon'yaku ni tsuite [About the work and its translation]. In *Shin'yaku Beketto Gikyoku Zenshu 2 Happi Deizu* (K. Nagashima, Trans., pp. 327–332).

Tokyo: Hakusuisha.

Okamuro, M. (2018). Preface. In S. Beckett, *Shin'yaku beketto gikyoku zenshu 2 Happi deizu* (K. Nagashima, Trans., pp. 5–9). Tokyo: Hakusuisha.

Pérez-González, L. (2011). Audiovisual translation. In M. Baker & G. Saldanha (Eds.), *Routledge Encyclopedia of Translation Studies* (2nd ed., pp. 13–20). London: Routledge.

Reynolds, M. (2016). *Translation: A Very Short Introduction*. Oxford: Oxford UP.

Roux, J.-P. (Director). (2019, December 23). *Oh les beaux jours* by S. Beckett (K. Nagashima, Trans.). Film screening at Kyoto University of Art and Design. (Original work released 1971)

Schleiermacher, F. (2004). On the different methods of translating. In L. Venuti (Ed.), *The Translation Studies Reader* (2nd ed., pp. 43–63). New York: Routledge. (Original work published 1813)

Takahashi, Y. (1991). Chu [Notes]. In S. Beckett, *Besuto obu beketto 3 (Shiawase na hibi)* (Y. Takahashi, Trans., pp. 166–177). Tokyo: Hakusuisha.