Screenplay Translation Strategies: The Case of *Hiroshima Mon Amour*

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ABSTRACT

Screenplay translation is an interstitial genre of cultural production, and as a field of study fits in screenwriting, film, theatre, translation, and literary studies. Based on *Hiroshima mon amour* (1960), by Marguerite Duras, and the translation into English by Richard Seaver (1961), we explore the translation strategies employed for this work and we critically analyse how they impact the reading experience of the translated screenplay. Why for example do the additions and omissions in the characters' dialogues and scene description result in the source text encompassing not only the original screenplay, but also the film itself? In this regard, we suggest that the inclusion of film frames in the English edition serves as a form of *intermedial compensation*. The readers are more likely to form the impression of reading Duras' screenplay when in fact they are engaging with the interpretation by the film's mega-narrator, which causes a *disruption in the communication model* of the translated screenplay. In this sense, a translator's note could help readers to grasp translation decisions and the type of screenplay they are reading.

KEYWORDS: audiovisual translation, communication model, Hiroshima mon amour, screenplay translation, screenwriting studies, translation strategies

Introduction

Hiroshima mon amour, by Marguerite Duras (1914-1996), French novelist, playwright, screenwriter, essayist, and experimental filmmaker, is set in post-World War II Hiroshima, Japan, and follows the love affair between a French actress and a Japanese architect (unnamed characters both in the screenplay and film). The narrative delves into the characters' past, intertwining personal memories with the collective memories of the atomic bombing.

The writing style of *Hiroshima mon amour*, the screenplay, is often likened to music, in the sense that it rejects the illusion of unity ensured by classical editing, so this is a "cinema of cadence and interval, a cinema structured–as music is–by silence and tension" (Everett 1998: 124) rather than traditional narrative development. This can be said, in general, of Duras' screenwriting, which includes other works such as *Une aussi longue absence* (1961), *Nathalie Granger* (1973) or *Le camion* (1977). According to Wilson (2020), the screenplay utilizes tactile and sensory references, effectively translating them onto the screen, which can be evidenced by the significance of skin as a testament throughout the narrative (Martin 2013). This piece continues to inspire interdisciplinary discussions and research across multiple academic disciplines, such as ecocriticism (Schliephake 2013), psychoanalysis (Gorton 2008), gender studies (Heathcote 2006), or colonialism (Sanos 2016), just to mention a few.

The screenplay of this work has thus made a significant impact beyond literature and film, resonating with multiple fields of knowledge by being read as deepening the understanding of historical events and ethical implications of memory and representation (Anderst 2011; Varsava 2011). The work's exploration of trauma, memory, and desire has also provided a rich source for analyzing the psychological dimensions of personal and collective trauma (Gorton 2008; Kaplan 2021). Additionally, its visual and cinematic techniques have captivated scholars in visual and media studies, inspiring research on aesthetics, narrative structures, and the representation of historical events. The screenplay and the film have stimulated discussions in gender and feminist studies, shedding light on gender dynamics, power relations, and the agency of women in the context of war (Heathcote 2006; Sanos 2016; Laskowski 2022). But what of translation studies?

For our part, we aim to study this screenplay from the perspective of translation studies, given that the screenplay, as a text, has been translated into multiple languages, in some cases more than once (see Annex 1); an aspect which, nonetheless, has not yet become an object of study. This aspect has been overlooked precisely because screenplays are often assumed to be translatable only *intersemiotically*—that is, from written text to another medium (typically audiovisual). However, as in the present case, they can also undergo *intralingual* translation (Jakobson 1959), meaning from one language to another within the same (written) medium.

Let us briefly digress to clarify how we understand the concept of *screenplay* in this work. Beyond adopting a single, universal definition that could apply to all types of screen texts or resorting to reductive definitions (which, incidentally, abound in classic manuals, such as Field's "a story told with pictures, in dialogue and description, and placed within the context of dramatic structure" (2005: 20), we argue that the screenplay, following Claudia Sternberg (1997), constitutes "literature in flux". This is because it does not merely represent an alternative textual version of a film but rather a series of texts that encapsulate stages in a film's production process.

Similarly, aligning with Ted Nannicelli, we contend that screenplays are best understood from a historical perspective: a text qualifies as a screenplay if it is a "verbal object intended to repeat, modify, or repudiate the ways in which plot, characters, dialogue, shots, edits, sound effects, and/or other features have historically been suggested as constitutive elements of a film by a prior screenplay(s) or screenwriting practice" (2013: 31).

Thus, we will examine the first edition of the screenplay, written originally in French (Éditions Gallimard 1960), alongside the first English translation by Richard Seaver (Grove Press 1960). The original screenplay contains a synopsis, a preface by the author, the screenplay itself, and an annex titled "Les évidences nocturnes (Notes sur Nevers) [Nocturnal Notations (Notes on Nevers)]" (Duras 1961), which includes additional prose notes on the events occurring in Nevers in flashback, as well as notes on the characters' features and, consequently, the actors who should be selected during casting.

Duras adds further information through two mechanisms: first, she brackets certain sections and explains that these parts correspond to fragments that did not make it to the screen ("ce qui est entre crochets est abandonné [what is in brackets has been discarded]" [p. 21, own translation]); second, there are numerous footnotes, generally to explain decisions and contributions by Alain Resnais, who directed the film version from Duras' screenplay (*Hiroshima mon amour* 1959). Finally, it should be noted that the screenplay lacks technical terms, such as shot types or camera movements, as well as scene headings. In this regard, it is a master scene screenplay rather than a shooting screenplay. That is, the complete text with action, descriptions of spaces and locations, as well as the characters' dialogues written in direct style; everything but the technical instructions (Chion 1997).

The English translation includes the same sections, although with some modifications. While we will discuss these later, it is useful to note here those we consider most significant: on the one hand, the omission of an entire paragraph in the author's preface, in which she clarified that the screenplay contains some parts that do not appear in the film but were included as part of her initial project; correspondingly, the translated screenplay omits the bracketed sections, suggesting that the translator places less importance on the screenwriter's conception than on the film's final edit. In this regard, frames from the film have been added to accompany the scenes described throughout the screenplay.

In this paper, we discuss the translation strategies employed and how they impact the reading experience of the translated screenplay. Reading *Hiroshima mon amour* in English, with the omissions, additions, and frames, suggests that this translation considered not one but two source texts: Duras' screenplay and the film, prompting us to pose a question: when reading a translation of a filmed screenplay, could the translation reflect the translator's preference for one source text over the other, and what are the implications?

To address these questions, we reviewed the existing few studies on screenplay translation. Secondly, from a critical perspective, we performed a comparative reading of the original and translated screenplays. This reading revealed that, in addition to the inclusion of film frames, there were a series of omissions and additions in the text. Furthermore, drawing on a

narratological approach, which implies "examining what different types of narrating voices exist in screenplay texts and how they function" (Igelström 2014: 9), we also aim to analyze the implications of these modifications for the reading process and how they affect the communication model of this translated screenplay.

Our hypothesis is that the inclusion of film frames in the English edition serves as a form of *intermedial compensation*. Moreover, the absence of a translator's note clarifying these decisions deepens the *disruption in the communication model* of the translated screenplay: the reader forms the impression of reading Duras' screenplay, or her projected image as the *implied writer*, when they are in fact engaging with the interpretation of the *implied translator*, who has privileged the conception of Duras' screenplay as was rendered at the time by the film's *mega-narrator*, also called great image-maker, "the agent ultimately responsible for communicating a film's mega-narrative" (Gaudreault 2009:133). These concepts will be further discussed below.

Screenplay Translation: A Brief Literature Review

There are not many studies on the translation of screenplays, theoretical approaches or case studies, except for initiatives such as those of Cattrysse and Gambier (2008), Vandal- Sirois (2014), or Trainor (2017). It is worth noting the word "translation" is sometimes found in relation to screenplays to refer to some kind of adaptation, be it from a text (in a broad sense, like a novel or a video game) to a screenplay or directly to the screen, or from the screenplay to the screen. In such cases, however, translation does not mean changing the language code from one written text to another, with similar functions and characteristics.

That being said, it makes sense that there is limited information available on screenplay translation, when considering two factors: firstly, screenwriting studies are a relatively recent discipline, with a history dating back to the 1990s (MacDonald 2011); secondly, very few screenplays are edited and published compared to other genres, both literary and non-literary, as evident in bookstores, libraries, book fairs, etc.

In this regard, there have been many projects aimed at publishing screenplays (more or less successful and lasting), motivated by several reasons: the conservation of stories (when films had

been lost or destroyed), the exaltation of a director's work, or the study of these texts from a philological and formal perspective, among others.[1] Nonetheless, considered on a large scale, these publications are exceptions and are not always available to the general public, and thus do not constitute a substantial body of screenplays that can be accessed, read, or investigated. Consequently, even fewer screenplays reach the stage of being translated into other languages (Böhm and Batty 2022).

In spite of these circumstances, the fact that the film screenplay, as a genre, has not been widely studied from a translation-studies perspective may be attributed, among other reasons, to the lack of awareness that translated and published screenplays do indeed exist. Moreover, it has not been questioned so far why certain screenplays are translated while others are not, and why there is a lack of research on these translations.

It should be pointed out that screenplay translation, in general, has been left out of the two disciplines with which it is most directly related; that is, translation studies and screenwriting studies. On the one hand, when searching for "translation" and "screenplay" as keywords in academic databases, the results are related to audiovisual translation (AVT), papers that nonetheless focus on aspects other than the screenplay per se, such as dubbing and subtitling, which have been widely explored in translation studies. On the other hand, the approach to screenplay translation is not considered in books that focus on the overarching trends that have shaped screenwriting research over the past decades (see, for example, *The Palgrave Handbook of Screenwriting Studies*, 2023). Thus, the absence of substantial literature on screenplay translation implies either a limited perception of its significance within the field or its lack of due consideration.

Among the few studies available, we highlight Patrick Cattrysse and Yves Gambier (2008), who focus on the European context and examine the significance of screenplay translation during the pre-production stage to engage producers and other stakeholders for project financing. Instead of suggesting that screenwriters should become translators, the authors emphasize the importance of

[1] For the Italian case, see Mariapia Comand (2023).

training translators in the field of screenwriting.[2] Their chapter aims to provide translators with essential knowledge about screenplays, enabling them to familiarize themselves with key concepts, terms, and textual features.

The chapter covers the commonly recurring stages in screenplay development, ranging from the story idea and synopsis to the treatment, step outline, and screenplay, exploring the differences between technical and promotional screenplay documents. However, it must be noted that definitions are presented in a rather prescriptive manner, assuming a prototypical example from a manual. Throughout the article, the screenplay is primarily viewed as raw material for film production, rather than a text with inherent value and independent reading possibilities. As has been suggested, AVT increasingly specializes in dubbing and subtitling, sidelining other types of activities, such as screenplay translation—a product of significant value within this sphere of work.

Vandal-Sirois (2014) also situates his work in AVT and focuses on the double shoot in advertising content, particularly in European and North American contexts. In these cases, the screenplay becomes the raw material from which the translator will have to make adaptations and become a cultural advisor, all while keeping in mind the notion of performability. Performability refers to the requirement that the translated text can be easily pronounced by the actors who will perform it.

Another area of research focuses on the intersection of theoretical reflections and direct involvement in translation practice within the field of AVT (Trainor 2017). In an attempt to discuss how a theory-based methodology could be applied to screenplay translation in general, Trainor (2017) discusses his translation of François Fronty's *Vatula*, a French-Indian intercultural film project. In turn, Trainor highlights a series of uses for translated screenplays, both in pre-production (securing a producer or studio), production (shot planning, sound recording), as well as post-production (montage, sound effects).

[2] This call for interdisciplinarity between translation and film studies is also present in Martínez-Sierra (2012).

Omissions, Additions and Intermedial Compensation

The principal finding after the comparative reading suggests that the translation of *Hiroshima mon amour* considered not only the original screenplay but also the film. In other words, this translation does not rely on a single source text, as is typical, but rather on two, each belonging to different media: the screenplay as a written text and the film as an audiovisual work. This is evident in numerous translation decisions that result in changes to the target text compared to the original screenplay.

From our analytical perspective, these alterations largely respond to inter-semiotic translation choices previously made by the film's production team[3] (usually attributed during the screening of the film to the mega-narrator). That is, the production team implemented a series of omissions and additions in the film with regards to Duras' screenplay, and the translator subsequently adapted his choices to align with these modifications. Thus, it could be said that the translation envisioned the readership as the same audience that watched the film.

This can be explained based on the expectations of the reader in question. Just as with cinematic adaptations from literary works to film—where not all readers accept the notion of change and substantial modifications between the two texts—screenplay translation appears to experience something similar: since most readers of the translated screenplay will be unfamiliar with the original screenplay and will most likely know the film, it is against this point of reference that they will accept or reject substantial changes.

Unlike translations of other written literary genres such as novels or essays, where readers typically do not compare the translation with the source text (except in cases of specialized readers or bilingual editions, for instance), screenplay translation seems to be aimed at a reader who will indeed compare the target text with at least one of the source texts. Interestingly, this source text is usually the film rather than the screenplay, as the former is more readily available

[3] This term is understood as the broad ensemble of agents involved in the production and post-production of a film.

and accessible. Moreover, it is likely the film that motivates the reader to seek out the translation, rather than the original screenplay.

From a translation studies perspective, a shift in status occurs between source and target texts, as the film—originally the target text of the inter-semiotic translation from screenplay to film—becomes a second source text for the screenplay translation. Consider bilingual literary translations, where the reader has both source and target texts in full. In this case, the situation is different. The reader has access to the full translated text and fragments of one of the source texts—the film—represented in frames included in the edition.

While bilingual literary editions offer readers the option of reading only the translation or both texts comparatively, here the film frames form part of a single reading experience, as they narrate in tandem with the translated text. For example, certain scenes may be omitted from the translated text if the frame itself conveys what occurs in those scenes. This is what leads us to argue that screenplay translation involves *intermedial compensation*, as the inclusion of frames compensates for omissions or modifications made to the original screenplay.

Figure 1. Frame added in the English edition (Duras 1961:19)

At a moment when the female main character is describing what she saw at the museum, the translation omits some of the listed images. “L’homme échevelé. Une femme sort du chaos, etc.

[The disheveled man. A woman emerges from chaos, etc.]" (Duras 1960:25, own translation), which is compensated for by the inclusion of frames from the film (Figure 1). In this case, it seems that the translator interprets the "etcetera" in the omitted phrase as a way of suggesting the type of scenes we might imagine or that could appear on screen, all of which is synthesized and complemented by the frames included in the edition.

Regarding the omissions, the first appears precisely at the beginning of the screenplay. The original opens with a shot of the mushroom cloud resulting from an atomic bomb explosion, transitioning into the embrace of a still-undefined couple:

> [Le film s'ouvre sur le développement du fameux « champignon » de BIKINI. Il faudrait que le spectateur ait le sentiment, à la fois, de revoir et de voir ce « champignon» pour la première fois. Il faudrait qu'il soit très grossi, très ralenti, et que son développement s'accompagne des premières mesures de G. Fusco. A mesure que ce «champignon» s'élève sur l'écran, au-dessous de lui (…)] (Duras 1960:21)
>
> [The film opens with the development of the famous "mushroom" from BIKINI. The viewer should have the feeling, at the same time, of seeing and revisiting this "mushroom" for the first time. It should be very large, very slow, and its development should be accompanied by the first arrangements by G. Fusco. As this "mushroom" rises on the screen, below it (…)] (own translation)

The translation, in alignment with the film's final cut (that is, what we see on the screen, what the mega-narrator finally projects), begins directly with this embrace, followed by this clarification: "the main thing is that we get the feeling that this dew, this perspiration, has been deposited by the atomic 'mushroom' as it moves away and evaporates" (Duras 1961:15).

Now, while this first type of omission is made explicit through brackets, less evident types of modifications also reflect an alignment with the film. For instance, in the original screenplay, the impersonal fictional voice indicates that the character lowers her voice: "ELLE, bas [SHE, softly]" (Duras 1960:30, own translation), in accordance with a shift in the visual track—images of burn victims and wounded individuals transition to an intimate embrace between the two

characters. In the film, however, the character maintains the same volume as before (00:10:24–00:10:28), and thus, this clarification is omitted in the translation.

The impersonal fictional voice is extradiegetic, as its statements cannot be associated with any character within the diegesis. It does not provide technical details but rather informational or interpretative-evaluative content concerning the diegesis. This voice is typically evident in scene descriptions. It acts as the narrator conveying information about characters, actions, and settings, which is why it is often omniscient: it knows what the characters in the narrative think and feel (Igelström 2014).

At another point, while the characters witness a peace march, the Japanese man declares his love for the French actress and laments that she must leave Hiroshima the next day. In the original screenplay, the following reactions are attributed to the two characters by the impersonal fictional voice: “Le gémissement de la Française continue de telle façon qu’il peut devenir celui d’un accablement amoureux. Le Japonais enfouit sa bouche dans ses cheveux, mange ses cheveux, discrètement [The Frenchwoman’s moaning continues in such a way that it can become that of an overwhelmed lover. The Japanese buries his mouth in her hair, discreetly bites her hair]” (Duras 1960:72). In the translation, however, only a small portion of this passage is retained: “He buries his lips in her hair” (Duras 1961:43).

Beyond reinforcing the earlier observation about the interventions of the impersonal fictional voice and the evident preference for the film’s final form, another issue emerges here. Changes in the translation of this narrator’s discourse also influence the way readers understand the relationships between the characters, how they communicate, and the socio-affective dynamics at play. In this particular case, whereas in the original screenplay she responds with a sustained moan to his declaration of love, in the translation, she does not react at all. Instead, it is he who proceeds to kiss her hair. Thus, the translation portrays her as a rather passive subject who, in any case, does not respond to the Japanese man’s romantic overtures.

In this regard, these comments by the impersonal fictional voice can be categorized into two types: those concerning the tone in which characters speak and those concerning the physical

descriptions of the characters. We might say that, by physically describing the characters, this narrator constructs a prosopography for the reader.

This last point is clearly illustrated by a final example of omission, this time involving a description of the man's shoulder: "Elle lui caresse l'épaule nue encore une fois. Cette épaule est effectivement belle, intacte [She caresses his naked shoulder once again. This shoulder is indeed beautiful, intact]" (Duras 1960:38, own translation), which in the translation becomes simply: "caressing his naked shoulder again" (Duras 1961:28). In the original, there is a more detailed physical description of the character, which naturally influences how the reader perceives him and, in turn, shapes a type of reader who requires descriptions to imagine the elements mentioned—akin to a literary text, in this case, to imagine what the shoulder looks like. The translation, by contrast, constructs a type of reader who does not need descriptions or emphasis on the shoulder's appearance, presumably envisioning a reader who has already seen this shoulder onscreen.

Finally, although omissions predominate in relation to Duras' screenplay, there are also additions, although fewer in number. In Part IV, for instance, during a conversation between the two characters as they have a beer in a bar, the translation includes two indications of her movements (she drinks beer and puts the glass back on the table) that are absent in the original screenplay but present in the film (1:04:55–1:05:47), albeit only subtly. Thus, "Il dit, retiré du moment présent" (Duras 1960:105) becomes "(*She drinks.* He speaks as though divorced from the present)" (Duras 1961:68, emphasis added); "Elle sourit. Et, dans une extrême douceur, dans une détresse souriante, elle dit (adorablement)" (Duras 1960:106) becomes "(*She puts down her glass,* smiles, her smiling concealing a feeling of distress.)" (Duras 1961:70, emphasis added).

What stands out is that, despite these movements being barely perceptible in the film, the translator pays such close attention to the viewing of the film as to include details like these in the target text. In this way, the reader of the translation experiences a reading process closer to the film's final edit than to Duras' screenplay itself.

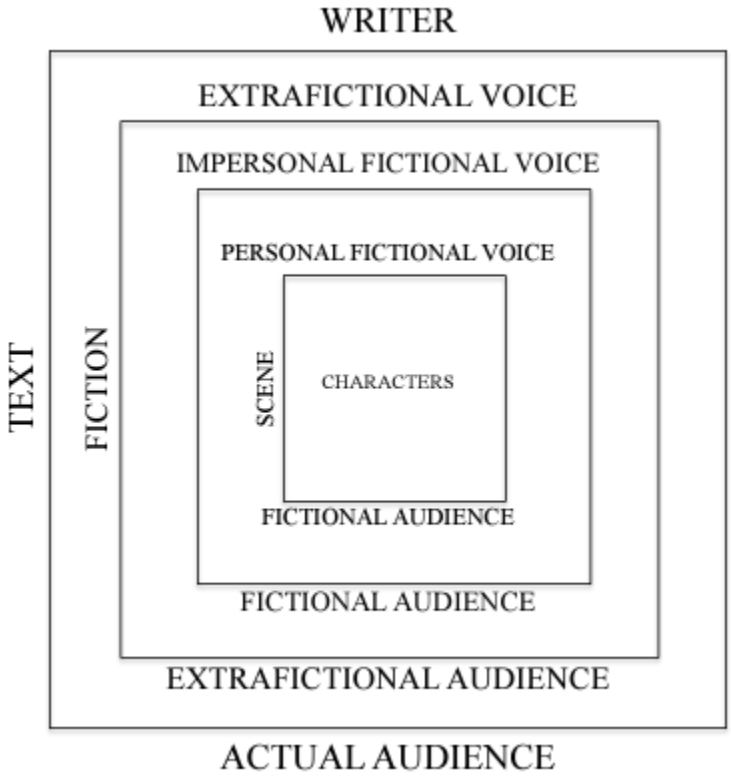
If a speculative screenplay (spec screenplay) allows a producer, among other readers, to imagine a future film as they read, conversely, a screenplay translated and published after it is filmed provides a reading experience more akin to viewing the film. That is, such a screenplay seems to bring the reader closer to their experience of watching the film.

Disruption in the Communication Model

Modifying the extrafictional narrator's discourse, which guides how the reader imagines seeing and hearing the film (Igelström 2014), allows the reader of the translated screenplay to envision a film that aligns more closely with the version that was ultimately produced—where those original extrafictional narrator references were omitted—rather than with the film projected by the original screenplay. In other words, the film projected by the *implied writer* of the original screenplay does not correspond to what the reader of the screenplay imagines but instead aligns with what the film's mega-narrator conveys. The implied writer, as defined by Igleström, is "the image that the real screenwriter(s) create, intentionally or unintentionally, of themselves that gives an indication of their attitudes and beliefs, and whose main task it is to communicate how the film should be visualized" (2014:73-74).

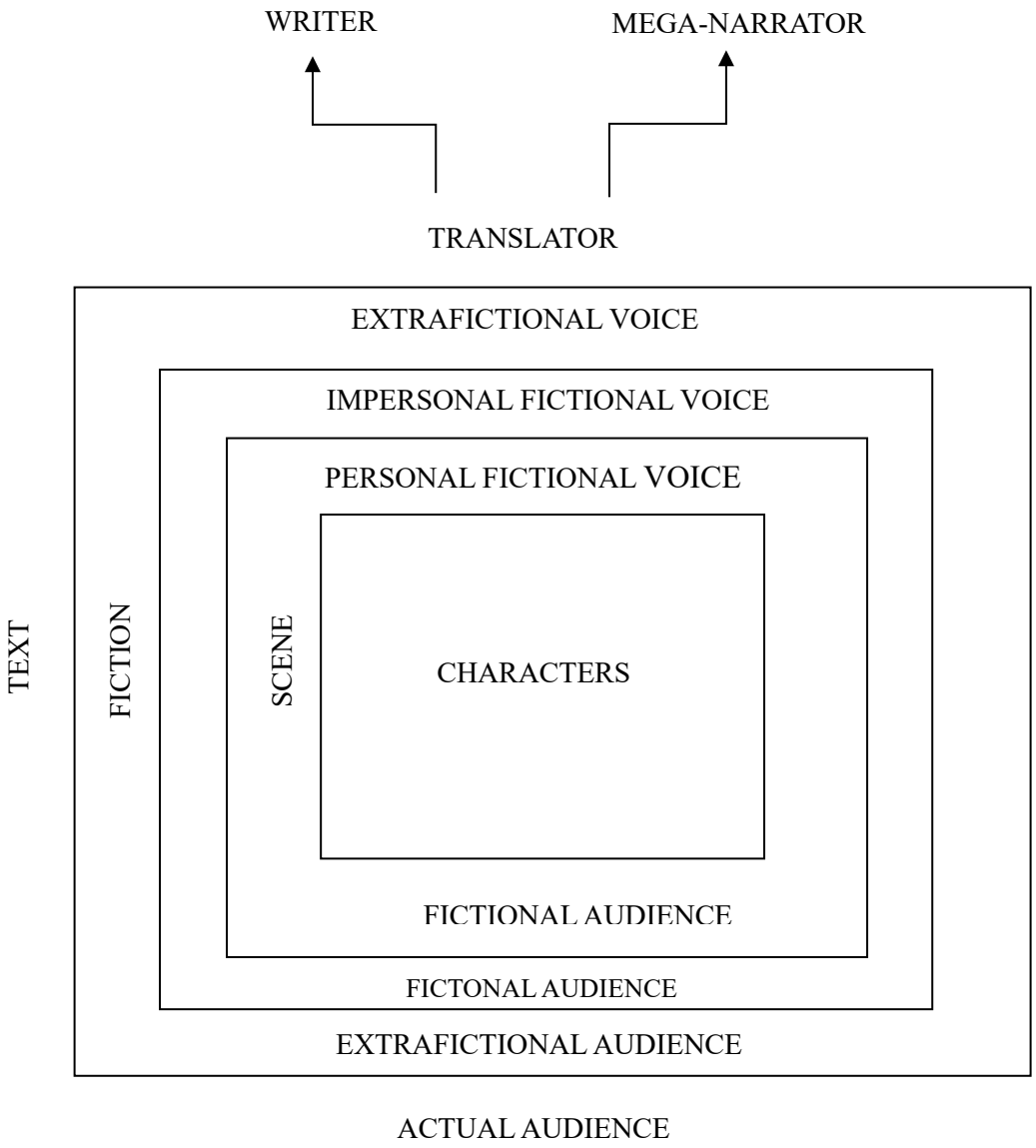
This raises an ethical concern: without a clarification in the translation (whether from the translator or the editors) explaining the origin or rationale for these changes, the reader of the translated screenplay—signed, in any case, by the author, Duras—will assume this reflects how the author conceived the screenplay. They will not realize that the screenplay in hand reflects decisions made by the film's production team. Ultimately, what is being affected here is the communication model of the screenplay. For Igelström (2014), one way to understand the communication model of a published screenplay (in this case, in its original language) can be summarized as shown in Figure 2.

Figure 2. Communication model suited to the screenplay text (Igelström 2014:239)



While we will not delve into this model in detail here (for a thorough explanation, see Igelström 2014:239 and subsequent pages), it is important to note that this model is designed for screenplays published in their original language. What happens, then, when a translated screenplay is published? Should the figure of the translator be incorporated into the model? And what about the figure of the mega-narrator of the film derived from the original screenplay? In our view, both figures should indeed be included in the model. For this reason, we propose a communication model for translated screenplays (Figure 3 below).

Figure 3. Communication model suited to the translated screenplay text



In relation to the model in Figure 2, we have introduced three significant changes here: the inclusion of the translator in the position of the writer, the displacement of the writer to a new position, and the inclusion of the mega-narrator of the film derived from the original screenplay. In this sense, the translator assumes the role of the original screenplay writer, as they are now the ones who construct, in the translated text, the new extrafictional voice, impersonal fictional voice, and personal fictional voice, as well as the characters' dialogues.

In other words, just as there is an *implied writer* in the original screenplay, what we have in the case of the translated text is an *implied translator*, the image that the real translator(s) create of themselves, intentionally or unintentionally, that gives an indication of their attitudes and beliefs. In this case, the *implied translator* of *Hiroshima mon amour* into English reveals, for instance, that he does not deem it important to include a translator's note clarifying which of the two source texts was prioritized. However, through his translation decisions, he implicitly suggests that the film held greater significance in the translation process.

The translator's work, however, prompts the actual audience to construct an interpretation of the film's vision held, on the one hand, by the writer, if the translator considers only the original screenplay; or, on the other hand, by both the writer and the mega-narrator of the film, if the translator takes into account both source texts, as is the case in the English translation of *Hiroshima mon amour* studied here. In the latter scenario, it becomes possible for the critic, through a critical reading of the translated text and its comparison with the two source texts, to deduce which of the two visions the translator privileged in his work.

What we propose to call a disruption in the communication model occurs when the translator does not inform the current audience that he has privileged one text over the other. This is significant because it is reasonable to assume that the actual audience almost always presupposes that the translator has privileged the writer's vision, given that the text is presented as a translation of the original screenplay. However, as we observe in the case of *Hiroshima mon amour* translated into English, the translator privileged the vision of the film's mega-narrator, resulting in a disruption whereby the actual audience believes they are reading the vision of the film held by Marguerite Duras, the writer, when this is not the case.

This discrepancy may arise because the translator envisioned an extrafictional audience that would prefer a translated text more closely resembling the film they watched, rather than a text more aligned with the original screenplay, which included scenes omitted from the final film. But what happens, then, to the reader who wishes to engage with a version closer to the original screenplay, precisely to gain a different perspective, one more aligned with the implied writer

than with the film's mega-narrator? We are not referring to a scholar specialized in translation or screenwriting studies, who might approach this issue with theoretical precision, but rather to a broader reader who seeks a text more akin to the original screenplay than to the film. In the case of *Hiroshima mon amour* translated into English, this type of reader was not considered.

Concluding Remarks

The translation of this screenplay (and potentially others with similar characteristics) involves two source texts: the original screenplay and the film. The additions and omissions analyzed indicate a degree of preference on the part of the translator for the film rather than the original text or the screenwriter's conception. This tendency is reinforced by the inclusion of film frames that illustrate the dialogues as they appear in the translation, a phenomenon that could be termed *intermedial compensation*.

In this context, while the inclusion of a translator's note does not always depend on the translator but on editorial decisions, we argue that in the case of screenplay translation, such paratextual elements would be worthwhile. These notes could clarify the translation's objectives and highlight the elements or criteria that were most significant in informing the translator's decisions. For instance, it could have been specified that both the original screenplay and the film were considered in this case, providing the reader with greater clarity regarding the nature of the text they are engaging with. Such a note would also offer an opportunity to explain any omissions or additions made in response to the film.

The notion of a readership that appreciates changes or modifications in the translated screenplay regarding the film represents an audience that has yet to emerge. For such a readership to materialize or to gain strength in the market demand, the editorial market for screenplays—both original and translated—would need to expand significantly, alongside broader practices of screenplay reading and academic research. Moreover, alterations to the narrators' discourse within the screenplay, which shape how the reader imagines seeing and hearing the film, result in the reader of the translated screenplay imagining a film more closely aligned with the completed cinematic work.

In this scenario, references present in the original screenplay are omitted, aligning the reader's imagination with the film rather than with the vision projected by the original screenplay. In other words, the film envisioned by the implied writer of the original screenplay does not correspond to what the screenplay reader imagines; instead, it aligns with the film projected by the cinematic mega-narrator. Ultimately, this affects the communicative model of the translated screenplay, resulting in a disruption within this model: the actual audience believes they are reading Marguerite Duras' vision for the film when, in fact, they are not.

For future research, it would be valuable to examine cases involving the translation of unproduced screenplays. In such instances, there would be only one source text, as no film would exist to influence the translator's decisions. Similarly, this type of analysis could be extended to the translation of a screenplay based on a film with less cultural impact than *Hiroshima mon amour*, to determine whether the film in such cases is also treated as a source text or if the original screenplay remains the sole reference. Lastly, it would be worth exploring whether the three concepts proposed here, *intermedial compensation*, *implied translator*, and *disruption of the communicative model*, are applicable to other translated screenplays, with the aim of reaching broader conclusions on the matter.

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Annex 1

(Re)translations of *Hiroshima mon amour* into other languages

Language	Publishing house	Year
Arabic	Dar Al-Adab	1990
Bulgarian	Hristo G. Danov	1981
Chinese	Shanghai Translation Publishing House	2010
	Shanghai Translation Publishing House (Kindle edition)	2015
Dutch	Contact	1973
	Pranger	1980
English	Grove Press	1961
	Calder & Boyars (with Une aussi longue absence)	1966
	Criterion Collection	2003
	Grove Press	2009
	Grove/Atlantic	2015
Finnish	Like	1998
German	Verl. Volk und Welt	1970
	Suhrkamp Verlag	1973
	Langenscheidt	2001
	Filmprogramm- & Kunstverl	2009
	Suhrkamp	2017
Italian	Einaudi	1965
	Mondadori (with India Song, Nathalie Granger and La donna del Gange)	1989
Japanese	Kawade Shobo Shinsha	2014
Portuguese	Publicações Europa-América	1963
	Quetzal Editores	1987
	Círculo de Leitores	1988
	Relicário	2022
Romanian	RAO International Publishing Company	2004

Spanish	Seix Barral	1964
	Seix Barral	1968
	Seix Barral	1984
	Biblioteca de bolsillo	1988
	MDS Books/ MEDIASAT	2002
	Millenium	2003
	Seix Barral	2005
Swedish	Modernista	2017
Turkish	Can Yayınları	1996
Ukrainian	Folio publishers	2010