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**The process and aspects of theatre translation in Croatia**

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## **Abstract**

This thesis provides a detailed description of the process and aspects of theatre translation in Croatia. As similar studies in Croatia are scarce, the majority of information presented in this paper has been obtained through semi-structural interviews with people directly involved in this subject: translators, directors, and actors. This paper aims to provide an in-depth analysis of all phases of theatre translation in Croatia, from the initial phase of ordering a translation to the final phase of presenting it on stage, historical context of theatre translation in Croatia, language issues translators and directors encounter while translating and adapting a text for the stage, the role of the actors in the whole process, as well as a brief overview of the importance of collaboration between the Faculty of Humanities and Social Sciences and the Academy of Dramatic Arts.

## **Sažetak**

Ovaj se rad bavi detaljnim opisom procesa i aspekata kazališnog prevođenja u Hrvatskoj. S obzirom na to da u Hrvatskoj nema mnogo sličnih istraživanja, većina podataka u ovom radu dobivena je polustrukturiranim intervjuima s ljudima koji su direktno uključeni u ovu temu; prevoditeljima, režiserima i glumcima. Cilj ovog rada je opsežna analiza svih faza kazališnog prevođenja, od početne faze kada se prijevod naručuje do završne kada se dramsko djelo postavlja na pozornicu, povijesni kontekst kazališnog prevođenja u hrvatskoj, jezične probleme s kojima se prevoditelji i redatelji susreću pri prevođenju i adaptaciji teksta za pozornicu, uloge glumaca u cijelom procesu, kao i kratko svrt na važnost suradnje između Filozofskog fakulteta i Akademije dramskih umjetnosti.

## **Key words**

drama, theatre translation, transcultural adaptation, cultural adaptation, cultural transplantation, adaptability, speakability, idiolect, sociolect, collaborative project

## 1. Introduction

Theatre translation is one of the least studied areas of translation. The reason for that might lie in the fact that it is a multidisciplinary endeavour.

Before describing some of the issues related to theatre translation, I will try to define basic terms in connection to the subject of this study as seen by theoreticians dealing with it.

M. H. Abrams defines drama as a form of composition designed for performance in the theatre, in which actors take the roles of the characters, perform the indicated action, and utter the written dialogue (Abrams, 1999, p. 69). Similarly, Mick Short (2002, p. 6) argues that:

The vast majority of plays are written to be performed. And as a consequence, many modern drama critics tell us that plays can only be properly understood and reacted to in the theatre.

Given the above, Reba Gostand (cited in Khalief Ghani, 2010) notes that

Drama, as an art-form, is a constant process of translation: from original concept to script (...), to producer/director's interpretation, to contribution by designer and actor/actress, to visual and/or aural images to audience response.

In 1980, in the section *Translating dramatic texts* in her monograph *Translation Studies*, Susan Bassnett claimed that theatre translation is one of the most neglected areas of Translation Theory and that

(...) the statements of individual theatre translators often imply that the methodology used in the translation process is the same as that used to approach prose texts. Yet even the most superficial consideration of the question must show that the dramatic text cannot be translated in the same way as the prose text. To begin with, a theatre text is read differently. It is read as something *incomplete*, rather than as a fully rounded unit, since it is only in performance that the full potential of the text is realized. And this presents the translator with a central problem: whether to translate the text as a purely literary text, or to try to translate it in its *function* as one element in another, more complex system. (Bassnett, 2005, p. 120)

However, in her 1985 article *Ways through the Labyrinth: Strategies and Methods for Translating Theatre Texts*, she abandons her position altogether and disregards performability as “the implicit, undefined and undefinable quality of a theatre text that so many translators latch on to as a justification for their various linguistic strategies” (cited in Dervishaj, Prifti, 2015). Instead, she shifts her focus to readability and states:

It seems to me that the time has come to set aside "performability" as a criterion for translating too, and to focus more closely on the linguistic structures of the text itself. For, after all, it is only within the written that the performable can be encoded and there are infinite performance decodings possible in any playtext. The written text, *troué* though it may be, is the raw material on which the translator has to work and it is with the written text, rather than with a hypothetical performance, that the translator must begin. (cited in Dervishaj, Prifti, 2015)

While the theories of theatre translation in the 1980s and 1990s focused on *performability* (*mise en scène*) and *readability* (*written text*), Serón-Ordoñez writes that the 2000s saw a surge in the research on theatre translation “to such extent that close to ten books and three special journal issues were published in only one year (2007)” and that “the overall numbers for the decade being over twenty books and six special journal issues” while “from 2010 to 2013, four further special journal issues have appeared” (Serón-Ordoñez, 2013, p. 112). She underlines topics such as domestication/foreignisation, performability, and the status of the translator as being relevant, although not new.

For example, Kevin Windle (2011) states:

For translating a drama, the translator must take into account the performance factor. Apart from linguistic competence, the translator should be equipped with additional qualifications for the task, and able to meet the differing criteria of the medium. One of these requires the translator to have some sense of theatre. The special qualifications also include target-language acceptability, speakability, and adaptability.

From all of these, we can draw the conclusion that theatre translation is one of the most complex areas of translation since, unlike other types of translation, it is not meant to be read but performed. This means that, apart from having an extensive knowledge of both source and target languages as well as of both cultures, the translator also has to work with other people

in order for the play to be brought to the stage. Books, for example, have a luxury of footnotes for particular cultural references, whereas a play performed on stage does not. For the audience to be able to understand a play, the text has to be clearly adapted from one culture to another. In other words, drama text is not as much a translation as it is an adaptation of a written text and a collaborative effort of many professionals.

With all this in mind, in this paper I will outline how particular professionals see these topics considering different roles they have in the process of theatre translation, that is, of adapting a play for the performance on stage.

## **2. Research Objectives**

The aim of this paper is to describe the process, aspects and circumstances surrounding translation for the theatre in Croatia, which is a subject that is insufficiently researched.

## **3. Methodology**

The method I used in this research are semi-structured interviews, conducted with nine people directly involved in the process of theatre translation: translators Mirna Baletić, Vinko Zgaga, and Vladimir Gerić; directors Franka Perković, Borna Baletić, and Saša Božić; and finally actors Doris Šarić – Kukuljica, Nataša Dangubić, and Ozren Grabarić. I tried to choose my interviewees based on their experience in working on plays mostly written in English; however, due to the versatility of their job, in some cases they also tackled those written in other languages.

I prepared the questions in advance and based them on my interests as well as on some interviews done with foreign theatre drama translators I found online, since there has not been a lot of research on the subject in Croatia. The questions were open-ended and divided into three groups: 14 questions for translators, 19 for directors, and 6 for actors.

#### **4. Practical matters**

In Croatia, there is no special training for being a theatre translator, which is why theatres mostly hire already established translators. There are cases when directors, dramaturges, even actors translate texts themselves if they know the language well enough. There are also no special applications for the job, as theatres in Croatia do not employ in-house translators but freelancers. This mostly works through recommendations, which means that if someone wants to be a theatre translator, first they have to prove themselves on the market.

As for the payment, theatres have a designated budget for each play, from which all the people involved are paid. If a translator is hired by a theatre, he or she is paid. If, on the other hand, it is a minor independent production, the payment depends on the budget. If the Academy of Dramatic Art needs a translation, the translator's work is voluntary. To conclude, translators are generally paid, but there are some exceptional cases when they are not.

Deadlines differ and depend on how soon the play is to be shown, and vary greatly. Usually, it is no less than two or three months.

Another issue dramaturges or directors have to be careful about is the question of how much they can actually intervene in the text. The percentage of allowed interventions is proscribed by the Croatian Copyright Agency. When the budget is small, the text falls into the category of "adaptation" which gives translators more liberty in translating; they no longer have to stick to the original text as is the case with novels, for instance.

As far as directors are concerned, they are freelancers too and the process and conditions of getting a job for them is practically the same as for translators.

Things are slightly different with actors. Croatia has several national theatres, which means they are funded by the state and employ actors permanently. However, most of Croatia's theatres are public and independent and those hire freelance actors only.



## 5. Historical context

We can say that in Croatia, the tradition of translating for the theatre began in the late 17<sup>th</sup> and early 18<sup>th</sup> century, when the first adaptations, so-called *francesaria*, of Molière's comedies appeared in Dubrovnik. Cvijeta Pavlović<sup>1</sup> (2005) argues that “drama and theatre were a focus of Dubrovnik's social life” and that “Molière's comedies responded to the taste of modern time”. She goes on to say that “it has been proven that adaptations of Molière's work were made for the purposes of stage, and not as an instruction manual for French or theoretical work of Francophile enthusiasts” (Pavlović, 2005).

“Croatian theatre life in the late 18<sup>th</sup> and early 19<sup>th</sup> century [...], was closely related to performances in German”<sup>2</sup> (Filipović, 1972). Furthermore, it was a time when first Shakespeare plays appeared in Croatian theatres. However, as was the custom throughout Europe of that time, those plays were not translated directly from English into Croatian, but rather they were adapted from German, and considerably loosely at that. They were in fact miles away from real Shakespeare (Filipović, 1972).

Even though from that time on, Shakespeare's popularity in Croatia grew and he was often quoted and his works translated directly from the original into Croatian by members of Croatian cultural circles, theatres were still staging adaptations from German. It was not until 1895, while Stjepan Miletić was in charge of the Croatian National Theatre, that Shakespeare was staged translated directly from English into Croatian (Filipović, 1972). In Miletić's era, as he knew English literature and language very well, other English literary works besides Shakespeare were also staged. Apart from encouraging other writers to translate from English, he was also doing it himself: he translated Byron's *Manfred* (Filipović, 1972).

From that moment on, English became gradually more present in the Croatian theatre, reaching its peak in the 20<sup>th</sup> century. Nowadays, theatres have even started translating some of their plays from Croatian into English, due to a large influx of foreign tourist to Croatia's major cities, especially the capital.

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<sup>1</sup>I translated all of the quotations from Pavlović's article into English as it is originally written in Croatian.

<sup>2</sup>I translated all of the quotations from Filipović's book into English as it is originally written in Croatian.

## 6. Collaborative project

### 6.1. The crew

*“The translator cannot bring his text on a stage all by himself – he is dependent on a production crew.”* (Mathijssen, 2007)

The process can begin in several ways: a head dramaturge of a theatre decides to stage a play; a director proposes a play to a theatre; or a translator proposes a play to a theatre. In the last case, it is usually an already established theatre translator.

The first step in gathering the crew is hiring a director. This job is usually done by a head dramaturge of a theatre. Then, a translator is hired. As I have already mentioned, the translator can be someone either the theatre or the director has previously worked with, an acquaintance of theirs, or someone who was recommended to them. Finally, the director gathers the rest of the crew: actors and a production crew (stage directors, costume designers, scenic designer, lightning designer, set designer, sound designers, composer, lyricist, production manager, technical director, choreographer, makeup designer, ...). Croatia's state theatres have actors and a production crew on pay, and independent theatres hire freelancers.

### 6.1. Actors

Actors' role is probably the most important aspect of theatre translation. They are the ones who interpret a text on stage. First draft of a translation is only that – first draft. It is subject to changes and suggestions from the director, but even more so, from the actors. They adapt a text to the director's idea as well as to their individual ways of acting. That means that those translated sentences serve as a base for a final product. When that base becomes clear, because the director's ideas can change during the course of rehearsals, the sentences may change too. Directors and actors choose themes within the play they are interested in, which in turn changes the structure of the play, and sometimes even an entire character. That is why all of the actors I interviewed also agree that it would be helpful if the translator were present at some point during the course of rehearsals.

It is important that actors work with “good”, intelligible words so that the audience would not be confused. The informative function of the word is not the only aspect of the play that is important to the audience; they need to be able to feel the words one person says to another person: through speech, actors send some additional information – they want the audience to

be interested, entertained, surprised, etc. Those are the levels of information actors send from the stage, and if those levels are synchronised, if they are not too abstract, we can say that there is something called “organic speech”. This is why the translation, that is, the text is important. Modern authors and translators, while writing or translating drama, have to be aware that this is a text actors have to say out loud and while saying it, they have to be very clear on underlying actions, on how to add to those words, how those words inspire them. If a translation is literal, if it serves only as information, the actors, and in turn the audience, often feel confused. Intellectually, they may push through to the meaning, but physically, they do not.

For example, while working on Gerić’s translation of *Tartuffe*, the acting ensemble came to realise that the treasure of a culture is measured by the quantity of translations of the same play in the theatre, since Gerić has done at least five different translations of *Tartuffe*. This is important because time changes and language changes over time, and several translations of the same play can be very helpful to the actors’ perspectives. The change of only one word can make all the difference. For example, in the beginning of *Tartuffe* there is a character of Madame Pernelle. She says to the entire family something along the lines of: “*I teach you one thing, and all of you do the opposite*”. And in an older translation, the same sentence is: “*I teach you one thing, and all of you do just the opposite.*”<sup>3</sup> From a reader’s point of view it is but a small change, but from the actor’s perspective, it is an impulse that can result in an incredible acting action.

All of these people are worth mentioning because for preparing a drama text for performance, all of them are of extreme importance and can greatly influence a translation. For that reason, if translators had a better insight in the process of making a play, they might do even better translations because we all experience words differently.

Thus it can be concluded that, considering how many people are involved in staging a play, theatre translations are more multidisciplinary and different than other types of translation. They are less of an original work of authorship, and more an adaptation and collaborative project of several experts. This basically means that theatre plays are translated not by a translator but with the help of one.

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<sup>3</sup>This is not an actual sentence from the English translation of *Tartuffe*, but a literal translation of Gerić’s translation of the play.

## 7. Staging a play

### 7.1. The text

“A theatrical performance is only as good as its script.” Ozren Grabarić

All the parties involved in the staging of a play have to know, first and foremost, what method will be used and what the goal is.

Texts used for a drama performance can be classical or contemporary. In the latter case, the author of the original text may be available, which can greatly help in the translation process. The texts being staged may or may not already have been translated. The director decides whether s/he will work with an already translated text, or commission a new translation of an already translated text, or use a new text altogether. There are also texts, mostly the Classics, which have been translated several times over the years, either by different translators or by the same one. The director may opt for combining all those translations, or commission a new one.

### 7.2. The process

Mathijssen (2007) argues:

... the text's content is affected in a series of four concretisations. Pavis (1992) proposes the following distinction. First comes the selection and/or creation of the text (*textual concretisation*), second the modification of the text before rehearsals (*dramaturgical concretisation*). (...) Third comes the modification of the text during (and sometimes after) rehearsals (*stage concretisation*). Finally, in the *receptive concretisation*, the text arrives, as it were, at its endpoint and is received by the spectator. At this point, it is the audience that attaches meaning to the performance in the way they experience it. (...) The translator is involved in the phase of *textual concretisation*. He makes an *interlingual* translation of the dramatic text by the original author, from the language of the original into the language of the production.

Translators are usually given a text written in the source language either on paper or in .pdf format. Before starting to work on a translation, translators tend to get the director's input about their vision of what kind of translation they want. That is why, at this point, the communication between the translator and the director is of utmost importance.

If the author of the play is contemporary, the translator first tries to find out all about them. In the past, translators had to rely on newspapers from abroad, such as *Sipario*, *Deutsche Theater*, as well as various English and Russian magazines, for gathering such information. However, today, in the internet era, information is much more easily obtained. Not to mention that the translator can also get into contact with authors themselves if there is such a need.

While gathering information about the author, it often happens that the translator comes across information about the author's other work or about other performances of their work which can help in painting a much bigger picture about the context of the play they are working on.

Usually, first an integral or raw version of the translation is done. That means that the text is translated in its entirety. However, if the director knows, and they usually do, what kind of rendition they will be doing, the translator may adapt the translation accordingly. For instance, this might involve the modernisation of a classical work, or domestication/cultural transplantation of a foreign play, or simply a literal<sup>4</sup> reproduction. In the latter case, the director usually adapts the play later on, either him/herself, or with the help of the translator, dramaturg, or even actors.

While working on a translation, all translators I spoke with try to imagine actors saying the words so that the dialogues would be as natural and as "speakable" as possible. Sometimes, if they are actively engaged in the whole process, they work directly with actors in order to understand what is it that is important to them in the text, how they view a certain sentence or a word, on what word they would put an emphasis on, and so on. These are all essential issues in doing a theatre translation, since it is a work that is meant to be performed and not read. As Trávníková (2005) argues

...the readers (i.e. the audience in this case) shall not only follow the written form of the script but also and primarily its spoken version. This fact influences the work of a translator to a great extent. He has to choose words that are easily pronounceable by actors and comprehensible to the audience.

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<sup>4</sup>Literal in this case means the translation of the play in its original setting, not that it is a word-for-word translation.

When the integral version of the translation is finished, the text is submitted to the director who then goes through it and notes the parts that are problematic, ambiguous, or unnecessary. So even if a play is translated in its entirety, some of its parts will be left out or changed beyond all recognition. Mathijssen (2007) calls this part of the process *dramaturgical concretisation*:

During the phase of *dramaturgical concretisation*, the translated text can be adapted. If so, the adapter takes the translation as the starting point for a new dramatic text. This is a form of intralingual translation, i.e. translation that takes place within a language. The adapter changes the translation into a text that is more suitable for performance.

The second phase of the process consists of reading rehearsals with actors. Mathijssen (2007) calls this phase *stage concretisation*:

During the phase of *stage concretisation* the director is responsible for the third type of translation, the intersemiotic translation or the translation from one sign system into another. Through the *mise en scène*, the purely linguistic dramatic text is turned into a polymedial performance text.

At this point, translators can be present if they wish to. All of the translators, directors, and actors I spoke with agree that it would be a desirable practice. This is what is specific about this type of translation: it can be a beautiful experience for translators, if they are open to it, because it gives them an immediate feedback. By listening to actors read the translation, translators can more easily spot a mistake in the meaning or in the flow of a sentence and make changes if needed. For instance, they can get the rhythm of the sentence wrong, or the meaning of a word or a phrase; sometimes ambiguities in a sentence go undetected until heard on stage. Although translators tend to read aloud while translating, it is not the same as hearing an actor say the words.

If the translator is present, actors too can get an immediate response about issues they might have regarding the text. After all, actors are the ones who are focused on the spoken word and consequently think about the language differently, so it is only natural they can often come up with better solutions.

After the actors and the director give their final remarks, the translator polishes the translation if needed and then the translation process is done and finally the phase of “*receptive concretisation*” (Mathijssen, 2007) begins:

In the end, all these translations are preparatory. What is experienced by the audience as the play proper is a combined total, comprising actors performing and speaking their lines in a playing space, supported by sound and other effects. Thus, making theatre is always a form of rewriting, with different co-authors for each phase. The performance text is co-authored by the deliverers of the text (the translator and adapter) and by the creators of the performance (the director and production crew). All are involved in a form of translation, be it interlingual, intralingual or intersemiotic.

When this phase of “receptive concretisation”, or the first performance, at which it would be desirable a translator is present, is finished, the text goes through “polishing” for one last time before other performances.

## **8. Transcultural or cultural adaptation**

Transcultural or cultural adaptation is “the process of adapting various works to fit the many and varied cultural concerns of different audiences” (Lutze, 2018). It is the most difficult part of any translation because the translator has to be very creative and careful. It is also the part of theatre translation where the importance of the translator’s involvement and presence at rehearsals can be clearly shown.

In this chapter of my thesis I will outline some of the issues my interviewees dealt with while staging a play. I will not only concentrate on the translators, as I want to show that other participants in the staging of a play are involved in the translation process as well.

Vinko Zgaga, one of the translators I conducted an interview with, encountered the following problem:

In the play *The Marriage of Bette and Boo* there is a linguistic sequence which uses the repetition of the verb “study”:

„This novel is one of Hardy's greatest successes, and Skippy studies it in college. When he is little, he studies *The Wind in the Willows* with Emily. And when he is very little, he studies drawing with Emily.“

Here “study” means that when he was little, the character practiced drawing, when he was in school, he was reading and exploring, and when he was in college, he was being taught in the subject. These are the things that are purely linguistic in nature. When this text is read in English, it can be seen that this “study, study, study” must be repeated. However, although at first it seemed that this repetition is going to be problematic, it turned out that the reference to the “*Wind in the Willows*” was even more problematic. In English-speaking world, the *Wind in the Willows* is a very popular children’s book which is not that well-known in Croatia. That means that Croatian audience most probably would not recognise the reference. And the goal of cultural references is that they invoke reaction, recognition in the audience. Mr Zgaga tried to find an equivalent reference in Croatian: for example, *Šegrt Hlapić* or *Priče iz davnine*. But to have Matt and Emily talk about *Šegrt Hlapić* would create a different type of cultural gap: not between the audience and the culture on stage, but rather within the plot on stage.

Another issue he encountered was when he was translating (creating captions for) the play *Fine Dead Girls* for international audiences: there were references to several Croatian singers and post-war culture. He did not change anything in the translation as those are very Croatian-oriented topics. He relied on the audience to be able to understand from the context what those references meant. For example, in a scene where a drunken neighbour listens to Thompson, it is expected that the audience will be able to understand the context from the type of music and the state that the character is in.

Mirna Baletić, on the other hand, encountered a problem when she was translating (creating captions for) a Croatian play called *Spektakl* for tourists: parts of the play are in Macedonian and other languages. She struggled with the decision whether she should translate those languages to Scottish English for instance. But when deciding what method of translation to use, the translator always has to have the audience in mind. The majority of Zagreb’s tourists are Korean or Japanese. It is likely they would not understand a scene in Scottish.



Vladimir Gerić translated Shakespeare's *Merry Wives of Windsor* into kajkavian dialect. In the play, Shakespeare used dialects spoken around Windsor area which are different than the ones spoken in London. So, Gerić's working title was *Vesele ženske s Toplic* and, accordingly, he used languages spoken in that area: Hungarian, Slovene and German. He departed from Shakespeare, but rightfully so, in his own words, because in a theatre play, and footnotes cannot be inserted.

The director Saša Božić is not a fan of cultural adaptations. In his opinion, the original text should be preserved as much as possible. He did an adaptation of Faulkner's novel *As I Lie Dying* and, since the play was already translated into standard Croatian, he staged it in the same type of language. The translation problem in the novel is that, in addition to dialect, it contains very strong references to southern American culture – specific concepts such as *white trash*, *decline of the aristocracy*, and to lives of African Americans at that time. All those linguistic qualities are very important for character development as they are strongly connected to American heritage. It would have had been very hard to transfer that to Croatian culture. However, when he did an adaptation of a Serbian text, he found that it to be much easier to translate to Croatian culture. The text is about the attitude young Serbian fans have towards the Romani minority. In consultation with linguistic experts, he did a cultural transplantation of the text to Zagreb's Dubrava quarter because its regiolect is very different from the Croatian spoken in some other urban Zagreb neighbourhoods, which mirrors the dissimilarities between Serbian and the Romani people. He found it interesting because he got to explore Dubrava's position towards the Romani minority, as well as the stance the Romani have towards the Croatian language.

A good example of cultural transplantation can also be the city of Varaždin, which has a well-established tradition of translating Shakespeare and Molière into the Kajkavian dialect. It is something that creates a very lively theatre. Shakespeare's and Molière's archaic language becomes extremely rich and poetically alive when translated into a dialect.

When Franka Perković was directing Martin McDonagh's play which is set in Ireland and contains multitudes of slang and curse words, the main question she asked herself was what Ireland meant to her and how she would transfer Ireland to Croatia. Would she use the Split regiolect? Or that of Dalmatian Hinterland? Maybe she could place it in Slavonia or Zagreb's Trešnjevka quarter?

She and the director Borna Baletić note that those situations are very delicate because one always has to know what kind of audience the play is being staged for and whether they would understand the language. It is not the same whether the play is presented in Zagreb, Rijeka, Split or Varaždin.

Another play Ms Perković did was *The Smell of the Kill*, which contains golf vocabulary. Golf is still not a very prominent sport in Croatia so she encountered yet another challenge: to leave it as it is or to change golf to some other sport? She decided on the former relying on the audience's imagination. She also points that one has to be very careful if doing cultural transplantation because sometimes it can be a form of violence, it can devalue the play.

Apart from being the most difficult part of any translation, transcultural adaptation is also the most rewarding one. Even more so in theatre translation: in literary translation, one can always insert a footnote explaining the reference, whereas in a dramatic text, an explanation cannot just be inserted in speech. A translator always has to bear in mind that actors have to be clear about what they are saying, otherwise the meaning might escape the audience. Translation theory offers numerous translation techniques such as omission or moderation of concepts, however, in theatre translation, the director is the one who decides on which of those will be used.

## **9. What happens to the text after the performance?**

While I was conducting research for my thesis and talking to my interviewees, the problem of what happens to the text after the performance came up. After the play is no longer performed, texts rarely get published. They are usually archived in theatres' repositories, at the library of the Academy of Dramatic Art, or at the National and University Library in Zagreb. They rarely get to public libraries or bookstores. However, there is no national system of archiving only individual plays. That is something that might be worth considering doing because not only would it give more recognition to translators but also to directors and playwrights. And ultimately, it would enrich literature and culture greatly.

## **10. The importance of collaboration between the Faculty of Dramatic Art and the Faculty of Humanities and Social Sciences**

This is another topic that came up during my interviews and, possibly, the most important one. Every type of translation needs a special set of skills. Literary translation especially because we enter into the sphere of creating a new piece of art. The translator's task is not only translation of words from one language to another; his or her task is to translate the genius of language. To be able to do literary translations, one must be a prosaist, a poet, a dramatist. Those skills are best learned in language and/or translation classes. Both the Faculty of Dramatic Art and the Faculty of Humanities and Social Sciences offer such classes in different forms; however, for future translators to be able to learn the specificities the job requires, practice is needed. Therefore, it would be highly advisable for them to have first-hand insight into the process behind staging a play. And the best way to achieve that is through cooperation between those two faculties.

## 11. Conclusion

The topic of this thesis was the process and aspects of theatre translation in Croatia. Theatre translation is a multidisciplinary endeavour, not only regarding the various people involved in the process, but also as far as the translation process is concerned. As Andrea Peghinelli (2012) writes

[...] in the process of creation, the words that constitute the language of the play are first heard by the playwright as his or her characters start to come to life, he or she then writes them down to be spoken by actors and/or actresses who in turn deliver them for a given audience who listens to them. This is roughly the process of what we call theatre which is mainly made of a combination of utterances and listenings even though it makes use of written words. To be defined stageworthy, a translation should flow like the original text flows. And this is what a theatre translation should aim to do [...]

While translating for the theatre, the translator has to take into account not only the laws of the written language, but even more so the laws of speech. The stage does not offer the luxury of footnotes and explanations; it constitutes of the spoken word alone. Therefore, theatre translators have to produce a text that actors can pronounce clearly, one that will not be ambiguous or too complicated, and finally the words which flow easily from actors' lips.

Theatre texts are different than other types of texts, because they are read differently; they are not complete entities until they are performed on stage and received by the audience. Performance is their purpose. As we live in a cross-cultural world, that purpose is not only intended for domestic audiences – texts are delivered on stages worldwide and transferred from one culture to another, which makes this kind of translation even more challenging. The theatres' and, consequentially, the translators' task is to evoke in a foreign audience a similar feeling that the original offers to its audience.

This multidisciplinary nature of theatre texts may be the reason why there are not that many papers on the topic of theatre translation. In other countries there are more than in Croatia, but nonetheless not enough. In my opinion, theatre translations are unjustly neglected. In Croatia, there have been so many brilliant theatre translators who do have not

received the credit they are due. Not only the ones I had the honour to speak with, but also many of those I have not mentioned. I hope that this research will spark interest in other future or existing translation theorists for this beautiful discipline as there are many other aspects to it that are worth exploring.

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