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**Dialect, Drama and Translation:
A Socio-Cultural Investigation into the Factors
Influencing the Choice of Strategies in German-
Speaking Europe**

by

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List of Abbreviations

SL	source language
ST	source text
STs	source texts
TL	target language
TT	target text
TTs	target texts

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Declaration

I hereby declare that this thesis is my own work. I confirm that this thesis has not been submitted for a degree at another university.

Jeannette Rissmann

Abstract

This thesis examines the translation of dialect in drama in German-speaking Europe, exploring the complex influences on the choice of strategies by practitioners. Utilising paradigms of Descriptive Translation Studies, polysystem theory and norms theory, it investigates how the target culture influences dialect translation practice.

The study offers, for the first time, a systematic overview of the functions of dialect in drama, and the translation strategies available, identifying the influences on dialect translation practice in northern Germany, German-speaking Switzerland and Scotland. Based on these, three research areas are explored, focussing on northern Germany, German-speaking Switzerland and Luxembourg:

- the sociolinguistic situation and the emergence of oral standard;
- the use of dialect in German-language drama as a stylistic device in particular genres and, especially, for socio-political functions;
- how the translation process illuminates the norms for drama and dialect translation and their connection with both sociolinguistic factors and norms of German drama production.

Three case studies exemplify the findings, illustrating the complexity of target-culture-related factors that had an impact on translating three British plays into standard and into Swiss German, Low German and Luxembourgish: Stephen Greenhorn's *Passing Places*, John Millington Synge's *The Playboy of the Western World* and Ray Cooney's *Run for Your Wife*.

This study offers a unique insight into drama and dialect translation in German-speaking Europe. It demonstrates that the introduction of an oral standard mitigates against dialect use in German original drama and translations; that changing relationships between German-speaking countries, nationalist movements and efforts to raise the status of a dialect encourage its use in drama; and that genres like comedy, murder mystery, farce, but also Naturalist, Realist and folk plays are more likely to use, and be translated into, dialect. It suggests similar projects for other countries, and will be of relevance to theatre and translation practitioners.

Introduction

Any research in the translation of plays for stage production has to account for language use. Ongoing discussions concern the differentiation between translation, adaptation and version (Aaltonen 2000), or the vague and contentious notions of ‘speakability’ or ‘performability’ (Bassnett-McGuire 1985, Bassnett 1998a, Snell-Hornby 1987). Others explore the staging and reception of translated plays (Anderman 2007a, Baines et al 2011); or, in the form of case studies, particular language-related problems (Rabassa 1996, Rozhin 2000).

This thesis examines the translation of dialect in drama in German-speaking Europe. It combines an investigation into the translation of Stephen Greenhorn’s *Passing Places* (1998), John Millington Synge’s *The Playboy of the Western World* (1907) and Ray Cooney’s *Run for Your Wife* (1983), each into standard German and a dialect, with an analysis of the socio-cultural factors – linguistic situation, dialect use in drama, drama translation practice – in the three respective German-speaking countries. Thus, the thesis attempts to uncover a complex of factors influencing translation strategies moving beyond a comparative study on the translation of a text-linguistic problem towards a broader socio-cultural investigation of dialect translation in drama.

Similar investigations have been undertaken by Corbett (1999) and Brisset (1996) who consider specifically the socio-cultural implications, i.e. the utilisation of translation into Scots and Québécois as part of a struggle for greater autonomy or independence. These studies address the functions of dialect in translated drama both at the macro-level (socio-cultural functions) and at the micro-level (characterisation). Corbett in particular considers social, cultural (including linguistic) and political changes from the sixteenth century and their impact on the use of Scots in translation of different text types. However, to my knowledge, there is no similarly systematic study that focuses on German drama. In addition, studies such as the above are limited

to a single region within a country whereas this study investigates similarities and differences between Germany, Switzerland and Luxembourg in their geo-political contexts.

The central argument of this study is that the decision to translate a drama text into dialect(s) is essentially based on socio-cultural and political factors of the target culture. Even though the use of dialect in the source text (ST) may influence the translator's decision, ultimately the norms, conventions, traditions and demands of the German-speaking culture(s) determine the choice of particular dialect translation strategies. This investigation considers linguistic and sociolinguistic, political and drama-related factors as well as general drama translation practice.

The study combines a descriptive investigation into the socio-linguistic and cultural factors influencing dialect translation practice in drama with a comparative analysis of three British plays translated into both standard German and dialect in order to demonstrate how a complex of target-culture-related factors influence the translation of drama into dialect in three German-speaking countries.

The thesis comprises two parts: part one explores the sociolinguistic, cultural and drama-related factors influencing dialect translation practice and part two looks at dialect translation practice. By reviewing literature relating to practices encountered in northern Germany, German-speaking Switzerland and Scotland, Chapter One identifies possible factors for the choice of particular translation strategies for dialect. These factors are then investigated in detail for the German-language context: the socio-linguistic factors and the use of dialect in German-language drama including socio-political functions (Chapter Two), and translation practices including the journey from ST to target text (TT) distribution (Chapter Three). Chapters Four to Six provide three case studies of dialect translation practices in northern Germany, Luxembourg and German-speaking Switzerland.

The choice of an essentially interdisciplinary approach reflects my view that in order to account for translation practices it is necessary to widen the scope from a comparative analysis of ST and TT to include an investigation into the socio-cultural background of these practices in the target culture. Accordingly, this thesis is located within the paradigms of Descriptive Translation Studies and the cultural turn which emphasise the need to move away from a source-oriented approach towards a comprehensive analysis of the target culture in order to account for translation behaviour.

Methodology and Limitations

In 1990, Susan Bassnett and André Lefevere announced the cultural turn in translation studies from a source(-text)-centred approach that relied on a fuzzy and contested notion of equivalence, towards the study of the target-cultural context in order to illuminate decisions made, strategies chosen, and phenomena encountered in translated texts (1990: 4).

Translations are never produced in an airlock where they and their originals can be checked against the *tertium comparationis* in the purest possible lexical chamber, untainted by power, time, or even the vagaries of culture. [...] [T]ranslations are made to respond to the demands of the [target] culture, and of various groups within that culture. (7)

Following the example of Bassnett and Lefevere I opted for a methodology that utilises several tools that make up the cultural turn – Descriptive Translation Studies, polysystem theory, and norms.

As the name implies, Descriptive Translation Studies aims at describing and explaining phenomena occurring in translation practice rather than prescribing the ‘correct’ or ‘right’ way to translate. It is the target culture that becomes the very object of investigation. Toury regards it as one of the “best means of testing, refuting, and especially modifying and amending the very *theory*, in whose terms research is carried out” (1995: 1). Although a theory of dialect translation as such does not exist, the aim of this exploration is to test certain commonly held (prescriptive) views on the translation of dialect in German-speaking Europe, and to contribute to a better understanding of this translation problem by analysing the factors that may influence the solutions chosen.

As early as 1972, Holmes had argued for the differentiation between function-oriented, process-oriented and product-oriented descriptive approaches (2004: 184-5). Toury emphasises that they should not and could not be separated or applied independently but have to be seen in relation to each other (1995: 11-2). Following Toury’s suggestion, this investigation considers the functions of dialect in the TT and in the target-literary and socio-cultural system, the journey of the ST to the target

stage, and the product, in form of three case studies that analyse and compare a standard German and a dialect translation.

Russian Formalist Tynjanov regarded the literature of a given culture as a polysystem, a multi-layered structure which can be subdivided into different interrelated and interacting elements or sub-polysystems (1929). For the purpose of this study, the following structure of the German literary polysystem is assumed: the literary works of each of the German-speaking countries make up their individual literary polysystem which differentiates between the polysystem of original writing and the translation polysystem. Both can be further subdivided according to genre: the polysystem of original drama and that of translated drama. Polysystem theory assumes that, within a literary polysystem of a given culture, translation and translated literature normally maintain a secondary or marginal position because the target literary system itself is strong (Even-Zohar 2004: 202-3). In this case, source texts (STs) are chosen that in form and content confirm prevailing norms in the target literary system, or STs are translated in a way that makes them conform to these norms. However, translated literature may occupy a central position within the target literary system

- (a) when a polysystem has not yet been crystallized, that is to say, when a literature is “young”, in the process of being established; (b) when a literature is either “peripheral” (within a large group of correlated literatures) or “weak”, or both; and (c) when there are turning points, crises, or literary vacuums in a literature (200-1).

In these cases, translation fulfils specific needs of the target literary system: (a) to employ a newly found regional/national language in many different genres in order to demonstrate that it is a literary language; (b) to strengthen a weak literary system by filling gaps in the repertoire or range of literary genres; or (c) to introduce new forms, styles or genres in order to strengthen a system in crisis (201).

The theory certainly has its weaknesses. Even-Zohar himself revised his original theory to include “extra-literary factors such as patronage, social conditions, economics and institutional manipulation” (Gentzler 2001: 119). Bassnett criticises the differentiation of the three conditions as “somewhat crude” and argues that terms such as “weak”, “strong” or “peripheral” are unclear, as is the viewpoint from which these assertions are made (1998b: 127). Hermans agrees and suggests adopting the

position from within the system, i.e. the system regards itself as “strong”, “peripheral” or “in crisis” (1999: 109-10). In addition, the theory operates with “mutually exclusive terms” (119) and thus does not consider any stages between these extremes.

While taking into account these weaknesses, my investigation nonetheless draws on certain aspects of Even-Zohar’s theory. I focus on the target cultural polysystem, i.e. German linguistics and, especially, dialectology, drama, as well as practices and strategies in drama and dialect translation. In addition, the investigation of political events may identify situations when translated drama in dialect did indeed fulfil certain macro-level functions which may justify the qualification “central position” in the literary polysystem.

A term used repeatedly above is ‘norms’. It is closely related to the work of Toury who has been instrumental in advancing polysystem theory. Toury regards translation as a social activity that, like all social activities, is “subject to [socio-cultural] constraints of several types and varying degrees” (1995: 54). These constraints lie between two poles of “pure idiosyncracies” and “general, relatively absolute rules” with the middle ground occupied by “norms” which themselves can be further subdivided on a continuum between “stronger” and therefore “more rule-like”, and “weaker”, more “idiosyncratic” (54). As translation takes place between two languages and two cultures, “it involves two sets of norm-systems on each level” (56). In order to understand translation decisions and phenomena it is necessary to study these norm-systems.

Toury differentiates between initial, preliminary and operational norms (1995: 56-63). The initial norm describes the choice between a source-oriented approach to translation, i.e. the TT is produced according to ST norms, and a target-oriented approach, i.e. the TT conforms to norms of the target culture. In practice the initial choice is never strictly for one or the other but a balance of both which affects whether and to what degree a TT is acceptable in the target culture. Preliminary norms concern the existence of explicit translation policies that govern the choice of text-types for translation and the acceptance of translations from languages other than the ST language. Operational norms are decisions taken during the actual process of translating and concern the distribution of the ST material in the TT, i.e. omissions, changes of location, or additions, and the selection of target language material to replace the ST material. As none of these norms are directly observable they have to be reconstructed either by analysing the target texts (TTs) themselves or extra-textual

materials such as critical discussion of the TT, statements by, amongst others, translators, editors or publishers. Whereas the TTs are immediate representations of norm-governed translation behaviour, extra-textual materials are partial, subjective and may be biased.

The norm-paradigm is utilised for this study as it is precisely these constraints that have an impact on the choice of one dialect translation strategy over another. It provides for a natural progression from general (approach to translation) to particular (choice of strategies for dialect translation), and it allows for a detailed analysis of the factors that have an influence on the translation of dialect in drama in the German-language context. The initial norm is explored in a literature review on drama translation but also through a survey of drama translation publishers. The survey also accounts for preliminary norms on the choice of drama texts for translation, and for operational norms governing the choice of particular strategies for the translation of dialect. As operational norms may have their basis in “norms governing non-translational text-production” (Toury 1995: 59) the study discusses the use of dialect in German-language drama in a separate chapter.

Lefevere defines patronage as “the powers (persons, institutions) that can further or hinder the reading, writing, and rewriting of literature” (1992b: 15). Patrons perform a regulating function for the literary system by determining form and subject matter of, in this case, drama, by providing playwrights and translators with the financial means to survive, and by bestowing a certain status on them (16). They belong to the category of preliminary norms. One such potential patron is the system of drama publishers. By selecting foreign plays for translation and distributing the TTs to theatres throughout German-speaking Europe they may “enforce or, at least, try to enforce the dominant poetics of a period by using it as a yardstick against which current production is measured” (19). If drama written in dialect plays only a marginal role within the drama system, i.e. it does not conform to the dominant poetics or norms, foreign drama is less likely to be translated into dialect as it may not be accepted and distributed by the drama publishers. My survey among drama publishers and information provided by drama translators will address the potential influence of this target-culture factor.

Needless to say, drawing conclusions on the basis of extra-textual material that may be subjective and biased exposes the researcher to certain risks. However, the combination of several different methods of investigation allows for a critical analysis

of the statements themselves and the context in which they were made. Moreover, even though this study is, in part, descriptive, a large proportion of it is dedicated to a comparison of STs and TTs and contexts. Three British STs are compared in each case with two German translations. The analysis shows different approaches to dialect translation and, thus, serves as a demonstration of how a complex set of norms, conventions, traditions has an influence on the translation of dialect in drama. The textual comparisons reveal shifts and differences in the interpretation of the play in the source culture and the target cultures, and in the interpretation of the function of dialect in the ST and the TTs. The comparison of extra-textual material such as reviews and explanations by translators offers an insight into the factors that influenced their choice of general translation approach and strategies for dialect translation.

The choice of the three STs is based on the following criteria related to the target culture: age of translations, choice of dialects and, related to that, of German-speaking countries. All three STs are British plays that have been translated within the last 30 years into both standard German and one or more German dialects. This is important as the study aims at discussing current dialect translation practice. In addition, the choice of TTs allows for a comparison of similarities in dialect translation practice between the three main German dialect regions: *Passing Places* was translated into Swiss German, an Upper German dialect; for *The Playboy of the Western World* a Low German dialect translation is analysed; and *Run for Your Wife* was translated into Luxembourgish, originally a Middle German dialect. On linguistic grounds, all three language forms have been in the past, and are partly still, regarded as dialects. However, the German-speaking Swiss regard Swiss German as their mother tongue and national language. Low German has been designated a regional language, and Luxembourgish is recognised as one of three national languages of Luxembourg. Did the status of these dialects/languages have an impact on their selection as TLs? The case studies will also establish that translation into dialect does not necessarily involve a cultural relocation.

ST-related factors have also played a role in the selection of the plays for the case studies as they facilitate an investigation of different aspects of dialect translation. One major theme of Greenhorn's *Passing Places* is Scottishness and a sense of home expressed, not least, through dramatic language. It was written at a time when there was a surge in demands for devolution. Thus, two dimensions – the

micro-level functions of dialect and the political dimension may influence dialect translation strategies. Similarly, Synge's *The Playboy of the Western World* has as its major theme Irishness. Produced at a time of increased Irish nationalism and as a contribution to the establishment of an Irish national drama canon, it was written entirely in Anglo-Irish for characterisation but also as a poetic language. In addition to the political dimension and the micro-level functions of dialect, translators may take into consideration that the play is more than a hundred years old and that Synge created a very poetic dramatic language. The third play, Cooney's *Run for Your Wife*, is a British farce written mainly in standard with limited use of language variation for characterisation. What strategies will translators employ to deal with both language variation and a number of linguistic devices necessary for this very British drama genre to succeed in providing fast and furious comic entertainment?

The decision to look at more than one German-speaking country is based on the assumption that, due to the countries' geographic and historical proximity, many (socio-) linguistic and literary developments as well as translation practices may be similar or interrelated. As the German-speaking area in Europe comprises three large dialect regions – and only in Germany can speakers of all three be found (whereas the rest belong to only one dialect region) – a comparison of three countries also reveals differences between the dialect regions and makes it possible to uncover important differences in the approach. Accordingly, the study avoids the problem of taking one country's practice (usually Germany's) to stand for the approach of the German-speaking area as a whole.

The German-speaking area in Europe includes several regions which historically have been part of one or the other German-speaking country. However, in order to keep a tight focus, I have limited the study to three countries in which German is a national language, thereby enabling me to compare like with like. The inclusion of regions in which German has varying status (from regional official to none) would introduce additional lines of enquiry to the discussion and make the study too broad and complex for the scope of a doctoral thesis.¹

¹ I would emphasise the need for research on regions like South Tyrol, Alsace and the German-speaking areas in Belgium (Old and New Belgium) as the political situation certainly has an impact on attitudes towards the German language and the regional German dialects as well as the use of dialect in both original and translated literature and drama. In the light of recently growing independence movements in Belgium and South Tyrol in particular, this line of research will be very welcome.

The choice of northern Germany, Switzerland and Scotland for the investigation into scholarly discussion of dialect translation practices is an essentially pragmatic one. The discussion of dialect as a translation problem in general, and for drama in particular, has only recently started to attract interest. Scotland, however, is one of the very few countries for which detailed research results are available. For northern Germany and German-speaking Switzerland some research has been carried out which foreshadows the case studies on Greenhorn and Synge.²

An exploration of the scholarly works – which may be regarded as a ‘rewriting’ of plays or other literary works (Bassnett & Lefevere 1990: 10) – requires a critical discussion. However, it does reveal the extent to which dialect in drama translation is discussed by scholars and the different opinions they express. In addition, some of the papers are critical reflections on their work written by the translators themselves. Thus, the exploration of scholarly work takes into account a wide range of views and opinions as well as ideas and practices.

As is to be expected, an exploration of drama and dialect translation in German-speaking Europe relies to a large extent on monographs, papers and articles written in German. In fact, one of the strengths of this thesis is bringing to the attention of non-German-speaking scholars the existence of a body of research published in German. Unless English translations of cited works exist, I have opted for the original German quotes and provide my own translations.

A key aspect of this study is its interdisciplinary approach – an approach that requires the use of terminology from a range of disciplines, in particular (socio-) linguistics and literary studies. The most important terms are defined and critically discussed as and when they occur in the course of the investigation; less-essential terms will simply be defined. Researchers of drama and theatre are faced with the almost total absence of performance recordings. It goes without saying that a drama text finds its completion only when performed on stage. Therefore, any investigation in the translation of dialect in drama would, ideally, consider the complete process from ST to TT production. However, as no recordings were available for the works under discussion in this thesis, my investigation is restricted to the written texts. Nevertheless, my analysis may be seen as one of a number of possible interpretations of the text.

² At the time of writing, translation into Luxembourgish has not yet attracted scholarly research.

Overview

Chapter One discusses the main functions of dialect in drama, differentiating between textual (micro-level) functions, i.e. characterisation, and stylistic and socio-political (macro-level) functions. This is followed by an overview of the available dialect translation strategies as discussed by translation studies scholars. Thus, Chapter One offers what, to the best of my knowledge, is the first systematic analysis of both the functions dialect may fulfil in drama and the strategies available for its translation. By analysing scholarly works that discuss actual translation practice in Scotland, northern Germany and Switzerland, I establish when and why the strategy of translation into dialect can be observed. On the basis of these initial results the scope of my investigation has been defined.

Chapter Two looks at (socio-) linguistic and drama-related factors that may facilitate or hinder the translation of drama into German dialects. An overview of the language situation in Germany, German-speaking Switzerland and Luxembourg enables me to determine domains of its use, general attitudes towards and the prestige of dialect. In order to discover similarities and differences between the countries, the discussion adopts a comparative perspective. The main focus of this part, however, is the analysis of the process of oral standardisation in order to determine its influence on the use of dialect in (translated) drama, an essentially spoken art form.

The second part of Chapter Two investigates the literary factors that may have an influence on the choice to translate into dialect by establishing whether dialect is used in drama written in German, which functions dialect fulfils, and whether there are particular genres or literary movements that are associated with dialect use. It is introduced by a short discussion that identifies the difficulties associated with categorising a work of literature or a play as *Dialektliteratur* or *Dialekttheater*, as even literature written in standard and defined as such may contain dialect features. The investigation that follows provides for the first time, in the English language, an overview of the use of dialect in German drama including different literary movements, specific drama genres and the functions of dialect. Of particular importance is the section on socio-political functions of dialect as it emphasises the influence of national and international politics on its use in drama. The chapter concludes with an introduction to theatres in German-speaking Europe in order to

confirm whether and under which circumstances the drama genres identified are produced.

The third chapter is dedicated to the exploration of drama translation practices in the German-speaking countries and considers whether the (socio-) linguistic, literary and drama-related factors identified in the previous chapter have any influence on the norms and traditions of dialect translation. The Chapter is introduced by an investigation into the prevailing issues discussed by drama translation scholars and practitioners in a wider, and specifically British, context, introducing concepts such as adaption, version and performability and allowing for comparison with scholarly research in German-speaking Europe as investigated in the following sections. A critical discussion of the literature on drama and dialect translation in the German context illuminates the general approach to drama translation and any explicit statements, recommendation or discussions by scholars on dialect translation in drama. These are then compared to statements by German drama publishers, the main commissioners of drama translations. The survey to which these publishers responded traces the journey of translated drama from ST to TT production and establishes explicit and implicit translation rules and recommendations on dialect translation. These are assessed in the context of the factors identified in Chapter Two, thus establishing which socio-cultural factors facilitate or hinder the translation of drama into dialect in the German context.

The following three chapters exemplify how socio-cultural factors of the target culture have an impact on the choice of dialect translation strategies in German-speaking Switzerland, in northern Germany and in Luxembourg. Each of the case studies explores the plot, themes and language use of the ST as well as the political/historical context and literary movements associated with them. Following, the standard and dialect TTs are compared identifying general translation approaches and dialect translation strategies. Information provided by the translators and from reviews establish that, in each case, the decision to translate or not to translate into dialect is based on a complex of norms, traditions, aims and demands of the target culture, and especially the production theatre, such as the development of stage German, the oral standard, which actors even today have to learn, or the association of dialect use with certain drama genres, and the expectations of the audience.

My research owes much to the information provided freely by theatre practitioners and drama translators. This primary research material included in the

thesis is provided in the following appendices: Appendix A contains (edited) email correspondences with theatre practitioners, not least the translators of the plays discussed in the case studies; Appendix B provides, in table-form, an analysis of my survey among drama (translation) publishers on norms and procedures of drama translation and the translation into dialect; Appendix C offers an analysis, in table-form, of the database of the *Verband deutscher Bühnen- und Medienverlage* (VDB, Association of German Stage and Media Publishers) which contains all original German-language and translated plays by its member publishers; and Appendix D provides a translation history of Synge's *The Playboy of the Western World* and a list of all Cooney plays currently available in German translation.

Chapter One

The Translation of Dialect in Drama: Theoretical Discussions and Strategies used in Practice

Brembs states that scholarly discourse on dialect translation falls into two main categories – theoretical studies, and studies of practical approaches (2004: 11). Whereas the former tend to be rather generalised looking at literature as a whole, the latter discuss specific examples, often in the form of comparative studies that do not claim universality but may indicate tendencies. Such categorisation is rarely possible. On the one hand, scholars may discuss, develop and/or criticise a theory by looking at practice; on the other, practitioners (and scholars) may discuss their own practice and extrapolate new theories and/or confirm or reject existing ones. In fact, Brembs' own theoretical discussion gives an overview of strategies for dialect translation as discussed and recommended by scholars who base their assertions, at least in part, on practice; and her discussion of comparative studies looks at analyses of strategies used in actual translations.

Bearing in mind that a strict separation of theoretical discussion and discussion of practice is neither possible nor desirable, the following literature review on dialect translation will include both. The overview of the theoretical discussion of dialect translation refers to and comprises works by translation scholars who, in many cases based on general practice, attempt to further theoretical debate on dialect translation and include prescriptive approaches. Following that dialect translation practice in German-speaking Switzerland, northern Germany and Scotland is explored, in the form of case studies conducted either by practitioners themselves or by an observing scholar. Whereas the former looks at drama and literature, the latter is based entirely on drama.

The overview of the theoretical discussion offers an insight into the emerging theory within the field of translation studies. It also introduces the most commonly-discussed strategies available for dialect translation exploring their advantages and

disadvantages, along with recommendations or prescriptions. The inclusion of both drama and literature allows comparisons in approaches between the two. The discussion of the practices of translating dialect in drama in one English-speaking and two German-speaking countries and/or regions is key to determining the strategies used in actual practice and the factors that may have an influence on the choice of strategies. The case studies on northern Germany and Switzerland give first insights into the research project: how is dialect translated, which similarities and differences can be detected and for what reasons. The discussion of Scotland provides an Anglo-Saxon perspective and suggests further factors that may influence the choice of dialect translation strategies in the German context.

The literature review is followed by a comparison of the strategies recommended by scholars with those actually chosen by translators. The factors contributing to these choices form the basis for the exploration, in the following chapters, of the potential factors that may influence the selection of one or the other dialect translation strategy in German-speaking Europe.

1.1. The Functions of Dialect in Drama

Playwrights write their plays to be performed. They aim to cause a reaction in the theatre audience (Bennett 1997; also Sierosławska 2005: 46), and to do so they and the actors, at least in text-based traditional theatre, rely on one main source – the drama text which is mostly dialogue. It is the spoken word – together with gesture, posture, movement, costumes, scenery, props, lighting and music – that creates vivid and believable characters on stage. This does not imply, however, that language as a sign system is primary to all the other systems involved in theatre. On the contrary, the drama text on its own is incomplete, only in the actual performance does it find its completion by combining all sign systems into a theatrical whole. Nevertheless, in many types of drama, the audience relies on what the characters say and how they say it to make sense of them, their character, emotions, motivations, relationship with other characters (amongst others, Brenner-Rademacher 1965: 8; B. Haas 1982: 23). However, stage dialogue is, as both Snell-Hornby (1987: 104) and Kiel (1992: 24) emphasise, a “Kunstsprache”, or “artificial language”, that is similar to but not

identical with language used in everyday-communication. However artificial, it nevertheless creates an “Illusion realer gesprochener Sprache”, or “illusion of actual spoken language” (Kiel 1992: 24; similarly Griffiths 1982: 80). As such, the use of language and specific variations by all or some of the characters of a play is a stylistic device the author chooses intentionally in order to express certain meanings. Weber (1998: 256) and Vivis agree that

each character’s choice of words, especially the recurring patterns, the rhythm and the idiom or dialect each character uses, marks out that particular character as vividly as any visible features (1996: 40).

Dialect not only defines a character as an individual but also as a member of a particular group: characters using identical language varieties may be seen to belong to the same group whereas the use of a different variety distinguishes a particular character or indicates membership of a different group (Englund Dimitrova 2004: 125).

However, dialect does not usually have a standardised written form which means that it cannot be represented exactly but requires a compromise spelling. Moreover, a very exact phonetic representation of a language variety may impede actors in reproducing a character’s language use (Englund Dimitrova 2004: 123). In fact, only rarely and for particular purposes do playwrights insist on a meticulous representation of dialect in writing. Shaw, for example, started to transcribe Eliza Doolittle’s use of Cockney in *Pygmalion* but gave up after her first speech, admitting that

[h]ere, with apologies, this desperate attempt to represent her dialect without a phonetic alphabet must be abandoned as unintelligible outside London (Shaw 1957: 16-7).

In general, indications as to language use suffice for a trained actor to create the character’s distinctive language.

Evidently, the ST playwright has a purpose in using dialect which fulfils important functions that the translator will have to detect and understand before deciding how to translate it in the TT. The use of dialect in a play may be restricted to

individual characters or all characters may use the same or different varieties. The next two sub-chapters will explore the functions of dialect and illustrate them by looking at a range of plays, including Hauptmann's *Vor Sonnenaufgang* (*Before Dawn*), Brecht's *Mutter Courage und ihre Kinder* (*Mother Courage and her Children*), and works by Michel Tremblay.

1.1.1. The Micro-Level: Characterisation

Hatim and Mason define register as a

set of features which distinguishes one stretch of language from another in terms of variation in context to do with the language user [...] and/or language use [...]. (1997: 222)

In the language user group, i.e. the characters in our plays, a distinction is made between geographical, temporal, social and idiolectal variations (102). These language variations should, however, not be seen in isolation. Varieties spoken in a particular place, just like languages in general, constantly evolve and change over time. Thus, the geographical and temporal aspects have to be seen in conjunction. Idiolects, in particular, may include all of the aspects.

Dialect use in everyday life conveys three specific primary and secondary meanings which may be utilised by the playwright for characterisation in a play. Dialect in drama can fulfil three major functions: it defines a character in terms of place and time, social background, and individuality.

The Mimetic Function

Dialects are varieties that are spoken in specific parts of a language community at a particular time. As such they define the regional or local as well as historical background of a person and a play character in particular. Delabastita (2002: 306) calls this function the mimetic function. It lends "historical authenticity" and "local

colour” to the characters and the play as a whole by “ensur[ing] conformity between the representing text and the represented reality in the mind of the spectator or reader” (306). In addition, the contrast between dialect and standard or between different dialects may be utilised to depict an insider-outsider relationship: the use or non-use of the same language variety may imply that an individual character is or is not accepted as a member of a specific group, i.e. included or excluded; he or she may simply be a stranger or even foreigner, or may be seen as an intruder.

Hauptmann’s *Vor Sonnenaufgang* (*Before Dawn*) is set in a Silesian village and most of its characters speak in Silesian, an East Middle German dialect: Herr Krause and his second wife; Helene, daughter of the first marriage; Wilhelm Kahl, a nephew of the second Frau Krause; Frau Spiller, Frau Krause’s lady’s companion; and all service personnel. Only one character, man-servant Eduard of Hoffmann (husband to Krause’s second daughter Marthe), speaks in Berlin dialect, indicating clearly that his regional background is different from the other dialect speakers. Among the Silesian servants, being the insider group, Eduard is the outsider. However, it is not the Silesian servants who refuse to accept Eduard but Eduard who dissociates himself from them by not accepting orders or requests made through them. In addition, three main characters – former school friends Hoffmann, Loth and Dr Schimmelpfennig – speak in standard, thus, not revealing their regional background through language use.

Sociolect

The way a person speaks defines her/him socially, her/his place in society. Different social groups use language varieties that are characteristic for their group only and, thus, define their social background, their education and standing in relation to other groups (Kolb 1998: 278). In fact, the use of dialect itself may have social implication; in both German-speaking Europe and the UK, the higher and more extensive the education – a factor often taken to be dependent on social background – and the more frequent the contact with people from outside the region, the more a person is exposed to standard in addition to their locally spoken dialect and the more likely he/she is to use it in specific contexts (Hervey et al. 1995: 103). Thus, in drama the use of dialect may express the social background of a character and his/her social relationships to

other characters. Membership of both different regional groups and different social groups can point at insider-outsider relationships.

Hauptmann expresses social difference in *Vor Sonnenaufgang* through the contrasting use of standard and dialect. The three school friends Hoffmann, Loth and Dr Schimmelpfennig are the only characters who consistently speak in standard. This reflects their level of education – all three have studied at universities – which in turn reflects their social background. All three of them have travelled to other dialect areas requiring them to converse in standard as well. Within the group of Silesian speakers no marked differentiation in intensity of dialect use can be detected even though this group can be subdivided into servants and masters. This is because the Krause family used to be farmers with educations just as limited as their servants. They have recently come into money when coal was found under their fields, and they can now afford a middle-class life style. Two characters do not conform to the division between dialect speakers and standard speakers. Daughter Helene speaks mainly in standard but there are a very few dialect elements in her speech. Her language use reflects a convent education. Not only is her level of education higher, but she is also an outsider in her own family trying, unsuccessfully, to break free. Frau Spiller, too, speaks mainly in standard, which at times shows dialect influences. In fact, once when talking to a servant she switches to Silesian. What is distinctive about her standard speech, however, is that it would normally be used only in upper class circles, e.g. the address of persons with title and name instead of the personal pronoun, combined with the third-person plural verb. This is due to her former employment with “Seine Exzellenz der Herr Minister von Schadendorf” (Hauptmann 1985: 24), where she will have learned this way of speaking.

Thus, Hauptmann’s use of dialect helps the audience not only to get an immediate impression of where the individual characters come from, whether they are local or from a region different from the place of action, they can also differentiate the social relationship between characters. In addition, one dialect in contrast with another or with standard establishes group membership.

Idiolect

The language a person or character uses not only indicates a regionally and socially defined group but also reflects individuality. This language use is referred to as idiolect and defined as:

[...] the individual's distinctive and motivated way of using language at a given level of formality or tenor (Hatim & Mason 1997: 98).

Idiolect may include aspects of other language variations – geographical, temporal and social. In a play, it differentiates one character from another and makes his or her actions plausible. For example, the use of dialect in a formal situation may imply confidence of the user, a lack of respect for the person addressed, or simply an inability to use standard because of a lack of education. Idiolectal features become truly functional when they occur systematically and repeatedly with the same or similar purpose(s) in mind (103).

Frau Spiller's attempt to imitate upper class standard German is an idiolect marking her out as different from the other servants, pretentious and superior to them and to Frau Krause whose paid companion she is. The fact that the servant seems, superficially at least, to be better educated than the master points at Hauptmann's criticism of Frau Krause's pretentiousness. Another example is farmer Krause's expression "dohie hä", translated by Lewisohn as "hi-hee" or "hay-hee" which is peppered throughout his drunken utterances but specifically before his repeated praise of his daughter's and wife's beauty and his wealth and property (e.g. Hauptmann 1912: 156-7). The strategic placement of the expression draws the attention of anyone who cares to listen to the farmer's wealth and successful life. However, not only is he, and every member of his family, an alcoholic, his beautiful wife is having an affair, and his son-in-law is a fraudster who married Marthe for money. Krause's life is a shambles and below the respectable surface there is actually little left to be proud of.

The discussion of the functions of dialect on the text- or micro-level is marked by a noticeable use of linguistic terminology to describe functions that are similar in both natural communication and literature and drama. In his chapter on language, Lefevere

uses linguistic terminology when discussing the translation of language variation in literature (1992: 15-82). Elam acknowledges that

[...] it is no doubt impossible to identify a set of intrinsic properties ‘specific to dramatic discourse – as distinct, for example from literary or ‘everyday’ uses of language [...]; (2002: 123)

but he goes on to say that “those linguistic functions most characteristically ‘dramatic’” need to be investigated because

[t]he semantic, rhetorical and, above all, pragmatic principles of dramatic dialogue remain substantially unexplored to date. (123)

In 2002, when reviewing his own book of 1980 and the progress of semiotics since then, Elam admits that the same questions need to be explored (193-4). Nevertheless, the fact remains that in general

[...] literarische und dramatische Texte bedienen sich der Sprache als Material, verwenden sie aber auf andere Weise [als nicht-literarische Texte].³ (Greiner & Jenkins 2004a: 669)

Moreover, as already suggested, the drama text remains incomplete until it is performed. The following gives an insight into characterisation and language use as discussed by theatre scholars, semioticians and playwrights.

According to Bassnett-McGuire it was Otakar Zich of the Prague group who in 1931 “saw all signs in theatre as serving two ends: to characterise and to advance dramatic action” (1981: 49). Language as one of the sign systems plays its part in these two functions. In fact, it is mostly dialogue that advances the action of the play (Packard 1987: 65). Greiner and Jenkins assert that dialogue is always action through words (2004a: 672), or, as Elam puts it, “dialogue is immediate ‘spoken action’” (2002: 147). Elam’s discussion of speech acts focuses on the description of their functions (2002: 143-4) because “whatever its stylistic, poetic and general aesthetic

³ Translation: “literary and drama texts make use of language, but do so in a different way (from non-literary texts).”

functions, the dialogue is in the first place a mode of practice” (145). In general, discussions of dramatic discourse by theatre semioticians such as Elam (2002), Andreotti (1996) or Pavis (1992) do not analyse the use of language for characterisation. They do not offer a contribution to the discussion above except for discussing the difference between primary meaning, or denotation, and secondary meaning, or connotation, of theatrical signs (Andreotti 1996: 35-42; Elam 2002: 8-10). Andreotti (37) and Elam (10) accept that connotation and denotation are not unique to drama and theatre, but play their role in everyday life, to an extent that the former is a prerequisite for the latter:

The spectator’s very ability to understand important second-order meanings depends on the extra-theatrical and general cultural values which certain objects, modes of discourse or forms of behaviour bear. (Elam 2002: 10)

In drama, however, connotations play a much greater role than in everyday communication (Andreotti 1996: 37; also Czennia 2004: 508). Two important points have to be kept in mind when translating dialect. First, a dialect combines the primary meaning of regional and/or social background with certain connotations. The translator will have to be able to recognise and understand them. Second, these connotations are culture-specific, i.e. a particular dialect may in one culture evoke certain connotations, which it does not in a different culture.

Works by playwrights and playwriting teachers on their craft do not discuss in further detail the functions of dialect either. Whereas Griffith (1982: 83) simply asserts that “idiomatic speech or dialect is important in characterising a speaker”, Sweet (1993: 88-9) details that status, education, regional background and experience influence the way a character talks. They do not analyse or describe how this is achieved.

1.1.2. Beyond the Text: The Macro-Level

Language and language variation in a play is, above all, a stylistic device. It may define group membership and the individual character but may also have macro-level

functions which are related to the work of a playwright as a whole: stylistic and socio-political. The stylistic function reflects the style of a particular playwright generally or in one particular play. He or she may be writing in a naturalistic or realistic style reflecting everyday speech, including dialects and accents. His or her style may be experimental and/or use dialect in unexpected situations and/or for specific effects.

Hauptmann's dramatic work is a case in point. He is a key representative of the German Naturalist movement, which, like European Naturalism, aimed at depicting the life and living conditions of human beings as accurately as possible. In his work, Hauptmann focuses in particular on "the life of the common people, the middle classes and creative thinkers" (Lewisohn 1912: xiii); in *Vor Sonnenaufgang* they are represented by farmer Krause, his family and servants, Hoffmann and Loth. Hauptmann is able to achieve the desired accuracy about both life and dialect in Silesia because he grew up there. Thus, dialect speech in his plays is a key stylistic feature.

In a play, the use of dialect instead of the expected literary standard is likely to cause surprise in the audience at *how* the characters speak, and draw attention to *what* they say. In other words, the use of dialect in a play may also be regarded as

[...] an unexpected usage [that] suddenly forces the listener or reader to take note of the utterance itself [...]. (Elam 2002: 15)

Elam explains that this *actualisace*, or foregrounding, is closely related to the Russian formalist notion of *ostranenie*, defamiliarisation or estrangement (15). Defamiliarisation, in German *Verfremdung*, as a stylistic device is one of the main and probably oldest functions of dialect in literature in general (Feinäugle 1995: 69). It is caused by a violation of literary norms (Hein 1983: 1637), in particular the deviation from the use of standard in literature and drama. Czennia emphasises that

[...] [l]iterarische Texte – insbesondere innovativ-avantgardistische – [zeichnen sich] [...] gerade dadurch aus, dass sie ihrer sprachschöpferischen Natur gemäß außerliterarisch wirksame Stilnormen unterlaufen, diese sogar gezielt verletzen, um

so die expressiven und ästhetischen Ausdrucksmöglichkeiten der Literatursprache zu erweitern und zu verändern.⁴ (2004: 508)

It is this type of effect that writers such as Büchner and subsequent Realist and Naturalist dramatists were striving for when they decided to use dialect.

In addition to the use of dialect for overall stylistic purposes, it may also have a socio-political function. To reach the audience, to cause them to think, a play has to be written in the language of the people, i.e. with regional accents and dialect. This was clearly one major aim of Brecht who fervently opposed the use of *Bühnendeutsch*,⁵ or stage German, an language created especially for actors, not spoken anywhere else in Germany (Esslin 1959: 92; Johnson 1998: 28). According to his theory, drama should be

volkstümlich [...] den breiten Massen verständlich, ihre Ausdrucksform aufnehmend und bereichernd [...], anknüpfend an die Traditionen.⁶ (Brecht 1979: 33)

Seen in this light, the use of dialect, for example in *Mutter Courage und ihre Kinder* (*Mother Courage and her Children*) contributes not only to defining the social and regional background of Mother Courage, but to realising Brecht's desire to reach the common people by using their language varieties.

Aaltonen argues that a playwright might choose a non-standard variety to raise its prestige by showing that it can fulfil the same functions as standard (2000: 68-71). He/she may wish to emphasise independence from a dominant language and culture, or, indeed, to raise the status of a dialect to that of a national language. Québécois playwright Michel Tremblay, for example, openly declares the socio-political agenda behind his use of dialect. The production of his first play, *Les Belles-Sœurs* (*The Guid Sisters*), written in *joual*, a working-class dialect of the east-end district of Montréal

⁴ Translation: "Literary texts – especially innovative-avant-gardist – are characterised precisely by the fact that by their very nature as language-creative they undermine, even violate purposefully, stylistic norms that operate outside literature in order to extent or change the expressive and aesthetic potential of literary language."

⁵ The emergence of the oral standard in German-speaking Europe is closely related to the development of stage German at the end of the nineteenth century. For a detailed discussion, see Chapter 2.3.

⁶ Translation: "popular [...], comprehensible to the broad masses, taking up and enriching their ways of expression [...], tying in with tradition."

caused a furore [...] for it had dared to make art out of this stigmatized horse-language. Tremblay was later to say that he had packed into the play virtually every expression he had ever heard his mother say. So the play became a kind of monument to the language of the people who he said would have been invisible (and inaudible) had he remained silent or written plays in a language other than his own. (Bowman 2000: 27)

Previously, French Canadian traditionalists had looked to France for their “standards in taste” (Findlay 1996a: 209). European French was viewed as the language of culture, which, of course, included drama; whereas Québécois, and *joual* in particular, was seen as “the language of the underclass” (Bowman 2000: 26). Tremblay wrote some twenty plays in Québécois and today it is not only accepted but required that characters in a Quebec play speak in Quebec French (28). Tremblay’s work had clear political aims – to raise the prestige of Québécois by proving its potential for the theatre – and he achieved it through consistent use.

Feinäugle discusses “Wir-Gefühl”, literally “us-feeling” or a “sense of belonging”, as another possible function of dialect (1995: 73). Provided the dialect used is the language of the audience, it may create empathy and solidarity with the characters and feelings of home, community and exclusion of other groups (73-4). With the help of dialect, playwrights draw the audience in to facilitate immediate understanding of theme or issues manipulating their reception of the play. Thus, the creation of “Wir-Gefühl” supports both stylistic and a political aims.

However, a dialect-speaking author of any literary genre may use features of his or her mother tongue without pursuing one or more of the aims discussed above, as is the case with David Harrower’s *Knives in Hens*. The play is set in a “God-fearing, pre-industrial rural community” (The Guardian, as quoted in Harrower 1997: back cover) and is written mainly in Standard English. It is not set in Scotland nor refers to Scottish culture. Nevertheless, the script contains two instances of Scotticisms: “dram” (Harrower 1997: 10) and “laird” (18). Though Scottish, both words are widely understood throughout the British Isles. However, “laird” is culture-specific as it refers to Scottish landowners. But since it is not the purpose of the author to evoke Scottish associations, the use of Scotticisms can be ignored. The language used in

Knives in Hens is, however, artificial: short simple sentences; hardly any use of complex syntax. Personal pronouns are frequently dropped and words like ‘am’, ‘have’, ‘has’, ‘is’, ‘was’ and, ‘than’ are generally shortened. In short, the language is very elliptical, awkward and difficult to make sense of. It seems removed from everyday language use – de-familiarised, almost alien. The effect is that the audience will not associate the language with any region or people, but locate it outside contemporary society. This non-naturalistic English was created by Harrower to represent an alien time and place.

Harrower’s play illustrates that only an analysis of frequency and functionality of dialectal features will indicate to the translator the intentional or incidental use of dialect (Hatim & Mason 1997: 103). Therefore, translators have to know the language situation in the source culture, the different language varieties and possibly the linguistic background of the ST author before deciding how to deal with dialect in the TT (amongst others Anderman 2007b: 7; Hervey et al. 1995: 101-2).

Presuming the translator has identified purposeful use of dialect in the ST and understands its functions, the translator must consider the nature and purpose of the ST compared to TT, the TT audience, and requirements of the translation commissioner (Hervey et al. 1995: 101; Kolb 1998: 280). If the translation is to appear only in printed form language use can be indicated in stage directions. There is also a difference between a translation for a particular production in one dialect region and that for productions all over the German-language area.

1.2. Theoretical Discussions of Dialect Translation

Dialect translation has not yet developed a theory. According to Greiner (2004: 902), theoretical discussions of translation neglect the problem of language variation, at least with respect to translation into German. However, the first volume of the most recent international encyclopaedia of translation studies (Kittel et al. 2004) which devotes three articles to the translation of orality and language variation in literature, and Anderman (2007a) focusing on drama are proof of a growing interest.

Theoretical discussions of dialect and its translation have often been linked to a general approach: structuralist (Berezowski 1997: 28-9), generative (29), functional

(29-32) and semantic approaches (32-3). The following summary is based on Berezowski's analysis: Structuralist linguists say linguistic features and regional and social connotations of ST dialect and any chosen TT dialect can never be matched satisfactorily, consequently, dialects are untranslatable. However, this approach is theoretical and fails to look at practice.

Generative approaches to translation rely on the assumption that interlingual communication takes place via language universals. Accordingly, any aspect of language, including dialect, is translatable. At this point, Berezowski's discussion stops, without considering selection criteria and possible impact on the TT.

In the functional approach, a text is analysed for its functions and those of the linguistic devices used in it, the latter being defined for the first time as geographical, temporal, social and individual markers (Catford 1965: 85). Both text functions and language functions will have to be preserved in the TT. In particular, dialect and sociolect would be preserved by the use of an equivalent target language (TL) variety, e.g. the source language (SL) variety spoken by people in the capital is replaced by that of the target culture capital (Catford 1965: 87-8; Newmark 1988: 195). This approach does not take into account the social connotations and prestige of a sociolect or dialect which are culture-specific. However, Newmark emphasises as a further prerequisite the ability of the translator to recognise the specific language use in the ST and transfer it in an adequate TL variety (1988: 195).

The problem of culture-specific associations, or connotations, attached to social and geographic language variation is recognised by Lebledziński (1981) who, according to Berezowski (1997: 32), advocates the translation of SL variation into a "full" equivalent TL dialect (32-3). Similarly to the generative approach, Lebledziński's theory, which discusses translation from a semantic view point, does not address the factors that may make a TL dialect equivalent to the SL variety.

These arguments, guided by the concept of equivalence, reflect the evolution of the discussion of this problem, reflected in works on dialect translation published in the last ten to fifteen years. These follow, in general, the functionalist approach and discuss the advantages and disadvantages of neutralisation, translation into dialect, into a combination of dialect and sociolect, into the broken language of a foreigner, and into an artificial language (see Table 1 below).

Neutralisation

Neutralisation, the translation of ST dialect by TT standard, is adequate where the occurrence of ST dialect can be regarded as incidental and non-functional (Hervey et al. 1995: 101). However, where dialect use fulfils one or more of the functions discussed above, neutralisation will lead to a loss of meaning of social, regional as well as individual characteristics (Kolb 1998: 279; Rozhin 2001: 144; Hatim & Mason 1990: 40). Czennia suggests combining standard with “Mündlichkeitssignale”, or “signals of orality”, in order to retain the impression of spoken discourse (2004: 510). Hervey et al. maintain that the functions have to be conveyed by other means and suggest indicating a particular use after the direct speech (1995: 101-2), for example by adding “she exclaimed in her typical broad Swabian dialect”. However, a play is all direct speech making neutralisation a particularly unsatisfactory method. Discussing the translation of Eliza Doolittle’s use of Cockney in *Pygmalion*, Hatim and Mason suggest modifying the standard by manipulating grammar and lexis in order to relay effectively the social implications of Eliza’s Cockney (1997: 107). This suggests the next strategy.

Translation into an artificial language – foreignisation

This approach, aiming at foreignness by replicating grammatical and phonetic features of the SL variety, has increased in popularity in recent years (Kolb 1998: 279). Advocated as early as 1813 by Schleiermacher as “foreignisation” (2004: 49, 53-5) and further developed by Venuti (1995; 1998), neither refers to the translation of dialect. Venuti goes further referring to foreignisation as “minoritising” – the introduction of “variations that alienate the domestic language and [...] reveal the translation to be in fact a translation, distinct from the text it replaces” (1998: 11).

Perteghella (2002: 50) and Czennia (2004: 509-10) suggest other ways of creating an artificial dialect: by inventing an entirely fictitious dialect; or by mixing elements of different existing dialects. Whichever form it takes, the artificial language is not able to preserve the functions of the dialect as used in the ST. Indeed, it may introduce new connotations or draw undue attention to the language use as may the third translation strategy.

Translation into broken German

Kolb (1998: 279) discusses the translation of Creole and pidgin languages into the broken language of a foreigner. In Germany, this is usually associated with *Gastarbeiterdeutsch*, a variety spoken by early generations of guest workers from Mediterranean countries, and especially Turkey. But as with artificial language (variety), the TL variety will evoke very different associations and suggest different levels of prestige.

Translation into dialect

Up to the middle of the twentieth century translation into dialect was common (Kolb 1998: 278, Greiner 2004: 903). The translator replaced the ST dialect with a suitable TL variety that would relay similar geographical meaning. Socio-cultural connotations of language varieties were taken into account only after they had become a focal point of discussion in the field of dialectology (Greiner 2004: 903). Today, translation scholars agree that the incongruity between ST culture and TT dialect as well as target-culture-specific associations and stereotypical assumptions may lead to distortion (Anderman 2007b: 9; Czennia 2004: 510; Rozhin 2000: 144; Kolb 1998: 278; and Hervey et al. 1995: 102). As Hatim and Mason point out:

The difficulty of achieving dialectal equivalence in translation will be apparent to anyone who has translated for the stage. Rendering ST dialect by TL standard has the disadvantage of losing the special effect intended in the ST, while rendering dialect by dialect runs the risk of creating unintended effects [...]. (1990: 41)

Therefore, all scholars suggest it only with a cultural relocation of the play to the target culture. For example, in a Scots translation by Robert Kemp, Molière's *L'École des Femmes* is transferred to Edinburgh. The strategy may be successfully applied without cultural relocation where ST dialect and TT dialect evoke very similar associations, or dialect features are "toned down" to a non-specific regional marker (Hervey et al 1995: 102; Anderman 2001: 71), or in plays where the socio-cultural background is unspecific (Kolb 1998: 278).

Perteghella discusses what may be seen as a special case where the ST is written in standard and the translator introduces language variation into the TT for “political or aesthetic” reasons (2002: 51). This strategy leads to a major shift in meaning and will inevitably introduce connotations to the TT that were absent in the ST.

Translation into dialect and sociolect

The last strategy is translation into a combination of dialect and sociolect. As already discussed, regional and social variation often concur, or, rather, the use of dialect has social connotations. Hervey et al. (1995: 104) and Kolb (1998: 279) agree that in different cultures there are language varieties that evoke similar social connotations. The former warn, however, that even if a similar sociolect is found for the TT, its association with a particular target culture region may make the strategy questionable. Consequently, both suggest the use of this strategy in conjunction with cultural relocation. A ST standard may also be translated into either an artificial language (Perteghella 2002: 51) or a suitable combination of dialect and sociolect.

Strategy	Subdivisions	Aims / Outcome
ST dialect > TT standard	a) standard with oral elements b) standard	Neutralisation / loss of meaning
ST dialect > TT artificial language	a) introduce elements of SL into TL b) invented dialect c) mixture of TL dialects	a) and b) emphasise foreignness of play, culture and language c) create regionally non-specific dialect
ST dialect > TT broken language		Emphasis on foreignness of play, culture and language
ST dialect > TT dialect (ST standard > TT dialect)	a) without cultural relocation b) with cultural relocation	Retention of similar geographical background as in ST (introduction of source-culture-specific regional connotations)
ST dialect > TT dialect +sociolect	a) without cultural relocation b) with cultural relocation	Retention of similar regional and social background as in ST

Table 1: Dialect Translation Strategies for Drama

Common to all discussions of dialect translation is a fairly prescriptive and general approach, infrequently differentiating between text types and not addressing in detail literary and drama texts. They are mainly theoretical, not taking into account actual practice, with the possible exception of Kolb (1998) who at least hints at some common practice in the German context, and Czennia (2004) who bases her discussion on literary translation. It is noteworthy that all the strategies present the translator with disadvantages, i.e. change, distortion or outright loss of meaning. Earlier approaches recommended or even demanded a “best approach”, this is not the case anymore – a reflection of a greater understanding of the complexities and problems involved.

1.3. Dialect Translation in Practice

This section explores the practices of dialect translation for drama texts in Switzerland, northern Germany and Scotland. The analysis explores the possible reasons for translation into dialect, particularly given that it poses potentially some major disadvantages. The discussion includes both interlingual (between different languages) and intralingual translation (between different dialects or standard and dialect of the same language) as the whole range of strategies and most of the disadvantages are the same.

1.3.1. German-Speaking Switzerland

From the eighteenth century there have been interlingual and intralingual translations into Swiss German⁷ of such authors as Aristophanes, Beckett, Burns, Homer, Ibsen, Molière, Shakespeare and Zuckmayer (Kupper 2003: 205-6). In the last thirty years, original English works, mostly plays, have been translated into Swiss German, and

⁷ Swiss German, in German *Schwyzerdütsch* or *Schweizerdeutsch*, is the collective name for all Alemannic dialects spoken in the German-speaking area of Switzerland. For a detailed discussion see Chapter 2.5.

surprisingly, it is Shakespeare's comedies that head the list, followed by Priestley and Wilder.

In the twentieth century, increasingly, playwrights and translators used dialect in their work, e.g. Bond's *Saved* was produced in Basel in 1969, and Swiss television broadcast productions of Beckett's *Waiting for Godot* (1980) and Miller's *Death of a Salesman* (1981), and the turn of the twenty-first century brought new productions in dialect and colloquial speech onto stage and screen (Kupper 2003: 210). Translation here may be interpreted as a means of expanding the range of genres and strengthening the Swiss German literary, or rather, drama polysystem as discussed by Even-Zohar (2004: 200-1).

1997 saw the translation of Twain's *Huckleberry Finn* by Alemannic dialect writer Wendelinus Wurth, the only German dialect translation of the novel which poses particular problems. In the TT, the main character and narrator speaks in a moderate Lower Alemannic dialect whereas all the black characters speak a mixture of Lower Alemannic and the broken language of foreigners. Berthele (2000: 23) concludes that the use of Alemannic allows for a similar variety of dialects to be used as in the original. Thus the use of dialect was motivated by a striving for an equivalent social and regional characterisation.

However, translation of prose into dialect is relatively rare in comparison to drama, especially that produced by amateur theatre groups, found in great numbers all over German-speaking Europe. Light entertainment in the local dialect on stage plays a vital role in the cultural and social life of the different communities. Foreign and German standard plays are translated into dialect usually by the director or someone with the necessary translation skills, the former either from the ST or an existing German translation (Wilkinson 2005: 75-7). This is followed by cultural relocation and changes during rehearsals.

In her interviews, Wilkinson discovered three reasons for the translation into Swiss German (Wilkinson 2005: 77-8). First, standard is learned only at school, it is the language of written and official communication, but Swiss German is the native tongue meaning actors using it can make their characters more convincing. Second, audiences identify more easily with the characters. And, third, tourists feel dialect adds local colour to the performance. In short, attitudes towards dialect and standard, the actors' ability to speak the relevant variety as well as audience requirements and expectations dictate the choice of Swiss German as the translation medium.

When studying Swiss theatre companies in the German-speaking borderland of Lake Constance, and in particular St Gallen, Wilkinson discovered that many produced serious and demanding plays in their local dialect challenging the typical diglossic situation where the standard performs formal functions, including literature and theatre (2005: 73, 81). Wilkinson concludes that the theatre representatives, although not explicitly stating it, were asserting the prestige of the dialect and raising its status to that of a language, resisting the inclusion into a “larger German language culture dominated by Hochdeutsch” (83), or standard German. However, scholars have to be cautious about basing research results entirely on translators’ personal accounts (Toury 1995: 63-6). Attitudes of German-speaking Swiss towards standard are today less related to a perceived threat by Germany to their national/regional identity, and more because standard is seen as a foreign language and the translation into Swiss German ‘brings a play home’. The translation of ‘serious’ or ‘highbrow’ plays could be seen in this light. Wilkinson explains that

[t]he variety of plays translated into St Gallen dialect and performed [...] illustrates the flexibility of that local dialect as a stage language and a language of cultural production (2005: 81).

While the assertion of Swiss identity may, indeed, play a role in the decision to translate plays into dialect, what becomes clear is that it is not the use of language variation in the ST that plays a major role in that decision.

1.3.2. Northern Germany

In the north of Germany Low German dialects, or *Plattdeutsch*, are spoken.⁸ *Plattdeutsch* has a literary tradition in all genres and a history of use as a translation medium.

⁸ For a detailed discussion of the German dialect areas see Chapter 2.2 and for the use of dialect in northern Germany see Chapter 2.

Translation played only a marginal role during the Low German literary movement 150 years ago. However, examples from all genres do exist (Nissen, email of 8 May 2007):⁹ Klaus Groth, who with the publication of his first edition of *Quickborn*¹⁰ in 1852 is seen as the founding father of New Low German literature, translated and adapted poems and songs by Robert Burns. Joachim Mähl, writer of Low German sermons and short stories, translated part of the Bible, Goethe's *Reinecke Fuchs*¹¹ as well as *Don Quixote*¹² (Wischer 1927: 5-6). By 1900, interest in foreign work seemed to disappear completely due to an exclusive focus on original Low German writing.

The *Ohnsorg-Theater*, founded in 1902 in Hamburg, is one of the oldest and most famous professional German dialect theatres. Like most Low German theatres at that time, it mainly relied on plays originally written in Low German. From the 1930s onwards, however, the growing demand could not be met by Low German playwrights. Thus, there were translations – starting with plays in standard, followed by related languages such as Dutch and Upper German,¹³ and, since the 1980s, international classics (Cyriacks & Nissen 1993: 102). Frank Grupe – playwright, translator and *Oberspielleiter*¹⁴ at the *Ohnsorg-Theater* – explains:

Das Ohnsorg-Theater ist (mangels guter original plattdeutscher Stücke) zunehmend auf Übersetzungen aus dem Hochdeutschen, aber auch aus dem Englischen, bisweilen auch aus dem Französischen, dem Italienischen oder dem Dänischen angewiesen.¹⁵
(Grupe, email of 23 April 2008)

⁹ The following short summary is based on an email exchange with Peter Nissen (8 May 2007), translator and former dramaturg at the *Ohnsorg-Theater* in Hamburg, who provided an insight into the most important events.

¹⁰ The *Quickborn* is a journal for Low German language and literature which continues to be published today.

¹¹ Mähl, Joachim: *Reineke Voss: Ut frier Hand*. Stuttgart: Cotta, 1878

¹² The Low German version was published in the year of Mähl's death: Cervantes Saavedra, Miguel de; Mähl, Joachim (trans); Wischer, Fritz (ed.). *Don Quixote: En plattdüütsch Volksbook. Ut friee Hand na den 'Don Quixote' v. Cervantes öwersett v. Joachim Mähl. Rutgewen v. Fritz Wischer*. Garding: Lühr & Dircks, 1909.

¹³ Upper German dialects are spoken in the south of the German-language area in Europe. They are so far removed from the Low German dialects that communication can be hindered if not impossible without translation. See also Chapter 2.2.

¹⁴ *Oberspielleiter* is a position in larger theatres that combines tasks of the director and artistic director.

¹⁵ Translation: "Owing to a lack of good-quality original Low German plays, the *Ohnsorg-Theater* is increasingly dependent on translations from standard German, but also English, sometimes French, Italian and Danish as well."

Grupe's explanation indicates a similar function of translation as in Switzerland from the 1960s: the Low German drama polysystem is weak because it lacks original dialect drama; foreign plays are translated to fill the "vacuum" (Even-Zohar 2004: 201).

As for prose and poetry, translation into Low German only started in the 1970s, e.g. François Villon and Astrid Lindgren by Friedrich Hans Schaefer, or the German Siegfried Lenz by Reimer Bull as well as the first two *Harry Potter* books (one by Cyriacks and Nissen, the other with additional help from Reinhard Goltz). This development may be interpreted as an attempt to spread the use of dialect to other genres, to "develop the same full range of literary activities [...] observable in adjacent larger literatures" (Even-Zohar 2004: 201), i.e. Standard German literature. Stage plays, and, to a lesser extent, radio plays continue to make up the majority of translations (Cyriacks & Nissen 1996: 34).

As in Switzerland, the translation of drama into dialect in northern Germany seems to be based less on the use and functions of dialects in the ST than the urge to prove that Low German is a variety equal to German standard; the need to compensate for a lack of original writing; and the contribution to an independent Low German theatre and culture.

1.3.3. Dialect Translation Practice in Scotland

Scotland can look back on a very long tradition of translation into dialect. Scots has an ambiguous status today, existing in thirteen or so regional varieties (Brown & Sherlock 1998: 34) but, like Swiss German,¹⁶ has not developed a standard, the main prerequisite for its linguistic definition as language. Today three languages are spoken in Scotland: Scots in its varieties in the Scottish Lowlands and the Northern Isles, Scottish Gaelic – a Celtic language - in the Highlands and the Western Isles, and Scottish Standard English throughout Scotland.

Like English, Scots emerged from Anglo-Saxon, and in both a written standard started to emerge between the fourteenth and sixteenth centuries (Corbett

¹⁶ A detailed discussion of Swiss German follows in Chapter 2.5.

1999: 75). Scotland was an independent kingdom then with its own court language and written register. The unification of the Scottish and English crowns (1603) and parliaments (1707) brought the development of Scots to a stop as the middle classes turned south to England for their standards in language use, and elements of English came to be incorporated into Scots (Findlay 1996a: 201). Historical events had a decisive impact on the development of Scots and the translation of literature into Scots. Translation is important for the development of most national literatures. Scottish literature was founded on translation and adaptation into Scots which have been consistent elements in literary production since the fifteenth century (Corbett 2007: 35; 1999: 2). This section focuses on the translation of drama into Scots, referring to prose and poetry as background.

Up to the twentieth century, the main genre to be translated into Scots was poetry. However, the late sixteenth century saw the first translation of a play: John Burel's *Pamphilus speakand of Lufe* from the Latin (Findlay 2004a: 66) – which also proved to be the last for 300 years. As English slowly became the standard of polite written and oral conversation and its use became a marker of social status, so Scots lost its status and function in literary production and translation. However, the use of Scots “as a means of expressing national character and identity” (Corbett 1999: 99) was not lost completely. During the eighteenth century a Scots literary revival started that would focus attention on the translation of classical authors such as Horace's *Odes* by Ramsay, and, later on in the nineteenth century, on that of Scandinavian ballads and German songs, languages considered the closest relatives to Scots (112, 118). Scots translation during this period was rather marginal but kept the tradition alive (111-2).

The twentieth century saw a general revival of translation into Scots with two main strands: into Lallans, or synthetic Scots, a synthesis of different contemporary dialects, Scots archaisms and neologisms, i.e. an artificial language not spoken anywhere in Scotland; and into vernacular, relying on the representation of Scots as it is spoken in different regions of the country (Corbett 1999: 126). Synthetic Scots is not one single variety but a spectrum from relatively plain Lallans based on different forms spoken today to a highly experimental style incorporating a large number of neologisms (158). Lallans writers, at first mainly poets, aim at modernising Scots, raising it to the status of national language, and building a national literature, not least through translation.

The two most active centres of vernacular writing (outside the Central Belt) are the north-east around Aberdeen and the northern islands of Shetland and Orkney whose literature is written in Doric Scots and Insular Scots respectively. Vernacular writers reject Lallans for several reasons: Lallans is artificial and aims at serving as a national language, whereas vernacular varieties are spoken in the writers' communities (Corbett 1999: 164-8). Vernacular writers of the Central Belt, and in particular Glasgow, reject Lallans for the same reasons but, above all, because of its association with middle class Scotland (171). They use a variety similar to working-class Scots in original writing and in translations, mainly drama. Vernacular localises speakers regionally and socially, lending itself to the presentation of social and political issues in drama rather than historical drama, the preferred subject matter of Lallans translation.

The suppression of Scottish theatre by the Presbyterian Church from the Reformation to the eighteenth century resulted in few translations into Scots up to the twentieth century (Corbett 1999: 151). In the wake of the Scottish Renaissance which is closely linked to the Lallans Movement and its founder, poet Hugh MacDiarmid, plays with historical themes became popular, followed by translations of similar plays, e.g. Molière's *L'École des Femmes* (1662, *The School of Wives*) and *L'Avare* (1668, *The Miser*) by Robert Kemp as *Let Wives Tak Tent* (1948) and *The Laird o' Grippy* (1958) respectively, followed by Douglas Young's translations of Aristophanes – *The Puddocks* (1957) and *The Burdies* (1966). Translation of classics such as Sophocles, Racine, Goldoni, Kleist, Ibsen, Chekhov or Brecht became the mainstay of translated drama in Scots.

In the 1980s translators turned their attention to contemporary European and world drama by playwrights like Fo, Tremblay, Cormann or Kohout (Findlay 2004b: 6). The change of subject matter coincided with the choice of Scots vernacular as translation medium in drama reflecting the division between classical and contemporary poetry translation. After an absence of more than 300 years, drama is now the main contributor to translations into Scots (6). This may be because an oral genre lends itself more easily to translation into dialect than prose. Overall, the period since the Scottish Renaissance in the 1920s has been “the richest in Scotland's literary and theatre histories for translation into Scots in terms of quantity, variety of source languages and literary genres translated” (7).

There are two reasons for translations into Scots associated with the impact of the play overall rather than particular characters. Linguistic considerations play an important role for translators like Bill Findlay (amongst others 1995) and Martin Bowman (2007), or Ian Brown (1998) who see Scots, in combination or contrast with English, as a more effective medium for rendering the meanings and functions of ST dialect in the TT; the wide range of varieties allows for better differentiation of characters. A second reason, keeping the language alive as well as developing and modernising it, straddles linguistic and political considerations (see amongst others Robert Kemp and Victor Carin, as discussed by Findlay 2004a and 2001 respectively). Two further considerations, closely linked to the above and having unambiguous political or ideological implications are, first, the raising of the status of Scots as a national language by its use in a sphere normally reserved for standard English; and, second, the contribution to the development of a distinctive Scottish literary and drama tradition (Kemp and Carin). In fact, Corbett maintains that translation into Scots has always been politically motivated:

Significantly, through all these changes [in Scottish history], translation into Scots has consistently served to mark some degree of cultural independence, usually in implicit or explicit opposition to England and the English (1999: 6-7).

In conclusion, establishing, maintaining and expanding the Scots literary polysystem has, relied to differing extents on translation as a means of introducing new ideas, genres and styles, and of addressing weaknesses in the home literary system.

Two examples will give an insight in the complex motivations of translators choosing dialect translation. One of the most important figures of the Scots drama translation tradition is actor, director, playwright and translator Victor Carin (1933-1981). Following the example of Robert Kemp, he contributed to the then still young tradition with works such as Molière's *Le Malade imaginaire* as *Hypochondriack* (translated from the original, staged 1963), Goldoni's *Il servitore di due padroni* as *The Servant of Twa Maisters* (translated from the original, 1965) or Kleist's *Der zerbrochne Krug* (*The Broken Jug*) as *The Chippit Chantie* (on the basis of a literal translation, 1974) (Findlay 2001: 123). Whereas in the first only the names were changed into Scottish ones, the other two have been relocated to Scotland with Scottish names, place names and cultural references.

Carin had acted in and written Scots plays himself and was committed to “the ‘restoration and preservation’ of Scots speech, and to the Scottish theatre [...]” (Findlay 2001: 123). His translations into Scots would be a valuable contribution to his goal. In addition, Scottish theatre of the 1960s faced a similar problem as that described by Frank Grupe (see quote in Chapter 1.3.2.) for the *Ohnsorg-Theater* in Hamburg: not enough new and good original Scots plays were being written. Through translation, the *Gateway Theatre* in Edinburgh, which saw as its distinctive task to produce drama in Scots, hoped to be able to meet the demands of its audiences (124). Carin created a stage language that drew on Scots varieties as spoken at the time but also included older words and “incidences of reproduction-antique Scots” (128) representing the Lallans tradition, albeit at the plain end of the spectrum. He wanted to make sure that his Scots would be intelligible, which would have been hindered by a more experimental Lallans (130).

Representative of vernacular translation are Bowman and Findlay (1947-2005), who have been the most prolific Scots drama translators in the last three decades. Focussing on Québécois playwright Michel Tremblay,¹⁷ they translated eight of his plays staged in Scotland between 1989 and 2003, with additional productions in London, the USA and Canada (Bowman & Findlay 2004: 67). By 2003, Tremblay had become one of the most performed contemporary playwrights in Scotland and, like “MacMolière,” is now regarded as a Scottish playwright (Hicks 2003: 146). The translators’ main contribution to Scots drama translation is that for the first time they translated contemporary plays into Scots urban and rural vernacular varieties without cultural relocation.¹⁸ In addition, they provide insights into their work through the publication of academic articles, many discussed in this thesis.

Bowman is French-Canadian of Scottish descent, a Québécois native speaker who provides expertise of the ST language, whereas Findlay was a Scot with expertise in urban and rural Scots vernacular. First, Bowman produced a literal translation from the original, not using any English idiomatic expressions and accompanied by copious explanations of language usage, cultural references, humour, etc. Then the co-translators discussed questions and clarified meanings before Findlay produced his

¹⁷ In addition to Tremblay, the co-translators have translated a play by Québécoise Jeanne-Mance Delisle. Findlay has also translated Cousse, Goldoni and Hauptmann, all on the basis of literal translations.

¹⁸ Their first translation of Tremblay’s *Les Belles-Sœurs* as *The Guid Sisters* was already finished in 1979, but was staged only ten years later.

first Scots draft. The draft was then proofread by both, if possible face to face, and examined with close attention to the original. Further changes may then occur during rehearsals (Bowman & Findlay 2004: 66).

Their motivation for the translation into Scots vernacular without cultural relocation concerned the functions of dialect on the micro-level (characterisation) and the macro-level, and the use of Scots as literary language. The co-translators wanted to challenge and extend the capacities of Scots as a literary language, suggesting new ways in which vernacular could be employed in Scottish literature, both translated and original (Findlay 1995: 152; Bowman & Findlay 2004: 68). Also, they were well-aware of the linguistic and socio-linguistic similarities between the two languages in relation to standard French and standard English respectively, a fact that they exploit in their choice of language for different characters (Findlay 1996a: 208; Bowman & Findlay 2004: 68). Findlay acknowledged that the more Scots translations are staged the more they promote the “public assertion of national identity through language” (2006: 47).

The co-translators were aware of Tremblay’s political motivation in using *joual* in *Les Belles-Sœurs*, but they also considered characterisation through language use. The use of urban vernacular by younger generation characters and rural vernacular by those of an older generation reflects the urbanisation between generations (Findlay 1996a: 210). But it also serves to contrast the more traditional conservative and almost naïve views of the rural characters in relation to the urban ones. In addition, there is the contrast between the majority of characters who speak Québécois and Lisette, a socially aspiring woman, who attempts to speak a French she assumes is spoken in Paris, but is interlaced with elements of Québécois, thus revealing her pretentiousness (Findlay 1995: 154). Through the use of working-class Scots and a less urban variety of Scots as well as English interlaced with Scotticisms the co-translators ensured that the functions of this particular SL use are reflected in the translation.

In *The House among the Stars (La Maison Suspendue)*, Bowman and Findlay were similarly concerned with preserving the functions of the language use by the characters. Three sets of characters from three different periods in time and three social groups use three registers, and for each the co-translators found Scottish equivalents: The 1910 characters live in the countryside and speak rural Québécois/Scots; the 1950 characters are working-class Montréalers who speak urban

Québécois/Scots; and the 1990 characters are middle-class Montréalers who speak relatively standard French/English with certain distinctive Québécois/Scots features.

The translators analysed in detail the functions the language use by single characters or groups of characters fulfils in the original and, by finding varieties with similar meanings, they were able to reproduce these functions in the TT. In addition, they proved the capacity of Scots as a literary language and its superiority over standard. As Findlay points out,

[...] the long-standing predominance of standard English translation in British (and to a degree, Scottish) theatres – more often than not delivered in the class-associated accent of received pronunciation, with the ‘mechanicals’ sporting regional accents – has misrepresented both the ‘non-standard’ linguistic nature of much Western drama and its rootedness in the texture of a particular national or regional culture [...]. Wonderful though the English language is, as a translation medium it can have homogenising effect on foreign work translated, which can in turn disfigure the original work. To take the German tradition, for example, one would not know from existing English-medium translations that such seminal plays in Western Drama as Buchner’s *Woyzeck* and Hauptmann’s *The Weavers* were written in dialect. (1996a: 204)

The diversity of language varieties available to the Scots translator – standard English, Scottish standard English, varieties of Scots (urban, rural, regional and standardised, historical and contemporary, literary and experimental, colloquial and stylised) – enables translations to reflect the meanings of the original play much better than those written in standard English alone (Findlay 2000: 35).

The work of Carin and Bowman & Findlay illustrates that there is usually a combination of linguistic, political/ideological as well as character-related and play-related motivations involved in the decision to translate drama into Scots. In addition, the overwhelming success of drama translated into Scots has to be regarded as an important factor in its continued practice. Carin worked in an environment that was conducive to the use of Scots. He acted in and wrote original plays in Scots, and the *Gateway Theatre* in Edinburgh which commissioned some of his translations had traditionally staged popular productions in Scots. He continued a recent but growing tradition of Lallans translations of classic plays. Bowman and Findlay started a new

tradition, daring to use Scots vernacular to represent the speech of Québécois characters. Bowman admits that, initially, critics of *The Guid Sisters* described the use of Scots with French names and Canadian references as “jarring, incongruous” (Bowman 2003: 41) not because of language use but because it did not coincide with the cultural relocation Scottish audiences had got used to. The implication was that the association of Scots with Scotland was too strong to allow for the discussion of non-Scottish subject matters on stage – a disadvantage of this particular strategy often cited by translation scholars (see Chapter 1.2.). However, as the number of productions in Scots without cultural relocation has grown, so have confidence of translators and popularity with audiences. Audiences now accept that foreign plays can be performed in the vernacular rather than standard English. This development has to be placed in the wider context of literary production in Scotland. Whereas in England works in dialect stand outside the literary mainstream, probably mainly due to the association of dialect and standard with class and education, Scotland can look back on a long tradition of celebrated original dialect writers, such as Robert Burns for poetry and Walter Scott for prose (Findlay 1996a: 200).

English is now the language spoken by a majority of people living in Scotland, but it also co-exists with various Scots vernacular varieties. In Scotland too, there is a certain stigmatisation of different vernaculars; however, the status of Scots is much higher than that of English dialects, reflected in the more common use of Scots in domains that are usually, and especially in the English context, associated with the standard, amongst others literature and drama (Findlay 1996a: 202). Corbett emphasises that it is, indeed, the absence of a Scots standard variety that promotes the acceptance of Scots as a literary (and translation) medium:

The relatively high status accorded to vernacular translations into Scots, as compared with varieties of non-standard English, is perhaps due to there being no single widely accepted standard Scots available. [...] One of the functions of a standard variety of language is to suppress variation, to edit out forms distinctive to particular localities, - to establish ‘correct’ norms for written grammar, vocabulary and spelling, and, to a certain extent, to promote ‘polite’ ways of speaking. Given that the establishment of these linguistic norms inevitably disadvantages those who do not subscribe to them, there has been a long history of resistance to the standardisation of Scots [...]. (1999: 180)

Ultimately, it is the audience that decides on the validity and acceptability of language variation on stage, be it in original or translated drama, especially if there is no cultural relocation. Taking into account the prestige Scots enjoys with its speakers, it is likely that audiences identify more closely with the characters who speak it; that Scots “invite[s] communal identification and ownership” (Corbett 2007: 44). This chimes with the experience of Swiss theatre practitioners discussed in Chapter 1.3.1., who maintain that their use of Swiss German facilitates identification with the characters, and more immediate access to the subject matter (Wilkinson 2005: 78).

It is often suggested that the function of Scots translations has always been political:

For all Scottish translators down the centuries, the use of Scots has been a political act – as Gentzler (1996: 118-19) says of Québécois, translation in the vernacular is ‘less a way of introducing a foreign text and more a way of legitimising a distinct ethnological and political entity’. Translations have given a stylistic range and a sense of authority to Scottish literature, and they have validated the identity of the Scots language and, by implication, the Scottish people. (Corbett 1999: 183)

However, translators discussed were at least equally concerned with preserving the meaning (regional, social and individual characterisation as well as overall effect on the play) of the ST language use in their TT. The success of the Scots vernacular drama, original and translated, seems due to a range of factors including Scotland’s history in relation to England, the attitude of the people to their language and because lack of standardisation prevented any one variety gaining such a high prestige that the status of others would suffer.

1.4. Summary and Conclusion

Swiss German, Low German and Scots are each regarded as groups of dialects which are used in addition to one or more other languages in different domains. Low German and Scots which have in the past been regarded as independent languages, as well as Swiss German which is far removed from Standard German, have an

ambiguous status, and were it not for the lack of a standard variety, Scots and Swiss German could be regarded as independent languages on linguistic grounds. All three countries and regions have a tradition of original literary writing in dialect as well as translation into dialect in literary works, with drama making up the majority. However, original and translated dialect literature is only a marginal contributor to the literary output of each of the countries and regions.

Plays originally written in both standard and dialect are translated into Low German, Swiss German and Scots. While translators in the German-language regions specialise in light comedies, or ‘low-brow’ drama, and ‘high-brow’ and world drama makes up a considerably smaller part of translated drama; Scottish translators focus almost exclusively on classic and contemporary world drama. The reasons may be found in a strong tradition in the German-language context of *Volkstheater*, or folk theatre, and dialect theatre which has always relied on light-hearted comedies in the local dialect.

Practitioners in all three regions choose “high-brow” drama to prove that their dialect has the same capacity as standard to cope with the literary language of the original. They want to keep the language varieties alive, challenge and develop their capabilities aiming at raising the status of the dialect to that of a language unifying culture and country. Whereas this is rarely stated explicitly as a goal, what translators in Scotland and northern Germany do state as a reason is the desire to contribute to the development of a cultural or literary tradition independent of the standard-English and Low German traditions. This confirms Aaltonen’s suggestion that translation may be a means of contributing to the continuation of an indigenous tradition (2000: 70).

The strategy used in northern Germany and Switzerland is that of combining a choice of suitable TL dialects with cultural relocation, i.e. the adaptation of the plot, names and references to the target-regional culture. These major changes to the ST are justified by the belief of the translators that retaining the source-cultural context while using a clearly defined target-cultural dialect would lead to confusions, mismatched associations and misinterpretations by the audience. In the Scottish context, however, dialect translation with and without cultural relocation can be found. Bowman and Findlay, in particular, challenge this assumption. Their success proves that dialects can reach beyond the narrow context of the local to express thoughts, ideas and problems in different cultures.

Translators in all countries and regions are aware of the social implications of dialect use in the ST and try to match them with suitable TL dialects and sociolects. In fact, one of the reasons given by translators for their use of dialect in the TT is the attempt to recreate the individuality of each character as expressed through their language use – their local, regional and social background as well as idiosyncrasies. Translators also use the whole range of language varieties available to them, including the standard, to express group membership, contrasts and insider-outsider relationships between characters.

Translators and theatre practitioners are aware that audiences like hearing their own ‘voice’ on stage, their everyday speech and use of language variation. It facilitates immediate recognition of and identification with the characters and, thus, understanding and empathy.

All dialect productions were staged mainly within the respective dialect regions. Some Bowman & Findlay translations were staged in the USA, Canada and England without adjustment of language use. For the recording and broadcast on German TV of Low German plays produced at the *Ohnsorg-Theater*, however, the dialect use is toned down to varieties closer to standard with Low German accents and few dialect features. Even for the production in front of the regular audience, the playwrights take into account the urban background and linguistic capabilities of their audience. Whether Swiss German play productions are toned down for TV broadcast could not be ascertained. Apparently, the success of dialect productions also depends on where they are staged. As long as they remain within the same region as that of the dialect used in the play, comprehension and, therefore, success of the play can be guaranteed. For broadcasts or touring beyond the particular dialect region, adjustments seem necessary.

Of course, it is not always the translator alone who makes the decision to translate a particular foreign play into dialect. The translation may be commissioned by a particular theatre, or a theatre company and director may discuss the matter and come to a group decision. Sometimes individual translators make the decision and then offer their work to different theatres. Sometimes the translator is the director of a theatre who commissions, translates and produces the play himself.

Overall, factors influencing the decision to translate plays into dialect are manifold and interrelated. They are not only related to the ST but also, and to a larger extent,

reflect factors that are clearly target-culture related and are politically motivated. Czennia describes how historical changes in the norms and functioning of standard and dialect, as well as attitudes towards them in everyday life, have an impact on their use in literature, whether the speaker is attributed positive or negative characteristics (2004: 507-8). However, these connotations with dialect in particular are influenced not only by linguistic norms, but also by stylistic and text-related norms, in our case drama norms, as well as translation norms. All these factors affect the translator's choice of strategy when it comes to the translation of dialect. In short, literary translations are

[...] Sprachschöpfungen, in denen sich sprachstilistische Eigenschaften des Ausgangstextes mit geltenden Traditionen, Konventionen und Normvorstellungen der Zielkultur sowie des Übersetzers selbst [...] verbinden.¹⁹ (Czennia 2004: 509)

¹⁹ Translation: “[...] word creations, which combine stylistic characteristics of the source text with prevailing traditions, conventions and norms of the target culture as well as of the translator him-/herself.”

Chapter Two

German Dialects in Communication and in Drama

Dialect translation practice in Scotland, northern Germany and German-speaking Switzerland reveals that the decision to translate into dialect is not simply to reproduce the dialect features in the ST because, often, there is no dialect in the ST, but seems to be determined by factors in the target culture. This Chapter will explore both linguistic and drama-related factors. What influence do the use of dialects in different communicative situations, their prestige as well as their use in drama originally written in German have?

The first part gives a short introduction to the German language and its dialects, discusses language use in Germany, German-speaking Switzerland and Luxembourg, and explores the emergence of the German oral standard and its direct and lasting impact on the use of dialect in drama today. Thus, the analysis will reveal whether dialects are used in the three countries/regions, to what extent and what influence they and oral standardisation have on the use of dialect in drama. The second part explores genres and literary movements often associated with the use of dialect: comedy, *Volksstück*, Realist and Naturalist drama. The analysis illuminates the micro-level (characterisation) and macro-level (socio-political) functions of dialect. The investigation establishes that dialect use in the German context is often associated with the comic character and comedy; idealisation of rural life; realistic portrayal of contemporary society; social criticism; and socio-political aims such as independence. Thus, this part uncovers norms in German-language drama production which influence the decision about dialect use in German translations. The final section will demonstrate that while certain comedy genres are firmly established in amateur and dialect theatres, Realist and Naturalist drama are the mainstay of professional theatres, with folk plays being staged in both.

2.1. German - Pluricentric and Rich in Dialects

The German-speaking area comprises many countries and regions in Europe: German is the only official language²⁰ in Germany, Austria and Liechtenstein and one of three or four official languages in Luxembourg and Switzerland. It is a minority language, partly with regional official status and certain rights, in Belgium, France, Italy and Denmark. German is a pluricentric language, i.e. it has more than one standard variety, each with forms that are specific and do not occur in the other countries (Ammon 2000: 510-3).

The German-speaking area in Europe is divided into three major dialect regions. Their classification is closely linked with the Second or High German Sound Shift which occurred between the fifth and eighth centuries. It commenced in the southern (Upper German)²¹ part of the German-language area where it was fully realised, but did not reach the north (Low German), where it did not take place at all. The Middle German dialects show changes only to a certain extent, decreasing from south to north (Clyne 1995: 27; Johnson 1998: 18).

The sound shift led not only to phonetic differences; differences between the main dialect regions and the different dialects within them pertain also to lexis, morphology, syntax and pragmatics. The following short dialogue, first written in Berlinish, a Low German variety, and then in standard, in both cases as it would be pronounced, serves as an example:

Berlinish	Holste Schrippm? – Dit (Dat) jeht dia janüsch an!
Standard	Holst du Brötchen? – Das geht dich gar nichts an!
(English	Are you fetching/Do you fetch rolls? – That’s none of your business!)

Example 1: Differences between Dialects and Standard German

²⁰ Official language, in German *Amtssprache*, is the language used in all official correspondence of courts, parliament and administration. It often has a special legal status as it is named in the constitution of a country. For example, article 70 paragraph 1 of the Swiss constitution states German, French and Italian as well as Raetoromansch (only in communication with Raetoromansch-speakers) as official languages. Surprisingly, the German constitution does not refer to a *Amtssprache* at all although standard German is commonly accepted to fulfil that role.

²¹ The terms High German and Upper German, Middle German, Low German are deployed as follows in this thesis: Upper German, Middle German and Low German are the terms used for the three main dialect groups and regions (southern, central, and northern). High German refers to the Upper and Middle German dialects taken together. They have both undergone the High German Sound Shift. Nowadays, standard is often referred to as High German and the terms are used interchangeably, even by linguists. This can be explained by the fact that standard developed mainly from the Middle and Upper, i.e. High German, dialects. However, in this thesis I will use the term standard when referring to the standardised and codified variety of German in order to avoid confusion.

The example demonstrates differences in lexis, e.g. “rolls” in the Berlin region are referred to as *Schrippen* whereas the standard word is *Brötchen*, a diminutive form of *Brot* (bread); differences in pronunciation, e.g. letter g which in standard and Upper and Middle German dialects is pronounced /g/ while in Berlinish regular pronunciation is /j/; and grammatical differences, e.g. the use of dative (*dir*) instead of accusative (*dich*).

2.2. Language Use in Germany, German-Speaking Switzerland and The Grand Duchy of Luxembourg

Germany

Germany, in today's borders, has speakers from all three dialect regions. According to representative Germany-wide surveys conducted by the *Institut für Demoskopie Allensbach* in 1982, 1991 and 1998,²² the number of dialect speakers seems to have remained stable in the last few decades (Niebaum/Macha 2006: 167). About half of the German population speaks the dialect of their region, more than 70% if including those who speak the dialect “a little bit” (Institut für Demoskopie 1998: 2-3).

With several varieties to choose from, domain specialisation is common among all dialect speakers. In many respects the dividing line is drawn between the private and the public, the unofficial/informal and the official/formal. Dialect is most likely to be spoken at home, with family, friends and work colleagues, whereas standard is the domain of government, media such as TV, radio and national newspapers, as well as education. For Bavarians Clyne notes a slightly wider range of domains where speakers use dialect, e.g. interaction with shopkeepers or local authorities and at work (1995: 97). Since the late 1960s, dialect use has spread to formerly standard domains such as the church, politics, advertising and the media, in particular the internet (detailed discussions by Idarous & Körber 2003, Midieisen 1979: 77, Leonhardt 2003, Janich 2001). The first three exploit dialect to create a

²² Figures of 1998 are based on the survey of 2149 persons over 16 years old from all parts of Germany (Institut für Demoskopie 1998: 5).

closer relationship between speaker and audience, a sense of belonging, but also credibility of a product, in a way that standard would not be able to achieve. Chatrooms are often seen as part of the private/informal sphere.

The German nation has grown to see the common (standard) language and culture as important characteristics of their identity. However, a sense of German identity, like that of many other countries, operates at several levels – the national, regional and local. Regional and local identities are very much bound up with the variety spoken in the place of living: someone from Freiburg may describe themselves, at the same time, as German, Swabian and Freiburgian.

German-Speaking Switzerland

Switzerland is often regarded as the ultimate multilingual country. It has four official languages: German, French and Italian, and Raetoromansh. According to the latest census of 2000, 63.7% of the Swiss population speak German, 20.4% French, 6.5% Italian, 0.5% Raetoromansh, and 9% other languages (Lüdi & Werlen 2005: 8).

Just one Upper German dialect group is spoken – Alemannic, commonly referred to as *Schwyzerdütsch*, or Swiss German. In contrast to Germans, German-speaking Swiss have not developed a dialect-standard continuum²³ but switch between dialect and standard. They are diglossic. While the high variety, Swiss Standard German, is chosen for formal situations, the low variety, Swiss German, is used in informal situations: standard is the medium and subject of (especially) secondary and higher education. It is used on radio and TV as well as in the National Parliament and in church. Dialect is the variety used most commonly at home, with friends and family, but also in the streets in conversation with other German-speaking Swiss, including strangers, and in semi-official situations (Häcki Buhofer & Burger 1998: 16). Only with foreigners and their German-speaking neighbours is communication in standard. In recent years the use of dialect in written form – even though there is no unified orthography – has increased (Berthele 2004: 114), in

²³ Berthele argues that there are varieties between standard and dialect but that neither Swiss linguists nor German-speaking Swiss are prepared to accept that (2004: 121).

particular in the new media.²⁴ Increasingly, the clear distinction between standard and dialect is blurring as Swiss German encroaches on more formal and written domains (Hogan-Brun 2000: 22). The use of dialect has no social connotations: it is used by all social classes.

The tendency seems to be a rise in the use of dialect and a spread to domains once dominated by standard. Political as well as personal reasons certainly play their part:²⁵ German-speaking Swiss want to emphasise they are not Germans, attitudes towards dialect are positive, towards standard negative. A distinct sense of Swiss identity is expressed through Swiss German, while standard is regarded as a foreign language:

Das Schweizerdeutsche in seinen unterschiedlichen Formen ist eines der wichtigsten Identitätsmerkmale der Deutschschweizerinnen und Deutschschweizer.²⁶ (Häcki Buhofer: 2003: 1)

In addition, many linguists suggest that Swiss German is already or is becoming a language independent of German (Clyne 1995: 45; Ammon 2000b: 515; Berthele 2004: 131).

The Grand Duchy of Luxembourg

The Grand Duchy of Luxembourg is a trilingual society with *Lëtzebuergesch*, or Luxembourgish, as national and official language, and German and French as co-official languages.

Luxembourgish is a group of dialects of the Middle German Moselle Franconian group, also spoken in the southeast of Belgium and over the border in Germany. This group can be further subdivided into four varieties (Gilles 2006: 2). In 1975 a usable standard form for spelling was introduced which was incorporated into school text books, published debates of the parliament and other printed materials.

²⁴ See Christen (2004) on the use of dialect in chat rooms, and Hofer (2004) on the use of dialect on private web pages.

²⁵ The influence of historical events and politics on the prestige of Swiss German will be explored in Chapter 2.4.3.

²⁶ Translation: "Swiss German in its different forms is one of the most important identity markers of the Swiss Germans."

The 1984 changes to the language laws have encouraged the use of Luxembourgish in written form and for government communication (Newton 2000: 149-50). With dictionaries and grammars at its disposal, Luxembourgish is more codified than Swiss German. According to the *Balaine* survey on language ability of 1998,²⁷ 99% of Luxembourgers speak Luxembourgish, 90% say that it is the language they know best (Newton 2000: 149). Luxembourg standard German, which is mainly influenced by French, archaisms and Luxembourgish, is not spoken and has not been codified. Instead, German standard German is the norm taught in schools (Clyne 1995: 57).

The language situation in Luxembourg is described by linguists as triglossic, based on a medial diglossia which sees Luxembourgish as the main spoken language, in particular in informal and private communication, and French and German as the languages used in written, mainly formal, communication.

In terms of domain specialisation of the three official languages the picture is complicated.²⁸ Luxembourgish is the first language of all Luxembourgers. It is the language of the family and everyday conversation. Most debates in the parliament are held in Luxembourgish, with code-switching to French when referring to and discussing the law. In fact, Luxembourgish is spoken in all official public and private domains with the sole exception of legislation where the use of French is compulsory (Gilles 2000: 200-1). German is still the major language of the newspapers, with advertisements printed in all three languages and increasingly in Luxembourgish. German also used to be the language of the Catholic Church; however, there has been a shift towards the use of Luxembourgish (Clyne 1995: 54). All three languages are used in education but Luxembourgish is used only in communication in pre-school and later on for informal conversations and explanations.

Fiction is written in all three languages. However, songs and musicals are more often than not in Luxembourgish. It also seems to be the “preferred” language of drama with, in the season of 1992-93, twenty-nine productions at the Municipal Theatre in Luxembourgish, twenty-four in French and only six in German (Clyne 1995: 54). Since the 1970s there have been a good number of original stage-plays written and performed in the national language. However, as I discuss below, there is

²⁷ The survey was published under the title “Sondage Balaine, une étude sociologique sur les trajectoires migratoires, les langues et la vie associative au Luxembourg” in the special edition (No 1) of the journal *R(echerche) E(tude) D(ocumentation)* of SESOPI Centre Intercommunautaire.

²⁸ The following overview is based mainly on Clyne (1995: 52-5) and Johnson (1998: 49) who discuss the triglossic situation in detail. Additional works consulted will be referenced.

always a fine balance to be struck between productions in the three official languages. TV channels come from the neighbouring countries and, thus are in German and French. There is one channel that broadcasts news and documentaries in Luxembourgish.

Similar to the use of dialect in Germany and Switzerland, Luxembourgish is in many domains gaining ground, here due to its status and prestige. Originally classified as a Middle German dialect, its linguistic development has given Luxembourgish most of the characteristics associated with languages: it has its own standardised form for written communication; it is fairly distant from standard German; a *koiné* is developing as a form of oral standard, spreading from the capital; standard and dialects spoken over the border in Germany have no influence on Luxembourgish. It is the mother tongue of its inhabitants who use it in all domains of daily life. The causes for this change in classification however, are very much connected to history, politics and the will of the people as will be discussed in Chapter 2.4.3.

The above analysis has brought to light that in Germany, German-speaking Switzerland and Luxembourg both standard German and German dialects are spoken. In all three countries domain specialisation is common with dialects being especially common in oral and private domains. In general, dialect use has increased in recent decades and widened to formerly formal/standard domains. Notable differences between the countries/regions pertain to the prestige of dialects: whereas in Germany dialects are valued as regional identity markers but also express social background, in German-speaking Switzerland and Luxembourg the regional dialect – Swiss German and Luxembourgish respectively – is perceived or recognised as national language and, thus, a marker of national identity. This raised status is reflected in a more widespread use of dialect in formal and written domains. Whether the use of dialect in communication extends to drama will be explored in the following sections.

2.3. The Emergence of the Oral Standard German

Written standard German is relatively young and not based on one single dialect but essentially a “Kunstsprache” (Löffler 1998: 75), or “artificial language”, that started

off as “compromise variety” (Clyne 1995: 27) and combines features of many dialects, mainly from the Middle German region but also from the others, in particular the Upper German region (Ammon 1989: 113). The relatively late and unconventional standardisation is due mainly to the late unification of the many independent German states in 1871 which was accompanied by serious efforts to standardise German. By then the geographic distribution of dialects was entrenched and the use of dialects was and is less stigmatised than, for example, in Great Britain (Rosenberg 1989: 66).

German writers of the late eighteenth and early nineteenth centuries like Wieland, Goethe, Schiller or Hölderlin wrote in the emerging standard and, thus, promoted its spread. By the early nineteenth century, the standard was established as literary language (Johnson 1998: 27). However, the emergence of the written standard was not accompanied by that of a spoken standard. Regional dialects and accents continued to prove particularly problematic for actors and theatre groups because not only had they to be understood all over Germany but also characters had to speak with a pronunciation that was free of the positive or negative value judgements often attached to regional dialects and their accents (König 2005: 109). The latter had become especially pressing at the end of the eighteenth century with the emergence of German classical drama. It was Goethe who, while working as artistic director at the Weimar Theatre, first lamented the many accents and dialects of his actors and demanded a “lautreine Aussprache aller Buchstaben”, i.e. “crystal-clear pronunciation of all letters” (König 2005: 109), like that by actors from northern Germany and in accordance with the style of performance and dramatic writing common in German classical drama. In 1803, he published his *Regeln für Schauspieler (Rules for Actors)* in which he devoted the first two chapters to dialect and pronunciation. The very first paragraph reads:

Wenn mitten in einer tragischen Rede sich ein Provinzialismus eindrängt, so wird die schönste Dichtung verunstaltet und das Gehör des Zuschauers beleidigt. Daher ist das Erste und Notwendigste für den sich bildenden Schauspieler, dass er sich von allen Fehlern des Dialekts befreie und eine reine Aussprache zu erlangen suche. Kein Provinzialismus taugt auf die [sic] Bühne! Dort herrsche nur die reine deutsche

Mundart, wie sie durch Geschmack, Kunst und Wissenschaft ausgebildet und verfeinert worden.²⁹ (Goethe 1949: 72)

His demands did, without a doubt, influence the use of dialect and accent in emerging drama movements and new genres, thus setting a norm which, following Toury's theory (1995: 59), may have consequences on norms of translation even today.

Less than a hundred years later, in 1896, the German linguist Theodor Siebs approached a few German theatres most of which welcomed his suggestion of a unified pronunciation (Siebs 1912: 7).³⁰ In May 1897, general manager of the *Königliche Schauspiele* in Berlin, Graf Bolko von Hochberg, set up a working group of theatre managers and linguists to discuss the matter. They were joined, amongst others, by representatives of the *Deutscher Bühnenverein* (Association of German Stages). The *Deutsche Bühnenaussprache* (1898), or German Stage Pronunciation, published only a year later, laid down that High German written standard was to be pronounced on stage as done by Low German speakers. The next General Assembly of the *Deutscher Bühnenverein* in 1898 recommended the work as *the* reference book on correct pronunciation in German theatres. The 1958 edition was entitled simply *Deutsche Hochsprache* (German standard language). However, the last edition of 1969 already included the first alternative options in pronunciation (Russ 1994: 5). Nonetheless, even the most recent sixth edition of the *Duden Aussprachewörterbuch* suggests that

[d]as Wörterbuch der deutschen Standardsprache richtet sich an Muttersprachler und Nichtmuttersprachler, an professionelle Sprecherinnen und Sprecher bei Hörfunk und Fernsehen, an Theater- und Filmschauspieler, an Logopäden, Sprecherzieher und Kommunikationstrainer sowie Deutschlehrer und Deutschlernende im In- und Ausland.³¹ (“Aussprachewörterbuch”)

²⁹ Translation: “When, in the middle of a tragic speech, a provincialism pushes its way in, then the most beautiful work is disfigured and the ear of the spectator offended. Therefore, it is first and foremost the task of the student actor to free himself from the flaws of the dialect and strive for a pure pronunciation. No provincialism is suitable for the stage! There shall reign only the pure German dialect as developed and refined by taste, art and sciences.”

³⁰ The following description is based on Siebs' own explanation of the journey towards a unified stage language in the introduction to the tenth edition of *Deutsche Bühnenaussprache* (1912: 7-9). Additional references can be found in the text.

³¹ Translation: “The dictionary of the German standard language is aimed at native and non-native speakers, at professional readers on radio and TV, at theatre and film actors, at speech therapists, voice and communication coaches as well as teachers and learners of German in Germany and abroad.”

In the introduction to his reference book, Siebs provides not only the arguments for a unified pronunciation of German (Siebs 1912: 1-3), but also fields of application and the different purposes (3-6). Siebs admits that certain “Lokalstücke,” i.e. local plays, may use dialects and accents as has been a tradition for decades and this may help to define the character of certain characters as is done in the Viennese and Berlin folk theatre; their use may also provide local colour (2). However, their use is restricted to contemporary plays and those set in the German-speaking area. Siebs’ acknowledgment suggests that dialect use in drama and performance fulfils certain functions which cannot easily be expressed by the use of standard or other means, as is possible in prose. All parties involved recommended that stage German be taught in schools as well for two major reasons: first, it would contribute to a complete unification of the German nation “denn nichts scheidet heute Ober-, Mittel- und Niederdeutschland stärker als die Sprache”³² (5); second, as the German orthography is seen as faulty it will soon be adjusted on the basis of pronunciation. And, finally the unified pronunciation will help foreign learners to acquire the language free of any dialect features.

It was the German theatre that demanded and eventually achieved the introduction of a common pronunciation. There can be no doubt that Siebs’ *Deutsche Bühnenaussprache* had serious repercussions on the use of accents and dialect in German-language drama as it became the main reference work for correct pronunciation on German stages recommended by linguists and theatre professionals alike and soon spread its use to education. However, whereas the written standard was imposed much earlier and with little difficulty on literary production, it took concerted efforts to establish and impose an oral standard on performance and drama. Clearly, the functions of dialect in drama are not as easily expressed by standard or other means as is possible in prose. Even though drama as an oral genre naturally lends itself to the use of dialect, the oral standard has been, until today, the established language of the German-language stage and continues to be taught, almost exclusively, at acting and drama schools (Fischer 2007: 18). As the second part of this chapter will prove, the establishment of the German stage language marginalised the use of dialect in German-language theatre, not only in Germany but in the whole of

³² Translation: “as today nothing divides Upper, Middle and Low Germany more than the language.”

German-speaking Europe. Genres making use of dialect will be explored, establishing the functions of dialect because the norms of dialect use in original drama will have consequences on the translation into dialect.

2.4. The Functions of Dialect in German-Language Drama

Relatively little scholarly research has been carried out in dialect use in drama, and, depending on the researcher's background, basic terms and norms are defined differently leading to confusion (Hein 1983: 1624).³³ For example, while most literary scholars agree that a dialect used in literature is an artificial language (see Chapter One) and focus on the functions it fulfils, linguists often make differentiations between 'real dialect' and 'artificial dialect'.

Following existing work by scholars (e.g. W. Haas 1983: 1642; Hein 1993: 60, 61; Feinäugle 1995: 66, 68; Merkurjewa 2007: 103), this study assumes that dialect and other language varieties are used as a stylistic device to fulfil specific functions (see Chapter 1.1.). The dialect used in literature can never be authentic. As an oral variety, dialect does not have a written form; attempts to write it down result in compromise. Writers choose salient features preferring one variant in a spelling that suits them and, thus, create an artificial language. Eventually, writing down reduces variation and may lead to a form of standardisation. Therefore, a discussion of the verisimilitude of the variants used in literary works, is of little relevance for this research project.

The term dialect literature as such is not very well defined. Arguably, any work containing dialect may be regarded as dialect literature. However, a basic differentiation is made between dialect literature as a genre and standard literature containing dialect features (e.g. Wilpert 2001: 164)³⁴ because of the negative associations and prejudices towards dialect, particularly in the academic world. Whereas it is perfectly acceptable to analyse the use of dialect in authors such as

³³ Publications focus only on a specific genre or dialect area and many date from the 1980s. The articles by Hein, W. Haas and Fluck (all 1983) are still viewed as seminal works on dialect literature. They discuss critically its definition, genres, themes and history as well as the functions of dialect.

³⁴ Brembs describes a similar division between standard literature, with the sub-category of standard literature with dialect features, and dialect literature for the Swedish literary system (2004: 50).

Thomas Mann or Gerhart Hauptmann, the study of the latest dialect comedy at the local amateur theatre is often seen as unimportant if not ignored altogether. For the purpose of this study I will discuss the main drama genres that make use of dialect, be they categorised as dialect drama or not.³⁵

Oral genres such as drama are more likely to use dialect. It is associated with *Volksstück* and *Lustspiel/Komödie*, plays written for professional theatres, and *Dorfkomödie*, *Bauerntheater* and *Schwank*, the preferred genres of amateur theatre groups. The order given represents a spectrum from *Volksstück* to *Schwank*, reflecting a growth in the use of humour and a diminution of criticism intended to affect change. In addition, Realist and Naturalist drama often make use of dialect. Like *Volksstück*, they criticise contemporary society. However, whereas the folk play is varyingly categorised as dialect or standard drama, Realist and Naturalist drama are firmly defined as standard drama.

2.4.1. Light-Hearted Entertainment – Comedy and Dialect

Dialect is more often than not associated with comedy which is linked, above all, to contrast (Catholy 1969: 7). Deviation from the norm, breaking the rules, be they social or moral, becomes comic only when either the norm or the deviation is exaggerated. In drama, the intentional or unintentional use of dialect by a (comic) character in a situation that requires (according to the norm) a different variety may cause laughter: when dialect expresses ignorance or insufficient education we laugh *at* the character, when it expresses disrespect for the norm we laugh *with* the character and at the norm. The clever or stupid peasant as comic characters emerged in the Middle Ages and are associated with coarse or crude speech in a dialect which defines regional and social background (Catholy 1969: 29).

Lustspiel or *Komödie* are often used synonymously when referring to comedies, which ridicule human weaknesses and shortcomings. Wilpert sees a

³⁵ Scholars like Rehbach (2007), Schmid-Cadalbert (1993), Wilpert (2001), Feinäugle (1993), Eßer (2002) and M. Schröder (2005) have discussed the problem of defining literature containing dialect in detail. Their theories and suggestions are problematic and not always without ambiguity. However, they agree that the functions of dialect in German literary and drama works are manifold (see Chapter 1.1.).

difference in degree: the former relying on light-hearted humour to give a sympathetic picture of human frailty, the latter exposing weaknesses and criticising behaviour (Wilpert 2001: 487-7, 424-7).

Amateur and dialect theatre comedies often have a rural setting, revolve around the life of farmers, and include at least one comic character who is either the cunning or the stupid peasant. Good examples are the *Ohnsorg-Theater* or the *Komödiensadl* comedies which are broadcast on TV. Applying norms theory, this may suggest that dialect use in translated plays in German-speaking Europe, especially when translated for amateur or dialect theatre, is most likely to occur in rural comedies and to characterise the comic figure.

Dorfkomödie, *Bauerntheater* and *Schwank* are characteristic of this kind of comedy. The *Dorfkomödie*, written for and performed by amateur theatre groups, offers a mainly light-hearted look into village life and is closely related to the *Bauerntheater* which portrays peasant life (Wilpert 2001: 187, 75-6). Both often rely on character types and especially *Dorfkomödie* makes use of slapstick and coarse humour. The most light-hearted and uncritical genre which may make use of dialect is the *Schwank*, or farce.³⁶ It does not ridicule or expose weakness and tries to avoid social problems and criticism. Instead, the sole aim is to entertain.

2.4.2. Social Drama

The Volksstück

A major characteristic of *Volksstück*, folk plays, is their purposeful use of dialect, humour and comedy. However, whereas the *Komödie* concerns the individual without general criticism, the *Volksstück* attempts a realistic and critical depiction of contemporary society. The *Volksstück* has seen three major stages in its development moving from the light-hearted in the nineteenth century – the Viennese folk plays of Ferdinand Raimund (1790-1836) and Johann Nestroy (1801-1862) – via the *vitales*

³⁶ In literary theory, scholars use the German word *Farce* in different contexts. It refers to, amongst others, short plays of the fourteenth to sixteenth centuries that ridicule human weaknesses, but also to British farces, and is often used synonymously for *Schwank*. A detailed discussion and comparison of British farce with similar German genres follow in Chapters 7.2 and 7.4.

Volksstück of the 1920s – Carl Zuckmayer (1896-1977), Marieluise Fleißer (1901-1974) or Ödön von Horváth (1901-1938), to the critical-realistic plays of the 1960s to 1980s – Martin Sperr (1944-2002), Franz Xaver Kroetz (1946-) and Fitzgerald Kusz (1944-). It has been largely an Upper German movement of mainly Bavarian (Zuckmayer, Fleißer, Sperr, Kroetz, Kusz) and Austrian writers like Horváth, Peter Turrini (1944-) or Felix Mitterer (1948-), less so, Swiss German writers like Urs Widmer (1938-). Very few folk plays have been written in Middle German dialects, e.g. Wolfgang Deichsel (1939-) who wrote not only plays in Hessian but also translated many of Molière’s plays into Hessian. Surprisingly, Low German theatre remained much more traditional, and socio-critical plays such as Konrad Hansen’s (1933-2012) *Johanninacht* (1976) remain the exception. Christian Seeler, artistic director of the *Ohnsorg-Theater*, suggests that the public very much associates the name *Ohnsorg-Theater* with the light-hearted productions broadcast on TV (2007: 23). Until very recently, the audience clearly rejected contemporary and controversial subjects, such as homosexuality, on stage. In fact, spectators left the performance of *Johanninacht* under protest (Hansen 2007: 46). As TV producers did not allow more critical plays and the audience did not like them, the theatre continued the comedy tradition and only later started to produce more socio-critical plays (Seeler 2007: 23). Even now light-hearted entertainment makes up the majority of productions at professional dialect theatres and amateur theatres.

A *Volksstück*, or folk play, is characterised by a critical portrayal of everyday life of the *Kleinbürger*, or lower middle-class people. It is usually written in a simple, plain language and may include music, dance or even mime. Lutz refers to these works as portraying

[...] mit schonungsloser Realistik soziale Verhältnisse [...]. In ihrer genauen Darstellung der kleinen Leute wird die gesellschaftliche Wirklichkeit sichtbar, die im trivialen Volkstheater zugunsten der Vermittlung einer heilen, unkomplizierten Welt verschleiert wird.³⁷ (Lutz 1979: 179)

Horváth uses dialect for a realistic portrayal of social conditions in his play *Die Bergbahn* (1927/29, *The Mountain Railway*). On a mountain in the eastern Alps,

³⁷ Translation: “[...] social conditions with ruthless realism [...]. Their detailed depiction of ordinary people makes visible the social reality which in trivial folk theatre is obscured in favour of conveying a perfect, uncomplicated world.”

men are building a rail line. It is late autumn when Schulz, a young thin hairdresser from Stettin (then north eastern Prussia) arrives in a workers' hut to ask for work. He starts talking to Veronika, a young woman who cooks for the workers and when he embraces and kisses her he is beaten up by one of the workers, Moser. At the dinner table the workers discuss their plight, they will work and even die to build this railway but others will profit. Oberle suggests that they come together to demand changes. In the meantime, Schulz is hired because the Ingenieur is under pressure to finish the rail before winter sets in. The next morning, in stormy conditions, Schulz falls over the cliff and dies. The Ingenieur demands the other workers carry on but they refuse. He sacks them and then starts shooting at them. Moser and Oberle die as does the engineer. Down at the workers' hut the director arrives and demands an investigation.

All the workers and Veronika are local and speak in a Bavarian dialect. Schulz from Stettin, the engineer and the director speak in standard and are, thus, clearly marked as outsiders. The use of dialect expresses regional and social background as well as group membership. Even though a poor worker himself, Schulz is not accepted by the rail workers. In addition, dialect use by the poor versus standard by the engineer and the director emphasises the contrast between exploiters and exploited. Horváth himself states at the beginning of the play:

Verfasser befolgte im Folgenden weder philologische Gesetze, noch hat er einen Dialekt (hier Dialekte des ostalpenländischen Proletariats) schematisch stilisiert, sondern er versuchte Dialekt als Charaktereigenschaft der Umwelt, des Individuum und auch einer Situation zu gestalten.³⁸ (Horvarth 1995: 20/60)

However, only in *Die Bergbahn* does he use dialect as a vehicle “kritischer und satirischer Gesellschaftsanalyse”, i.e. “of critical and satirical analysis of society” (Betten 1985: 207). For all other plays, he gave a clear instruction on how the characters were to speak: not in dialect but in standard,

³⁸ Translation: “In the following, the author did neither follow philological laws nor create schematically a stylized dialect (here the dialect of the proletariat of the eastern Alps) but tried to create dialect as a characteristic of the environment, the individual and the situation.”

[...] allerdings so, wie jemand, der sonst nur Dialekt spricht und sich nun zwingt, nur Hochdeutsch zu reden. So wichtig! Denn es gibt schon jedem Wort dadurch die Synthese zwischen Realismus und Ironie.³⁹ (Horváth 1978: 663)

Horváth created an artificial stylised, standardised speech with dialect features reflecting the aspirations and behaviour of lower middle-class people and criticising social behaviour (Betten 1985: 217). The language of his characters is a mixture of what the characters aspire to and what they really are. The characters deceive themselves in thinking that by using educated language, the *Bildungsjargon*, a pseudo-sophisticated jargon, they will be able to solve all their problems (Betten 1985: 209). Their language use becomes a symbol of their inability to cope with and escape from the constraints of their social milieu. The manipulation of languages facilitates Horváth's aim to expose "das falsche Bewusstsein der Spießbürger", or "the falseness of the petit bourgeoisie" (Fischer 2007: 21).

Many writers of folk plays insisted that they did not write dialect plays – Fleißer and Horváth in the 1920s, and Bauer, Kroetz and Sperr from the 1960s onwards. Like his contemporaries, Sperr used only some dialect features, e.g. typical Bavarian syntax, thereby creating a more or less artificial language (Betten 1985: 291). The playwrights' reasons for doing so are difficult to identify. It may be to differentiate their socio-critical work from the light-hearted dialect comedies, or to draw attention to the specific functions of their language use. In any case, it suggests they perceived negative attitudes towards dialect plays and feared their work would not be given due attention. If dialect use in (mainstream or standard) theatre is seen as a disadvantage, this would certainly reflect on its use in translated plays. However, this is not true for Sperr's translation work. As early as 1967 he had translated Edward Bond's *Saved* as *Gerettet* into Bavarian dialect which drama translator Raab emphasises is far superior to the standard translation. Raab admits however, that because of the use of dialect a production is only viable in the Bavarian dialect region (2005: 149, see also Chapter 3.2.). This regional specificity certainly mitigates against the use of dialect in translation, especially if the TT is supposed to be used in all dialect regions.

³⁹ Translation: "[...] albeit in such a way as someone would do who normally speaks in dialect but is now forcing himself to speak only in standard. So important! Because this already gives every word a synthesis of realism and irony."

The use of dialect in critical-realistic folk plays serves an important purpose in showing the relationship between the way people speak and their status, and in criticising social relationships. There are three functions of dialect: first, a relatively uniform language variety for all or most characters expressing group membership, e.g. family or social class; second, different language varieties representing different social groups, outsiders, and conflicts between characters; and third, code-switching by a character expressing change of situation or emotion (Betten 1985: 350-1). In most plays these three functions were combined to create a complex picture of contemporary society.

Realist Drama

Realist literary works use dialect sparingly to create local colour and define the regional and, especially, social background of characters, but also to create individuality (M. Schröder 2005: 667; Brembs 2002: 46). Thus, it enabled writers to portray realistically society and characters of different social classes. The earliest Realist work to make use of dialect is probably Georg Büchner's drama fragment *Woyzeck* (1836). Woyzeck, a poor soldier, is used and abused by the Hauptmann (Officer) who he shaves and the Doktor whose unethical experiments he endures in order to support his girlfriend Marie and their illegitimate boy. Marie has an affair with the Tambour-Major (Drum Major). The pea-only diet leads to hallucinations; suggestions about Marie's unfaithfulness fuel Woyzeck's jealousy; and the taunting by Hauptmann, Doktor and Tambour-Major eventually drive Woyzeck insane and he kills Marie. Büchner portrays the plight and suffering of the poor and criticises the middle-class for the way they treat them. The use of standard by the middle-class characters Hauptmann, Doktor and Tambour-Major is clearly contrasted with the dialect by Woyzeck, fellow soldier Andres, Marie and other poor characters. Dialect use, thus, not only expresses regional and social background of the characters but also emphasises the contrast between the poor and the relatively wealthy who use and exploit the poor. In addition to his critic of society, Büchner is one of the first German dramatists to have his characters use everyday speech.

Naturalist Drama

Some decades after the Realists, Naturalists attempted to portray as truthfully as possible social reality for the lower rural and urban classes during the industrial revolution in Germany, expressed, not least, through language use. Internationally the most widely known German Naturalist is probably Gerhart Hauptmann (1862-1946) who in 1892 wrote in Silesian dialect the peasant drama *De Waber (The Weavers)* which has been translated into many languages and dialects, among them into Scots by Bill Findlay. The play is set in Silesia and the weavers speak in Silesian indicating their regional background and that they are lower class and uneducated. About the use of Silesian, Hauptmann said

Ich konnte die Weber, ich konnte das Bauerndrama schreiben, ich beherrschte den Volksdialekt. Ich würde ihn also, war mein Beschluss, in die Literatur einführen. Dabei dachte ich nicht an sogenannte Heimatkunst oder Dichtung, die den Dialekt als Kuriosum benützt und meistens von oben herab humoristisch auswertet. Sondern dieser Volkston war die natur- und kunstgegebene, dem Hochdeutsch ebenbürtige Ausdrucksform, durch die das große Drama, die Tragödie ebenso wie durch Verse Goethes oder Schillers Gestalt gewinnen konnte. Ich wollte dem Dialekt seine Würde zurückgeben.⁴⁰ (quoted in Stenzel 1956: 217)

In all his plays, Hauptmann used the contrast between dialect and standard for a realistic depiction of society, class differences and social life. Rejecting the comic function completely he used dialect as a stylistic device equal to that of standard thereby giving his characters and the dialect itself a dignity they had previously been denied in literature (M. Schröder 2005: 674; Rehbach 2007: 49). As language use in Hauptmann's *Vor Sonnenaufgang* demonstrates,⁴¹ dialect took over the function of social criticism and started a tradition that would be particularly strong in the *vitalis*

⁴⁰ Translation: "I could write *The Weavers*, the peasant play, I was proficient in the people's dialect. Therefore, my decision was to introduce it to literature. In doing so I was not thinking about Heimat-art or literature that uses dialect as a curiosity and looks down on it humorously. On the contrary, this people's voice was a natural and artistic form of expression equal to standard German from which the great drama, the tragedy profits just as it did from the verses of Goethe and Schiller. I wanted to return to the dialect its dignity."

⁴¹ See detailed analysis in Chapter 1.1.

Volkstück during the Weimar Republic and later the new critical-realistic *Volkstück* from the mid-1960s (Hein 1983: 1628; also M. Schröder 2005: 674).

The Munich playwright and prose writer Joseph Ruederer (1861-1915) is not categorised as either folk writer or Naturalist by literary scholars even though his work shows features of both genres. Like folk play writers at the time, he portrayed “mit schonungsloser Realistik soziale Verhältnisse”, i.e. “with uncompromising realism the social conditions” in rural Bavaria (Betten 1985: 188). Language use in his plays, in particular in *Fahnenweihe* (1859, *Flag Blessing Ceremony*) goes beyond the simple polarity of dialect and standard, as used by Hauptmann: he lets his characters speak in different levels or strengths of dialect and standard. This reflects the various speech patterns to be found in a Bavarian village with locals of different professions and backgrounds as well as people of different social classes who have moved in from the surrounding region and far-away places.

As in the folk play, the use of dialect in Realist and Naturalist drama is not only acceptable but recognised if not applauded. This general acceptance suggests that foreign social drama that aims at portraying society and its people in a realistic and critical way may be more likely to be translated using the stylistic device of dialect.

2.4.3. Socio-Political Functions of Dialect in Literature and Drama

The use of dialect in a work of literature and drama is not only a stylistic device, it may have an only loosely linked or even unrelated socio-political function. In the German context five socio-political functions can be identified: rejection of the Reformation, to express the regional versus the national, to raise or re-establish the status of Low German as a language, to express independence from Germany of its German-speaking neighbours, and to establish an independent national language.

The Reformation

In the sixteenth century, the Reformation was facilitated by the distribution of the Bible translated by Luther into East Middle German, the emerging standard, to

formerly Catholic regions, among them the southern, Bavarian, Swiss and Austrian states. Apart from other fundamental changes it had an influence on the use of dialect in theatre. The Reformation was met by fierce resistance especially in Bavaria expressed by the rejection of the developing written standard and the determined use of Latin and Bavarian dialects for passion plays and Jesuit dramas (Fischer 2007: 19). Joachim Meichel, for example, translated the Jesuite Jacob Bidermann's (1578-1638) Latin miracle play *Cenodoxus* into Bavarian. Dialect here fulfilled the function of protest and resistance, not so much against the emerging standard itself as against changes in society and the new religion.

The National Versus the Regional

Writers of the German Classic rejected dialect for standard in order to conform to their ideal of strict forms and correct language. At that time, Goethe published his *Regeln für Schauspieler* in which he demanded the use of a standardised pronunciation on all German-language stages. The demand for a German standard to be used in literature has to be seen also in the context of an emerging nationalist movement, i.e. the striving for German unification after the Napoleonic Wars in the nineteenth century. The establishment of standard as a unifying national language was seen by many writers as an important contribution to the political and cultural unification of the German states. The decline in the use of dialect during this period attests to the influence of this political movement on literary production.

Many scholars share the view that since the end of the twentieth century a new dialect wave has been spreading not only in Germany but all over Europe (e.g. Clyne 1995: 110-2; Löffler 1998: 77-9). They see the cause as the decline of the nation state within the EU and in the global context which forces speakers to search for personal identity in the local or regional rather than the national:

Wenn also nicht nur nationale Identitäten schwinden und an Bedeutung verlieren und Globalisierung weder Identität noch Souveränität erzeugt (außer der des Kapitals),

also eine Lücke klafft, so entstehen Identitäten stärker als vielleicht je zuvor in den Regionen, [...].⁴² (Pott 2002: 116).

The greater the effects of globalisation, the more positive attitudes towards dialect become (Frahm 2003: 9): dialects serve as a “Orientierungshilfe”, or “aid to orientation”, and represent the home, a sense of regional identity, that many people today feel is increasingly absent in society (Norman & Frahm 2003: 180). The increasing importance of regions and popularity of regional dialects/languages is recognised in the European Charta for Regional or Minority Languages. More recently, the financial crisis in the Eurozone has strengthened the independence movement in South Tyrol, formerly Austrian but since 1918 part of Italy where more than 69% of inhabitants speak German, often using South Bavarian and Alemannic dialects (Statistisches Jahrbuch 2006: 117). The disputes between the Flemish- and French-speaking populations in Belgium have led the German-speaking minority to consider joining Germany or Luxembourg in case of a break-up of the country (Ehrlich/Borger 2012: n.p.). Scholars maintain that such socio-political changes lead to an increased use of dialect in everyday life and in literature and drama.

Looking at dialects and historical events, it is obvious that Germany has come full circle. In the nineteenth century, the unification of Germany was based on a common language – standard German; national identity supported national language. One century later, as the concept of the nation state is in decline in Europe, the regional has regained its importance as identity marker and the use of dialects spreads to new domains or returns to them. Attitudes towards dialects are positive, and their use more common but not in competition with (standard) German as the national language; rather, they add an extra layer to the identity of the German people.

The Status of Language Varieties

Low German, the northern-most dialect group was originally a language related to but independent of German. It was used in written communication and literature up to the

⁴² Translation: “When, therefore, not only national identities recede and lose importance, but at the same time, globalisation creates neither identity nor sovereignty (except for that of capital), and therefore a gap yawns, then identities develop stronger than maybe ever before in the regions.”

sixteenth century when the Hanseatic League, with which it was associated, slowly degenerated. The emergence of the Low German standard faltered while the influence from then on of the East Middle German dialect, not least through the Reformation, was so pronounced that Low German became regarded as a dialect.

Klaus Groth (1819-1899) used dialect to convey the “Volkston”, or “character of the people” (Hein 1983: 1628), and wrote about the “intakte Dorfgemeinschaft der Vergangenheit”, i.e. “perfect village community of the past” (Jaeger 1964: 38). A case in point is his major work *Quickborn, Volksleben in plattdeutschen Gedichten Dithmarscher Mundart* (1852, *Quickborn*⁴³, *Life of the People in Low German Poems of Dithmarschen Dialect*). The *Quickborn* was the first literary work written entirely in dialect to be read throughout Germany. In fact, it was so popular that by 1860 eight editions had been published and it was translated into standard and even into English.

Groth fought for a revaluation and preservation of Low German as a language and wanted to prove that Low German and standard were equal – “ein Zweig ist [die Schriftsprache] unter Zweigen, vom wissenschaftlichen Standpunkte ist auch sie nur eine Mundart”⁴⁴ (Groth 1858: 38). In fact, he suggested that the artificial standard is incomplete (92), and needs the natural dialects to renew itself (118).

Groth was stimulated to write the *Quickborn* by his reading of Hebel's *Alemannische Gedichte* and of Burns who he translated into Low German (Jaeger 1964: 45). Groth's efforts to translate Burns into Low German may be seen in the context of what polysystem theory describes as two of the three circumstances under which translated literature may occupy a more central role: first, a young literature (the New Low German literary movement started by Groth) in the process of being established; and second, the original literature is weak and overshadowed by another, i.e. Low German literature in comparison to standard literature (Even-Zohar 204: 201). Groth's lasting impact is reflected in the comparatively large number of professional dialect theatres in northern Germany but also in translation activities in all genres.

Over the course of the last five or six decades, Luxembourgish has increasingly been recognised by linguists as an independent language, albeit one that has its roots in the German language as a Middle German dialect. This is due, in part, to the advancing standardisation, but, more importantly, to the codification and the

⁴³ Quickborn is a small town in the north of Germany, near Hamburg, in the district of Dithmarschen.

⁴⁴ Translation: “standard is a branch among branches, scientifically, it is a mere dialect as well.”

legal recognition by Luxembourg of Luxembourgish as official and national language. The proximity between this variety and varieties spoken in Belgium and Germany suggest that, on linguistic grounds alone, Luxembourgish could be described as a dialect (similarly to Swiss German, a group of Alemannic dialects spoken also in parts of south-west Germany and the Alsace in France). However, in the formation, or – in the case of Luxembourg – the consolidation, of a state or nation, a dialect may be raised to the status of a language through deliberate actions of its speakers (Barbour 2000a: 12), in this case the political recognition as national language. The reason for these efforts will be discussed in further detail in the following two sections.

Increasingly, linguistic theory is beginning to take account of the ways in which politics, historical developments and the will of the people play an important role in the definition of languages. As early as 1952, Kloss differentiated between two kinds of languages – *Distanzsprachen* (distance languages) and *Ausbausprachen* (elaborating languages): The former are languages because they are linguistically so different that communication is hindered, while the latter could linguistically be seen as dialects but have been recognised as language due to political measures (19-21, also Newton 2000: 146). Kloss viewed Luxembourgish as a *Halbsprache* (semi-language) which was on the way of becoming an elaborating language (1952: 103-13). It was the will of the Luxembourgers and measures taken by them and the government raised not only the status but facilitated the (international) recognition of the former German dialect as a language. By the time he revisited his work in 1978, Kloss claimed that Luxembourgish had already achieved that goal (1978: 113). This is confirmed by the fact that all works consulted for this study on language use in Luxembourg refer to Luxembourgish as a language in its own right.

In this context, scholars in the field often quote the following: “[A] shprakh iz a diyalekt mit an armey un a flot”⁴⁵ (Weinreich 1945: 13). This well-chosen sentence not only states the theory that linguistic considerations alone cannot define languages but it also provides its best proof. No German-speaker would have any problem understanding what Weinstein wrote in Yiddish. But does that mean that Yiddish is a German dialect? What Weinstein emphasises here is that a state needs its own language. On the inside, language forms part of the national identity, while towards

⁴⁵ Translation: “A language is a dialect with an army and a navy.”

the outside, it confers official status, independence from neighbouring states and nations, in the case of Luxembourg from Germany.

A nation “may make a collective, conscious effort to raise its dialect, or group of dialects, to the status of a language, and may take deliberate, conscious steps to differentiate it from related varieties [...]” is of particular importance (Barbour 2000a: 12). As discussed earlier, Luxembourgish is used increasingly in domains normally reserved for a standard, including drama. Following Toury’s theory that norms for the translation of literature may be modelled on norms for original literary production (1995: 59), it may be possible that an increased use of dialect in original drama may extend to translated drama.

Whereas Low German has been recognised as a regional language not least supported by efforts to establish it as a literary language equal to standard, the recognition of Luxembourgish as a national language is based on political measures as well as its increasing use in literature and drama.

Independence Movements

Luxembourg was founded in 1839 and remained independent when most of the German-speaking principalities and dukedoms united in the German Empire in 1871. During the second half of the nineteenth century, Luxembourg established its own literature in Luxembourgish (Berg 2006: 344). To start with, translation played an important role. As Even-Zohar points out,

[...] translated literature simply fulfils the need of a younger literature to put into use its newly found (or renovated) tongue for as many literary types as possible to make it serviceable as a literary language [...]. (2004: 201)

Translators and writers of original Luxembourgish literature introduced less common dialect words as well as neologisms (Berg 2006: 344, 351). Thus, Luxembourg established not only its own literary system but also Luxembourgish as a literary language. Today a new generation of Luxembourgish writers makes conscious efforts to keep their mother tongue free from German words and uses fairly conservative language (351). These efforts may be related to the desire of Luxembourg to

emphasise its independence (from Germany) by raising the status of Luxembourgish to that of an independent language equal to German.

The Relationship between German-Speaking Neighbours

In the 1930s Switzerland and specifically its German-speaking population started to distance themselves from Nazi Germany through a cultural-political strategy, the “*geistige Landesverteidigung*”, i.e. “intellectual defence of the country”. It sought to preserve cultural and democratic values of Switzerland against Italian Fascism, German National Socialism and, during the Cold War up to the 1960s, against communism (“*geistige Landesverteidigung*”). During the Third Reich and World War II, the movement had its centre in German-speaking Switzerland which felt the threat of Germany most keenly. It was characterised by strong anti-German sentiments and an increased production of Swiss German literature (Schmid 2003: 200). The use of dialect in literature expressed political independence of the country, and Swiss German was able to fulfil this function because of its important role as a national identity marker. Since then the use of Swiss Standard German has decreased steadily. Today most communication is done in dialect but whether this increased use of dialect in drama and literature is mirrored by increased translation activity has to date not been explored.

As in Switzerland, a major change in the attitudes towards German and Luxembourgish is closely linked with historical events of the last century. When Luxembourg became an independent country in 1839 not only did a sense of national identity start to develop but also the first literary works were printed in Luxembourgish. The first Luxembourgish theatre plays were comedies but genres soon became more diverse including folk theatre about problems of society and satirical plays portraying the high society of Luxembourg (Beck 2007: 3). When Hitler came to power, Luxembourgers tried to keep the country free of Nazi ideology. However, in 1940, Germany invaded Luxembourg, and German was declared the sole official language. The occupied people, encouraged by the Resistance continued to emphasise their separate Luxembourgish identity. In a census in 1941, for example, 97% of the population responded to questions on nationality, national language and ethnic group with “*Lëtzebuergesch*” (Newton 2000: 144). It was the language that united the

people against the aggressor, brought them closer together and became a marker of national identity. Theatre productions had to be performed almost exclusively in German as performances in Luxemburgish were mistrusted by the occupiers; its use was interpreted as “Ausdruck einer anti-deutschen Gesinnung”, i.e. “expression of anti-German sentiments” (Beck 2007: 4). After World War II, a new generation of playwrights started to appear and theatres like the *Kasemattentheater* (today specialising in performances in German) and the *Lëtzebuenger Volkstheater* (today only in Luxembourgish) were founded (6). Since World War II, the use of Luxembourgish (in place of standard) has spread continuously and the use of standard has continued to diminish “to a point where at the spoken level it is practically non-existent outside the educational sector [...] today” (Newton 2000: 145).

2.4.4. Translation into Dialect

There is a tradition of translation into dialect in most German dialect regions, sometimes with the aim of proving that dialect can express the same functions in literature as standard (Fluck 1983: 1660). A case in point is Groth’s efforts to re-establish Low German as (literary) language.

As demonstrated above, the use of dialect to express political independence flares up at particular points in history. It is associated with: the Reformation in the sixteenth century; the German national movement and the Low German revival, the expression of cultural and political independence of Luxembourg – all during the nineteenth century; the occupation of Luxembourg and general threat of National Socialist Germany in Switzerland as well as regionalisation of the twentieth/twenty-first centuries. While it is to be expected that the increased use of dialect in literature may be reflected in translated work this would probably not carry on for long. With the disappearance of the threat (e.g. Switzerland) the use of dialect in original literature may lessen and with it its use in translation. Relations within and between the German-speaking countries have been amicable and peaceful in the last half century which would suggest that use of dialect for this reason is less likely to occur in either original or translated literature. However, with the achievement of political independence and the establishment of the former dialect as national and literary

language its use may become commonplace in original and translated works of literature (e.g. Luxembourg).

As in the past, translation work into dialect in the second half of the twentieth century helped to extend the range of stylistic and thematic functions of dialect in literature. Many of these translations or adaptations were based on original works (foreign and German) written in standard. Dialect-to-dialect translations were carried out mainly in plays – e.g. Kusz' *Schweig, Bub!* (1976) was translated from Franconian into Hessian, Low German and eleven other dialects. Many of the translators were (dialect) writers themselves, e.g. Artmann or Krischker. In this context it should be remembered that – as discussed in Chapter 1.2. – the strategy of translating foreign dialects into German dialects, which had been advocated in the past, was advised against after World War II (Brembs 2002: 51; Kolb 1998: 278). According to Brembs, this turn has to be seen, at least partially, in connection with a general rejection of dialect in literature after 1945 because of its misuse during the Third Reich in the Blood and Soil literature (51).

2.5. Theatre in Germany, German-Speaking Switzerland and Luxembourg

Germany and Switzerland can lay claim to many excellent theatres in major cities, smaller towns and rural areas. This goes back to when the German-language area was still divided up into dozens of small principalities and dukedoms. In the nineteenth century, the middle classes of the towns turned these theatres into publicly-funded cultural institutions. Theatre facilities in Luxembourg are concentrated in the capital.

Today theatres can be divided into three major categories according to the source of their funding: publically-funded professional theatres often called *Stadttheater* or *Staatstheater*, privately-funded professional theatres (sometimes with limited public funding), and amateur theatres. Many of the public theatres are *Dreispartmentheater*, i.e. theatres that combine drama, dance and music under one roof. Most are repertory theatres and the large number of productions necessitates a permanent ensemble. Over the years, these have developed their own characteristic artistic styles.

The *Staatstheater* in Mainz is a *Dreispartentheater*. Plays here are performed mainly in standard. According to Katharina Gerschler, the dramaturg, plays in dialect are problematic: all actors have to be able to speak the relevant dialects, which is rarely the case, and if the dialect is from a different dialect region and too strong the audience may not understand. Nevertheless, in the 2007/2008 season Gerschler worked on two plays by Carl Zuckmayer (1896-1977) written in Berlin dialect. *Des Teufels General* (1946, *The Devil's General*), where only a few characters use dialect, was performed in standard. The cast had been reduced and the functions of dialect use in the remaining character were expressed through other means. *Der Hauptmann von Köpenik* (1931, *The Captain of Köpenik*), written entirely in dialect, was also performed in dialect, albeit not entirely in the Berlin variety of the original. The lead was played by an actor from Berlin who had no difficulty. The language of many of the other characters was changed where possible to the dialect of the actors playing them. Gerschler's reasons for this were: it was not viable to re-write the whole play and characterisation in this particular play very much depends on their individual language use. In addition, the director wanted to produce the play very "werktreu", or "faithful to the original" (Gerschler, email of 30 April 2008).

An example of a *Dreispartentheater* in Switzerland is the *Stadttheater* in Bern, where, as in the Mainz, mainly drama and German and international classics are staged in standard. Karla Mäder, dramaturg, highlights the fact that Swiss German is seen as a language and in recent years there has been an increased use of dialect in public domains such as schools. However, the majority continue to write in standard. Also, many actors and directors working in Switzerland are actually German and not proficient in Swiss German; therefore, plays have to be performed in standard. There was one exception in the 2007/2008 season: one of eleven short plays, a monologue, was written and performed by the author in Swiss German. The 2009 Christmas fairy tale was performed partly in dialect because it was based on a Bern story and children grow up with Swiss German as first language. The Swiss audience of the *Stadttheater* is very aware and sensitive to the use not only of Swiss German, but also the various dialects within it. The stage adaptation of a Swiss novella by Jeremias Gotthelf (2007/2008 season) is set in a particular region, the Emmental valley. The actors slipped in a few Swiss German words or phrases, but the audience noted that these were not always consistent with the dialect used in the Emmental valley (Mäder, email 2 of 21 April 2008).

The nature of Luxembourg society affects theatre and, indeed, makes it unique. With three national languages not only may major writers like Goethe, Molière or Beckett be performed in the original; but co-operation with major international theatre companies is possible. The majority of the capital's inhabitants come from other countries. Therefore audiences will regularly find plays in English and there has been recent co-operation between *Les Théâtres de la Ville de Luxembourg* and the London Barbican and *Cheek by Jowl* (Beck 2007: 11-2).

Publicly funded *Les Théâtres de la Ville de Luxembourg* is two theatres - *Grand Théâtre* (the largest theatre in the country) and *Théâtre des Capucins*. Together they offer music and ballet and drama in the national languages and in English. The 2007/2008 season included six productions of French plays, five of German, four of British, three of American, two of Spanish and Swiss plays as well as one Canadian, Polish, Luxemburgish and Belgian play. The French, German and Swiss plays and one of the British and American plays were performed in the original language, whereas all other plays were translated into German or French. Only one British play *The Complete Works of William Shakespeare (Gekierzt)* was performed by D'Troupe Grand-Ducale de Shakespeare in Luxemburgish ("Season 2007/2008 Théâtres de la Ville").

These examples demonstrate that dialect drama plays only a subordinate role in publicly funded theatres. The situation is similar in private theatre. The *Théâtre National du Luxembourg (TNL)* in the capital was founded in 1995 ("Théâtre National du Luxembourg").⁴⁶ It focuses on drama and music, producing several plays and operas in all three national languages every year. The drama programme of 2007/2008 consisted of five German, four French, three Luxemburgish, two British as well as one American and one Belgian play ("TNL Programme 2007/2008"). The British, all but one French, and all German plays were performed in the original language. One Luxemburgish play was performed entirely in Luxemburgish, another in the three national languages plus English, and one in German. All other plays were in French or German. Dr Andreas Wagner, dramaturg at the *TNL*, explains that there is no official quota for languages: they perform plays in the original where possible and include one or two plays in English per season. A balance is important because

⁴⁶ Dramaturg Dr Andreas Wagner of the *Théâtre National du Luxembourg* (emails of 19 March 2008 and 4 April 2008) provided valuable details which informed the discussion of theatre practice at this particular theatre. The messages have been reproduced in Appendix A.

[i]n der hiesigen Presse, die entweder Französisch oder Deutsch oder beides oder Lëtzebuergesch ist, wird jedes sprachliche Übergewicht sehr sensibel wahrgenommen.⁴⁷ (Wagner, email of 19 March 2008)

In addition, there are tens of thousands of non-Luxembourgers who live and work in the country and their language needs have to be taken into account. The aim of the *TNL* is to produce at least one play in Luxembourgish per season. Nico Helminger's *Now here & nowhere* in the season of 2007/2008 is 70% Luxembourgish, the rest being English, French and German. The play reflects the language situation of the country. It also portrays the sliding in and out of languages as a change of register: whereas Luxembourgish stands for the home, the informal, the polished French expressions stand for formality. Helminger, who in his plays reflects on Luxembourg society with a critical, sharp, sometimes sarcastic tongue (Beck 2007: 7), usually writes in Luxembourgish and translates into German himself while other Luxembourg playwrights write in German or French.

Dialect theatres exist in all dialect regions, e.g. the *Millowitsch-Theater* in Cologne (Middle German region) or the *Alemannische Bühne* in Freiburg (High German region) as well as the *Ohnsorg-Theater* in Hamburg and the *Fritz-Reuter Bühne* in Schwerin (both Low German region). Whereas these are professional theatres (all in Germany), it is the vast number of amateur theatres which make up the majority of dialect theatres in Germany, Switzerland and Luxembourg.

A typical amateur theatre is the *Baseldytschi Bihni* in Basle which has been producing dialect plays since 1925. The choice of genres – comedies and the occasional murder mystery play – is due to the audience's taste for light entertainment; they want to forget about the everyday grind and not “Probleme wälzen”, i.e. “mull over problems” (Niederer, email of 15 April 2008). Therefore the theatre aims at quality productions directed by professionals that offer “sorgenfreie Unterhaltung auf baslerischer Art”, i.e. “entertainment without worries the Basle way” (“Verein Baseldytschi Bihni”). The theatre relies increasingly on translations of standard German or foreign plays. According to Werner Niederer, member of the *Baseldytschi Bihni* since 1960, and president between 1992 and 2004, the repertoire of

⁴⁷ Translation: “Our press, which is either in French or in German or in both or in Luxembourgish, is very sensitive to any language dominance.”

his society has changed noticeably. Between 1962 and 1966 cabaret pieces by authors from Basle were performed. Since then, because there are virtually no local authors anymore, plays by German, English, French and American authors have been translated into Basle dialect (from the standard German translation) and, where necessary, adapted. Since 1981 only one original German-language play has been performed. Productions include plays by Noël Coward and Ray Cooney who is popular with amateur (dialect) theatres in all German-speaking countries.⁴⁸ Other British authors include Somerset Maugham, Agatha Christie and Derek Benfield. In a season, one play is performed between sixty and seventy times (“Verein Baseldytschi Bihni”). As the Basle dialect has a relatively unified orthography – it has been codified with dictionary and grammar available – writing down the translation does not cause any problems.

Spectators are from Basle and surrounding areas but also from over the border in Alsace and Germany as well as the rest of the German-speaking part of Switzerland. The audience is mainly over forty but the interest of younger people seems to have grown in recent years. The *Baseldytschi Bihni* also offers language courses in the local dialect, the most recent one had seventeen students and ended in December 2007 (“Aktivitäten Baseldytschi Bihni”).

The *Wëngter Theaterfrënn* in Luxembourg, formed in 1979, produce mostly comedies, but also some murder mystery plays, several farces and peasant plays, all in Luxemburgish. In recent years British (four by Ray Cooney) and two French farces (both by Georges Feydeau), one Italian and one German play were produced (“Geschichte und Programm Wëngter Theaterfrënn”) reflecting, as in other dialect theatres, the lack of original writing.

In the Low German dialect area there are two professional dialect theatres and many more amateur theatre ensembles and smaller amateur theatre groups. Traditionally, the majority of plays in Low German are light-hearted comedies. However, some theatres have slowly been introducing more serious and “anspruchsvolle”⁴⁹ genres into their repertoire (“Theater in niederdeutscher Sprache”). Like theatres in many dialect regions, Low German theatres rely to a large extent on translated works due to a lack of Low German playwrights. Between 1990

⁴⁸ See also discussion in Chapter 6.

⁴⁹ Translation: “demanding,” “sophisticated.”

and 2000, translated plays made up about 30% of all drama listed by the two main publishers of Low German drama (“Theater in niederdeutscher Sprache”).

One of the most famous private professional theatres in the whole of Germany is the *Richard-Ohnsorg-Theater* in Hamburg. Founded in 1902 and named after its first director, since 1920 it has been specialising in Low German language plays (“Geschichte im Überblick”). Its permanent ensemble also tours in the Low German language region as well as abroad. During the 2007/2008 season it produced five German comedies, only one was written in Low German (*Platt*), a Christmas play which was performed in standard, two comedies with music, and two “serious” plays.

Frank Grupe, *Oberspielleiter*⁵⁰ of the *Ohnsorg-Theater*, acknowledges that the primary task is to entertain, but that season ticket holders today “forgive” two “serious plays” per season; in 2007/2008 they were Goethe’s *Faust* (1808) and an adaptation of Heinrich Mann’s *Professor Unrat (Small Town Tyrant)*. Earlier productions include Brecht’s *Herr Puntila und sein Knecht Matti* (1940/48, *Mr Puntila and his Man Matti*) and Miller’s *Death of a Salesman* (1949). In addition to entertainment, major goals of the *Ohnsorg-Theater* are to foster and promote the Low German language and to portray and criticise contemporary society.

According to Grupe, the high percentage of plays written in standard or other languages and then translated into Low German with cultural relocation, is due to a lack of good new Low German plays. Only occasionally is there a premiere though there is an abundance of older plays to choose from. Just like the Swiss German and Luxembourgish theatres, Low German theatre is a weak system that has to rely on translation as described in polysystem theory.

The *Ohnsorg-Theater* is well-known in all of the three major dialect regions because since 1954 more than 230 of its productions have been recorded and screened nationwide on TV. However, recordings are not in Low German as such but usually in standard with Low German accents and dialect features to ensure comprehension by viewers from all dialect regions. The *Ohnsorg-Theater* has a contract with the regional public broadcaster *Norddeutscher Rundfunk (NDR, North German Broadcasting)* which selects the plays from the current programme, mostly comedies, and records them in special performances for broadcast on regional and national public TV.

⁵⁰ In larger theatres, the *Oberspielleiter* is a position combining the responsibilities of a director and artistic director.

To sum up, professional theatres offer mainly productions in standard with only a few plays in dialect, mainly those of the folk theatre tradition or naturalistic and realistic drama. Amateur theatres and professional dialect theatres, on the other hand, specialise in light-hearted comedies and murder mystery plays produced in the local or regional dialect. The reasons for this fairly clear division are due to audience tastes and backgrounds and actor skills. Actors are still trained in the German stage language introduced in 1898 whereas dialect and accent coaching is more or less non-existent.

2.6. Summary

This chapter has established that in German-speaking Europe dialects are used in both communication and drama. The latter, in particular, is an important indicator of whether foreign drama may be translated into dialect. While drama in dialect makes up only a small proportion of German literature, it comprises great works by internationally recognised and celebrated writers. In spite of the last renaissance (1960s-1980s) it seems that the use of dialect in drama has returned to its marginal status in terms of both publication/production figures and recognition by scholars (Beisbart & Maiwald 2002: 126). Dialect continues to be used in most functions and genres that have emerged in the last 200 years or so, but standard is still regarded as *the* language of literature (Brembs 2004: 47).

In German-language drama, dialect has emerged as a stylistic device that goes far beyond geographic and social localisation of characters and comic characterisation of dialect speakers. There are two major strands of dialect drama: traditional backward-looking, idyllic-sentimental, and socio-critical. Both are often associated with humour and comedy. In fact, the association of dialect with the comic figure was probably the first function of dialect.

Socio-critical or social drama – the *Volksstück*, Realist and Naturalist drama – has as its major subject the lower and middle social classes. The *Volksstück* evolved over centuries to be categorised as both standard and dialect drama.

Both Realist and Naturalist drama are categorised as belonging to the standard literary system. Both movements made use of dialect in combination with, and

contrast to, standard and had essentially the same aims the *Volksstück*. It may be concluded that a significant function of dialect in German-language drama is the criticism of the lower and middle social classes and contemporary society.

In all of the above the use of dialect is related to subject matter. However, there is clear evidence that dialect use goes beyond the stylistic device; it has had several socio-political aims. In the sixteenth century, Bavarian dialect was used in translation to resist the Reformation and the emerging standard that was associated with it. Low German in literature was used to raise the status of the language variety in the nineteenth century, while the use of Luxembourgish was closely linked with the raising of this group of dialects to the status of a national language and the attempts to establish a national literature. In the twentieth century, Luxembourgish and Swiss German became the symbols of independence from Germany expressed in an increased use of dialect in drama and other literary genres. Thus, historical events made playwrights break the norm of using the established literary language, and their use of dialect was applauded.

According to Toury's norms theory, the use of stylistic devices such as dialect in original German-language literature serves as a model for translated works. Examples have been discussed of translations into dialect for variant purposes. It played an important role in the establishment of new literatures (Luxembourg, northern Germany) which confirms Even-Zohar's theory that translated literature can take on a central position in the literary polysystem of a country. However, this along with the use of dialect in certain drama genres is not sufficient for a general conclusion about the translation of dialect in drama into German. One important factor that hinders the use of dialect in original and translated drama has already been identified: the striving for dialect-free and accent-free speech on stage. If the norm for original plays is performance in standard, it is most likely that the same norm also applies to foreign plays in German translation. In addition, playwrights adhere to this norm because the use of dialect restricts the distribution and because actors are usually only trained in *Deutsche Bühnenaussprache*. The notable exceptions are the amateur theatres' and professional dialect theatres' light-hearted comedies suggesting these would always be translated into dialect. Also, the search for identity given European unification and world globalisation has meant that attitudes towards dialect as "Provinzialismus" (Goethe 1949: 72) are changing and dialect use in literature and drama is increasing.

Chapter Three

Drama Translation Practice in German-Speaking Europe and its Influence on the Choice of Dialect Translation Strategies

My research has revealed prerequisites for translation into dialect: prestige and current use of dialect in different domains of the target culture; and a tradition of dialect use in the target literary system. The first part of Chapter Two demonstrated that there are three major dialect regions in German-speaking Europe made up of dozens of different dialects with varying degrees of similarity to each other and, in extreme cases, mutual incomprehensibility. German has developed three national standards which are the norms for written communication and, to differing extents, for formal oral communication. Dialects are restricted, for the most part, to the spoken language of everyday life but are also increasingly used in formal domains, more so in German-speaking Switzerland and Luxembourg. While the prestige of standard seems to be greater, especially in Germany, as it is associated with higher social and educational backgrounds, attitudes towards dialects are not entirely negative. In fact, as regional markers, dialects define identity. Swiss German and Luxembourgish are regarded as or dedicated national languages with high prestige, expressing national identity; Low German is an important marker of regional identity. Language variation indicates regional background (dialect) and social background (sociolect), and drama makes use of these for characterisation.

The second part of Chapter Two explored the tradition of dialect use in German-language drama concluding that it is used for characterisation and for socio-political reasons, especially to express independence from Germany. The emergence of the oral standard was widely supported and promoted by playwrights and theatre professionals leading to the use of dialect in only a restricted range of genres (even in German-speaking Switzerland and Luxembourg): mostly traditional, idyllic-sentimentalising and light-hearted comedies, realistic, naturalist and folk plays. However, dialect is central to traditional amateur theatre which produces the largest

number of plays in dialect. Following Toury's theory that norms of original literary work may influence the norms for translation, dialect translation is more likely to occur in plays in amateur theatres of light-hearted comedies, and those similar to folk plays.

In addition, the traditions of translation in the target culture with its norms and conventions may play an important role in the decision to translate into dialect. There may be preferred strategies especially for the translation of language variation reflecting, at least in part, norms in original playwriting. The commissioning process and the distribution methods of TTs may also influence translation strategies. The following chapter traces the journey of the ST up to the TT distribution and determines whether translation practice influences the use of dialect in the TT.

This chapter is introduced by an analysis of some of the focal points of drama translation research in the British context in order to contextualise the following discussions about German-speaking Europe.

3.1. Wider European and British Perspectives on Drama Translation

Depending on the purpose of the TT, drama translation is often divided into two categories: translation for the page refers to the TT being printed, published and distributed to be read; translation for the stage creates a TT that, just like the ST, is the basis for a theatre production. Translation for the page is author- or text-centred, i.e. the ST is recreated in the TL with minimal changes or adaptations, thus leaving cultural, literary and dramatic features and traditions in the TT as they appear in the ST. This strategy may be applied to translation for the stage as well. Translation for the stage is audience-centred and the text, and ultimately the performance, is adjusted to the experience, knowledge and expectations of the TT audience (Link 1980: 43). Link and Schleiermacher (2004: 49) see both strategies as valid options for the stage. However, whereas the latter is strictly against mixing the two strategies (Schleiermacher 2004: 49), Batty (2000: 69) suggests:

[...] as translators, we seek to transcribe a dramatic work into a target language by finding linguistic equivalencies to the material of the source text and attempt to group

these in a manner that evokes the same or similar theatrical potential of the original. [...] the translator focuses simultaneously backward into source language and forward into target language [...].

Hence, the translation process may, probably must, involve a combination of both text-centred and audience-centred strategies.

The translator's choice of a single strategy or a combination is dependent on many factors, some specific to drama translation, others general to any translation. The former comprises theatre traditions, stage conventions, dramatic dialogue, and the latter such important factors as purpose of the translation (*skopos*) and ideology.

In his classification of translation strategies for the stage, Broeck (1986) refers to 'domestication' and 'foreignisation' – terms introduced by Schleiermacher in his seminal speech on translation methods in 1813 (2004). The former, also called 'conventionalisation,' renders the text "in such a manner as is most suitable in the theatrical context" of the TT system through "a high rate of adaptation to the literary, cultural and dramatic conventions" (Broeck 1986: 102-3), i.e. domestication in content and form. The TT then "may function as an instrument of confirmation and stabilisation of the dramatic code of the target culture" (103). 'Innovation', or 'foreignisation', on the other hand, rejects domestication, seeking instead to reproduce original features that may enhance the target theatrical tradition but also lead to the TT deviating from what is acceptable in the target system (108). 'Conventionalisation' and 'innovation' are, in theory, absolute opposites but, in reality, there is a sliding scale between them.

Venuti uses the same terminology when discussing ideology of translation (1995, 1998). In this context, however, foreignising constitutes more than simply maintaining original features in the TT as suggested by van den Broeck, it is a political act.⁵¹ Discussing this in greater details, Aaltonen (2000) distinguishes between two main translation strategies for the stage – 'reverence' and "subversion," with the latter having the sub-categories "rebellion" against and "disregard" towards "alterity." Reverence, similar to innovation, shows a high regard for the original and therefore attempts "to avoid omissions or additions, and to repeat narrative and actantial structures of the source text" (Aaltonen 2000: 65). Either the entire text is translated or at least the effort is made to retain certain linguistic and cultural features

⁵¹ See also Chapter 1.2.

(64). On the other hand, the ST may be “subverted to speak for the receiver” and, hence, “the foreign text is seen more as raw material for the indigenous stage than as a finished product” (73). That means that either the location or period of the ST is changed, or a totally new play is written. But why do translators decide for one or the other strategy?

The aim of the translated text is very seldom, or never entirely to provide an introduction to the Other or to mediate the Foreign. Instead the foreign work is given the task of speaking for the target system and society. (48)

Thus, the starting point is not the ST or its culture but, in fact, the target culture: what use is the translation to the target culture, society and economy? Or, with Even-Zohar, which specific needs does translation fulfil in the target drama system (2004: 200-1)? Is the source culture perceived as being superior and valuable or, indeed, necessary for ‘innovation’ in the target culture, society and/or theatrical tradition? If so, the choice is reverence. But if the source culture is seen as inferior or as a threat the text may be changed according to the needs of the target culture. The “Foreign,” as Aaltonen calls it, is subverted because either the target culture rebels against what is seen as an authoritative superior culture and a threat to their own culture, or the source culture is seen as inferior to the target culture and therefore of no importance (112-114).

Similarly to Aaltonen, Heylen (1993: 23) sees translation as “cultural negotiation” and therefore proposes three translation strategies: no attempt to acculturate where the translator “adheres to the cultural codes of the source culture,” cultural compromise where the translator “confronts the problem of communication by selecting and balancing characteristics common to both source and receiving culture,” and complete “acculturation” where the translator “adheres to the codes of the receiving culture” (23-4).

As illustrated in Table 2, the three theories discussed so far have much in common: Aaltonen, Broeck and Heylen see the main strategies in translating drama for the stage as lying on a scale between completely text-centred and completely audience-centred. All three point out that “the translator actively intervenes and appropriates the foreign text with a particular object in mind” (Heylen 1993: 24). It may be to show respect for the source culture and/or introduce features of the source

culture, society, theatre traditions etc. that are seen as valuable to or desired by the target system, or, to focus on stabilising/supporting the target culture by rewriting the ST in part, or by writing an entirely new play based on a theme, a character or the plot of the ST. Aaltonen and Broeck agree that it is the relationship between source culture and target culture that determines the adoption of a particular strategy.

<-text-centred	----- audience-centred->
Aaltonen	
reverence -----	subversion
full translation -----	retention of ----- rebellion OR disregard
	certain features
van den Broeck	
innovation -----	conventionalisation
Heylen	
no acculturation -----	cultural compromise ----- complete acculturation
<-text-centred	----- audience-centred->

Table 2: Translation Strategies for the Stage

However, not all translation scholars agree that there are these choices in a translation for the stage. Ooi, for example, argues that

[T]he task of the translator is not to render his work so that it becomes immediately familiar to his own people, but to maintain the ‘strangeness’ or ‘foreignness’ of the original work. (1980: 53)

Still, she concedes, that especially in drama it is very difficult to do that as the TL used on stage may not be adequate (52).

Mounin (1967: 137) sees “Bühnenwirksamkeit”, or “effectiveness on stage,” as having priority over “literarische und poetische Qualitäten,” i.e. “literary and poetic qualities.” Truth to what made the play successful/effective in the source culture has priority over truth to the ST itself, its grammar, syntax, style (137). Mounin’s opinion is shared by Hale and Upton for whom “[...] the theatre translator is not ‘simply’ decoding but (re)creating a text for performance, with a view always to a potential *mise en scène*” (2000: 11). They refer to Johnston who differentiates between “academic or literary approaches” which define “the original author’s words as fixed on a page,” and, alternatively, a “more purely theatrical view” which aims at reconstructing the author’s “desire to create a memorable night in the theatre” (1996a:

7-8). This brings the discussion by translation scholars and practitioners full circle as it returns to the differentiation between translation for the page and translation for the stage. But what do theatre practitioners such as playwrights and directors think?

A practice common in the UK is to commission a literal translation by a professional translator, which a playwright (who may or may not have the necessary linguistic skills and understanding of the source culture) uses as a starting point for his or her ‘adaptation’ or ‘version’. An example is the playwright and poet Adrian Mitchell who has been adapting foreign plays for many years even though he does not speak any foreign languages (Mitchell 1996: 240). He works with a translator who provides the translation as well as notes and explanations on particular linguistic, cultural and/or theatrical features (240-1). One important reason for employing this method is that ‘adaptations’ by well-known playwrights attract bigger audiences resulting in a larger income to the theatre. Finburgh argues that it also provides adherence to the favoured British naturalistic and issue-based drama; as such it is a political (in the widest sense), finance-driven and protective measure (2011: 232, 244), a translation strategy Aaltonen describes as “disregard” and Heylen as “acculturation.” However, this approach is not unanimously supported: whereas playwrights like Mitchell (1996) and Dear (1996) are in favour and argue that only playwrights have the skills to produce a performable play, theatre translators and translation scholars like Clark (1996), Vivis (1996) or Upton (2001) argue that only the (specialist) translator has the necessary knowledge of the SL and TL, both cultures and theatre traditions to be able to produce an adequate translation. In fact, Bassnett-McGuire warns:

[N]o one should attempt to translate a play without some practical experience of the theatre and some means of testing the effectiveness of a translation on a level other than the literary. (1978: 172)

The controversial concept of ‘performability’ has been discussed since the beginning of scholarly research into drama translation in the 1980s, especially in Britain. According to Bassnett-McGuire, the term is used “by translators who claim to have taken into account the performance dimension by reproducing linguistically the ‘performability’ of the text” (1985: 90). She goes on to explain that these translators hope to achieve ‘performability’ by, for example, “substituting regional accents in the

SL with regional accents in the TL” (91). This suggests that translation into dialect may make a TT (more) performable than a standard TT? More often than not it is playwrights who, because of their skills, feel particularly suitable for this task. However, Bassnett emphasises the lack of credibility of the concept: there is no clear definition of ‘performability.’ Still, it

[...] allows the translator to take greater liberties with the text than many might deem acceptable [...] The term thus justifies translation strategies, in much the same way as terms such as ‘adaptation’ and ‘version’ which have never been clearly defined either, are also used to justify or explain certain strategies that may involve degrees of divergence from the source text. (1998: 96)

Johnston (2011: 13-4) acknowledges the difficulties of theorising ‘performability.’ In the end, “to translate plays is to write for performance” (13), but ‘performability’ should not distract from the dialogue, “the cellular unit that carries within it the shape and force of the play in its entirety,” which has to be translated in a way that keeps the coherence of the ST in the TT (24).

In the end, scholars, translators and theatre practitioners agree that some sort of collaboration is required to allow a play to reach as full a potential with the TT audience as it does with the ST audience. They suggest that translators be present at rehearsals in order to verify meanings or make changes so as to retain the essence of the original and make the play performable. Clark (1996: 31) explains that “certain defects may come to light only when actors speak the lines in earnest.” Zuber-Skerritt (1984a: 9) repeatedly expresses her desire for the translator to

be present at rehearsals and participate in the discussions and work on transferring the written translation on to the stage, because he alone has the most comprehensive awareness of the original and is uniquely qualified to advise on how to change and adapt the text or the stage directions, so that the dramatist’s intentions may always be maintained.

Link (1980: 24) points out that translation, adaptation and interpretation of dramatic texts are interdependent processes and, hence, there is a “necessity for cooperation between playwright, translator, dramatic advisor, stage manager and scholar.” In fact,

Bassnett-McGuire (1985: 91) discusses ‘co-operative translation’ as one of five major translation strategies. Later she concludes:

The translator cannot hope to do everything alone. Ideally, the translator will collaborate with the members of the team who put a playtext into performance. (1998: 106)

Totzeva refers to the “dichotomy of drama as literature and as script for the theatre” (1999: 81); Broeck to the “poetic literary element” and the “element of spectacle” (1986: 97). The terms may differ but most scholars agree that these two ‘elements’ of a drama text “exist in a dialectical relationship,” that they are “coexistent and inseparable” (Bassnett-McGuire 1985: 87). The text is not complete until it is put on stage in a performance. Johnston (1996b: 58) uses the metaphor of the text being a ‘springboard’. The full meaning of the text is developed only in the performance. Hence, the task of the translator is also a dual one:

[...] to transpose the play in such a manner, that the message of the original and the dramatist’s intention be adhered to as closely as possible and be rendered, linguistically and artistically, into a form which takes into account the different traditional, cultural and socio-political background of the recipient country. (Zuber 1980a: 95)

And what is crucial is ‘[f]inding that delicate balance between a comprehensible interpretation and a faithful rendering of the author’s words’ (Martinus 1996: 113); a balance between text-centred and audience-centred translation.

3.2. Scholars and Translators on Drama Translation Practices in German-Speaking Europe

To determine how translation practice in the German-speaking countries has influenced dialect translation strategies scholarly works published between 1980 and

2009 have been studied.⁵² I include the responses of translators Frank Heibert and Frank-Thomas Mende to questionnaires, these together with the papers of translator Raab (2005, 2010) provide insights into drama translation from the practitioner's view point.

Most of the works surveyed take the form of case studies of particular authors/plays in German translation, and/or discuss specific translation problems. The former include papers on the translation into German of Sean O'Casey's *Juno and the Paycock* by Venneberg (1980), of Edward Bond's *Saved* by Ledebur (1989), and of Maxim Gorki's *Summerfolk* by B. Haas (1982). Examples of the latter are the translation into German of non-literary allusions in Eugene O'Neill's early sea plays by Fink (1980), of what Totzeva (1995) terms the theatrical potential, and of the social convention of the meal in Polish plays by Guhlke and Mosler (1990). Some of the articles mention the translator or a particular production, but do not discuss in detail the effects on the translation approach of the conditions under which the translation was carried out.

Others do discuss the impact of the translation process on the TT and/or production in further detail and are therefore more interesting for this particular research topic. Zuber (1980), for example, discusses the circumstances under which the 1949 translation by Berthold Viertel of Williams' *A Streetcar Named Desire* came to be the authorised version by the drama publisher Fischer Verlag. All subsequent productions were based on this instead of a much improved production version of 1950 by the same translator until, in 1998, a new translation by Bernd Schmidt became available (Raab 2005: 10). Venneberg points out that in German-speaking countries drama publishers hold the rights for translation, publication and production of foreign plays, referring to Sean O'Casey's *Juno and the Paycock* for which the 1973 translation by Maik Hamburger and Adolf Dresen for the publisher Henschel Verlag became the only authorised version (1980: 122). She emphasises that "non-verbal aspects, such as the question of performing rights and publishing rights, have to be considered when dealing with translation problems and comparing different versions" (122). Zuber and Venneberg suggest that play translations are produced for drama publishing houses which hold all the rights to their publication and production and, ultimately, act as the German agents of the foreign playwrights. Ledebur calls

⁵² The works included in the survey can be found in the Bibliography marked with an asterisk at the end of the entry.

Klaus Reichert's translation of Edward Bond's *Saved* a "model translation" "which could be used all over Germany" and "was very accurate" (1989: 205). This means that translations are ST-orientated, and "model translations" are produced for theatres throughout Germany (and, I would add, for all German-speaking countries and regions). These practices reveal the first condition of the translation process that might hinder, if not totally prevent, the use of dialect in translated plays. Since translations are made to be used throughout German-speaking Europe, the choice of one particular dialect may be detrimental to the distribution and success of a play.

Schultze differentiates between "Ein-Weg-Übersetzung",⁵³ i.e. "one-way translation", and "potentielle Übersetzung", i.e. "potential translation" (1987: 10). Whereas the former is a translation for a particular production and takes into account theatre building, stage, actors, director, and audience, the latter is a script for many different productions at different theatres. The concept of "one-way translation" is synonymous with what Greiner and Jenkins (2004b) call "Inszenierungs-Übersetzung", i.e. "production translation"; and "potential translation" is synonymous with Ledebur's "model translation". To a certain extent this differentiation coincides with one made by Pavis (1992) when discussing the relationship between translation and *mise en scène*: in one case, the translation does not determine the staging, i.e. does not impose the translator's interpretations⁵⁴ of the ST onto the TT in order to leave space for the director's creative vision (1992: 146-7). This is similar to the concept of "model translation." In the other case, the translation may through interpretations by the translator "predetermine the *mise en scène*" (147) which is the case in a "production translation."

German scholars and translators agree that a translation for a particular production has definite advantages but also disadvantages. A "production translation" is more likely to use dialect as the audience's attitudes towards dialect are known, and the appropriate local or regional dialect may be selected. Raab, who translated Mark O'Rowe's *Howie the Rookie* as a potential translation, chose colloquial language and trusted that the director would decide on whether or not to use local dialect; some of the productions were indeed in dialect, others remained in standard (2005: 149). He is aware of the problems posed by using dialect in a translation: even though Martin

⁵³ The term one-way translation is ambiguous as it suggests many meanings other than the intended meaning of 'translation for a particular production.' Therefore, I have adopted Greiner and Jenkins' (2004b) term production translation which describes the same concept.

⁵⁴ Pavis concedes that translation can never avoid interpretation completely (1992: 146).

Sperr's Bavarian translation of Edward Bond's *Saved* is vastly superior to the standard German translation by Klaus Reichert, he concedes that it cannot be used outside the Bavarian-Austrian dialect region (149). In Heibert's experience there are no guidelines as to how to translate ST dialects (email of 19 October 2008). He maintains, however, that

[w]as Dialekte betrifft, ist meines Wissens aber breiter Konsens, dass deutsche Dialekte in Übersetzungen (also in Stücken, die allermeistens in anderen Ländern spielen) nichts zu suchen haben, weil sie vom Zuschauer als Widerspruch empfunden werden ("Warum berlinert dieser Londoner?").⁵⁵ (email of 19 October 2008)

The incomprehensibility of a dialect outside its region, and the oddity of the use of target culture dialects by characters from the source culture are certainly factors that mitigate against the use of dialects in translated plays. These arguments, which are not immediately related to the translation process as such, are often brought up in the discussion of dialect translation (see Chapter 1.2.). In the German context they compound other factors already discussed such as the tradition of dialect use in theatre and, indeed, the widespread inability of actors to speak in the chosen dialect. Accordingly, the chances of dialect use in a translated play are rather limited with the possible exception of STs written in a style similar to the German folk theatre tradition, or written and/or translated for dialect theatres or amateur theatres. In addition, it may be only at the last stage of the translation process, i.e. at the German-language theatres, that dialect enters the play text.

Scholars and practitioners emphasise that both production translation and potential translation are for the stage and that, in general, translators recognise the special nature of a play script as a blueprint for production (Schultze 1993: 530; Greiner/Jenkins 2004: 1010-2). Raab (2005) and Fischer-Lichte (1988) in particular point to the role of contemporary theatre conventions in the choice of potential over production translation. German theatre is often characterised as *Regie-Theater*, i.e. directors' theatre: it is the director who makes decisions about cuts and radical adaptations (Fischer-Lichte 1988: 133). Raab (2005: 4), Heibert (email of 19 October

⁵⁵ Translation: "As far as I know, when it comes to dialects there is a broad consensus that there is no place for German dialects in translations (i.e. plays that in most cases are located in the foreign country) because they are seen by the audience as a contradiction ("Why does this Londoner speak in Berlin dialect?").

2008) and Mende (email of 13 November 2012) emphasise that the translator is unlikely to have any influence on a production as usually not even the playwright is allowed to be part of the process. Fischer-Lichte concludes:

[...] je weniger die Übersetzung im Hinblick auf den theatralischen Idiolekt einzelner Regisseure und Schauspieler angefertigt wird, desto mehr Möglichkeiten [hält die Übersetzung] für einen kreativen Umgang des Regisseurs und der Schauspieler mit dem Text bereit [...].⁵⁶ (1988: 133)

Hence, the drama translation approach is determined not only by advantages and disadvantages but also by German theatre traditions (Schultze 1987: 10). Whereas in the German context potential translations are in the majority, the Dutch, French and British prefer production translations (10-1; see also Raab 2005: 147). This tendency may be linked to a traditional preference for either adaptation or translation. Schultze points out:

[I]m gesamten deutschsprachigen Raum wurden und werden [...] bevorzugt Übersetzungen geschaffen, die sich so eng wie möglich am Ausgangstext orientieren. Kulturell Fremdes soll erkennbar sein; eine Grundorientierung, zu der sich auch polnische und russische Dramenübersetzer bekennen.⁵⁷ (1987: 10-1)

She asserts that, in comparison, the French used to prefer adaptations⁵⁸ for specific productions on the basis of a “Rohübersetzung”, or “rough translation”; although more recently attempts are being made to both convey the original meaning and address the requirements and conditions of the target culture (11). Like most of the scholars consulted, Schultze recognises that a differentiation between adaptation and translation is not very fruitful as any translation of drama texts will to a certain extent

⁵⁶ Translation: “the less a translation is prepared with the theatrical idiolect of particular directors and actors in mind, the more possibilities [it provides] for a creative handling of the text by directors and actors.”

⁵⁷ Translation: “In the whole of the German-speaking area translations have been produced which are, preferably, as close as possible to the source text. Anything foreign to the target culture is to be recognisable as such; a basic orientation which Polish and Russian drama translators adhere to as well.”

⁵⁸ The term ‘adaptation’ in the British context is discussed in Chapter 3.3. In her discussions, Schultze uses the term to mean a translation that is relatively free and involves changes in style and content to accommodate the background of the TT audience but does not always includes cultural relocation. I use the term in this thesis to refer to a translation of a play that involves the relocation of the setting and cultural context from the source culture to the target culture.

involve adaptations and changes (11). In general, German, Polish and Russian translations remain close to the ST and aim at portraying the foreign culture, whereas French translations may stray from the original and relocate the play to the target culture. The fact that German translations do retain the foreign culture is an argument against the translation into dialect. The use of target culture dialect would most likely introduce different associations and lead to misunderstandings which can be avoided by using standard or colloquial speech.

Recognising the influence of the target culture, in particular the target theatre tradition, on drama translation approaches and strategies, German scholars have in recent years coined the phrase “dramatische Konventionen und Traditionen”, i.e. “drama conventions and traditions” (title and discussion in Ranke 2004). As early as 1980, Venneberg suggests that, in the German context, the study of TTs requires knowledge of the publishing and production rights (122). Fischer-Lichte and Schultze dedicate a collection of papers to the “Traditionen und Konventionen als Problem der Dramenübersetzung” (1990, sub-title of collection). However, it is Ranke who discusses most comprehensively drama conditions and traditions in the European context within which the translator works: types of drama translations, reasons for translation, and general traditions of translation approaches (2004: 1019). In the first group, he differentiates between translation for a particular production, translation for a drama publisher, and for independent projects, but does not discuss in detail the implications of these approaches for the TT. In fact, only two articles of the corpus reviewed (Raab 2005 and 2010) discuss in detail the circumstances of drama translation in German-speaking Europe. German scholars may assume that these facts are common knowledge, or have yet to turn their attention to this research. However, this knowledge is vital for a better understanding of the tradition of dialect translation on German stages.

Translation is usually initiated by a publishing house that acquires the rights for the translation, publication and production of a particular ST from the author’s agent, and commissions a translation which is then offered to theatres in the German-speaking countries for the premiere. The translator is usually selected by the publisher; but there may be cases when a translator suggests a play to the publisher and produces the translation (Heibert, email of 19 October 2008). As a rule, the first translator of a particular author is likely to be offered subsequent translations of that author (Raab 2010: 10). The TT is not sold in book shops but the publisher sells

copies to theatres. The only exception is the monthly publication of a play script (contemporary German or foreign in translation) through the theatre journal *Theater heute*.

The publisher may decide not to take on a later play by a playwright because it would have “no chance” in Germany (10). For example, Raab translated Gregory Burke’s *Gagarin Way* but not *Black Watch*, even though he judges it to be better than some of Burke’s other plays, because it is “so specifically Scottish that a German production still would be extremely unlikely” (11). This suggests that publishing houses have certain criteria by which they select plays, in this case the level of cultural specificity. Hammerschmidt and Schultze (1994: 428-9) list five factors for acceptance into the target theatre repertoire: first, the universality of the problem or question addressed in the play; second, the relevance of the topic for the target culture; third, the degree and nature of foreignness; fourth, if it offers an addition to the target literary/drama system; and fifth, if it presents opportunities for innovation in theatre practice in the target culture. Clearly, apart from the first, all factors are related to the target culture confirming the validity of my approach to this research project on the basis of Descriptive Translation Studies and polysystem theory – as Even-Zohar emphasises,

[...] the very principles of selecting the works to be translated are determined by the situation governing the (home) polysystem [...]. (2004: 200)

In the German case, translated plays may be accepted by the target theatre system if they fit into it, and/or fill gaps in the system, or offer innovative theatre practice.

Only very few studies discuss the journey of the ST to the TT stage. However, my survey discovered a tradition of potential drama translation and, that, in the majority of cases, TTs remain close to the ST. The former is, at least partly due to the German tradition of directors’ theatre mentioned earlier. In addition, since translation publishing and production rights for the whole of German-speaking Europe lie with drama publishers, translations have to be sufficiently non-specific so as to be usable throughout. Staying close to the ST is part of a tradition of presenting the translated play as a foreign work and introducing the audience to a different culture. Mende refers to the “droit moral,” the right to the protection of the artistic integrity of literary works:

Da gibt es klare Vorgaben im Übersetzungsvertrag, der sie verpflichtet, nach bestem Wissen und Gewissen, ein Stück ohne Weglassen irgendwelcher Satzteile [...] ins Deutsche zu übertragen.⁵⁹ (email of 13 November 2012)

These findings give a first indication of whether translation into dialect is more or less likely in the German context. If a TT is not produced for a particular production at a specific theatre standard is more likely to be selected because a dialect that is extremely different from the audience's will not be understood. Attitudes towards and associations with a chosen dialect, even if understood, may be detrimental. In addition, publishers, who do not give explicit guidelines for language use in the TT, seem to reject dialect translation because of the incongruity between ST-cultural background of the speakers and their use of TL dialects. However, even though the TT may be written in standard or colloquial language, the director may still decide to produce a dialect version.

3.3. The Journey from Source Text to Target Text Distribution: The Role of Drama (Translation) Publishers

The *Verband deutscher Bühnen- und Medienverlage (VDB)*, the umbrella organisation of theatre and media publishers, has currently seventy members ("Verlage im VDB"). These include publishers specialising in one or more of the following: drama, children and youth theatre, opera, music, orchestra, film and/or TV. Just over thirty of these are drama publishers and include internationally-renowned houses like Felix Bloch Erben, Kiepenheuer Bühnenverlag, Rowohlt Theaterverlag, or Henschel Schauspiel but also smaller publishers like Whale Songs Communications or Drei Masken Verlag. With the exception of one Swiss (Diogenes) and one Austrian publisher (Österreichischer Bühnenverlag Kaiser & Co.), all members are based in Germany. Some include dialect versions or dialect translations of plays in their catalogues; others offer only play scripts in standard. Only two specialise in plays in dialect: Karl Mahnke Theaterverlag (Low German) and MundArt (North Bavarian and Swabian

⁵⁹ Translation: "There are clear guidelines in the translation contract, which obliges them to translate a play into German, to the best of his knowledge, without the omission of any parts of sentences."

dialects), though both also publish in standard. Most publishers sell production rights to both professional and amateur theatres applying slightly different conditions and fees for the latter.

Not every drama publisher is a member of the *VDB*. Publishers specialising in plays for amateur theatre groups – often in dialect(s) – can be found in Germany (Impuls Theaterverlag - Fachverlag für Amateurtheater), Austria (Eva Bieler Verlag, or Unda Theaterverlag) and Switzerland (Theaterverlag Kaliolabusto, or theaterverlag elgg) Whereas most of the *VDB* members provide both German and foreign play scripts in translation, most of the smallish publishers of amateur theatre focus on German-language plays offered in one or several different dialects.

As part of this research project a survey of theatre publishers was conducted to gain a better insight into the decision-making processes involved in translating a foreign play and bringing the TT to the German-language stages. It establishes whether and to what extent drama publishers have an influence on the decision to translate into dialect. Questionnaires were sent out to all members of the *VDB*,⁶⁰ and to a number of non-members, bringing the total of drama publishers contacted to forty. The survey was conducted between October 2008 and March 2009, by which time twelve responses had been received (see Table 3).

The analysis is based on the responses of the drama publishers listed in Table 2. Except for the Austrian publisher Sessler, all publishers are based in Germany. Sessler is also the only respondent who does not publish translations of British plays, while only Litag and Kiepenheuer publish Scottish plays.⁶¹ Mahnke, the only dialect drama publisher to take part in the survey; focuses on drama in Low German dialects but also publishes works in standard. Of the remaining respondents all but two (Kiepenheuer and Fischer) publish original German plays in dialect in addition to those in standard. Five of the twelve respondents also publish dialect version of foreign plays.

All respondents were asked to answer the following questions:

⁶⁰ The *VDB* kindly agreed to distribute the request for information together with the questionnaire to its members by email.

⁶¹ Six of the respondents to the questionnaire do in actual fact publish works by contemporary Scottish playwrights (see Chapter 3.3.). One possible explanation for the discrepancy between responses and actual fact may be that the use of the word *schottisch*, i.e. Scottish, may have been ambiguous as it refers to both nationality and language, and respondents took it to mean the latter rather than the former.

1. Who alerts the publishing house to the foreign play?
2. Who makes the decision as to whether a play should be translated?
3. On what grounds is the decision for or against translation taken?
4. Who chooses the translator?
5. On what grounds is the translator chosen?
6. Does the publisher prescribe certain translation approaches and strategies? If yes, which?
7. Does the publisher prescribe specific strategies for the translation of language varieties in the ST? If yes, which?
8. Are there any rules as to the use of (German, Austrian, Swiss) standard?
9. How are the theatres alerted to the newly translated plays?

	Drama Publisher	British Plays	Scottish Plays	German Plays in Dialects	Foreign Plays in Dialects
Members of the VDB	1. edition Smidt Theaterverlag (D) ⁶²	√		√	
	2. Felix Bloch Erben GmbH & Co. KG (D)	√		√	√
	3. Gustav Kiepenheuer Bühnenvertriebs GmbH (D)	√	√		
	4. Hartmann & Stauffacher GmbH Verlag für Bühne, Film, Fernsehen (D)	√		√	√
	5. Karl Mahnke Theaterverlag (D)	√		√	√
	6. Litag Theaterverlag GmbH (D)	√	√	⁶³	⁶⁴
	7. S. Fischer Verlag GmbH, Theater & Medien (D)	√			
	8. Suhrkamp Verlag GmbH & Co. KG, Theater & Medien (D)	√		√	√
	9. Theaterstückverlag Brigitte Korn-Wimmer & Franz Wimmer (D)	√		√	
Non-members	10. Jussenhoven & Fischer GmbH & Co. KG (D)	√		√	√
	11. MTT-Marianne Terplan Theaterverlag (D)	√		√	
	12. Thomas Sessler Verlag (A) ⁶⁵			√	

Table 3: Responses to Questionnaire on Drama Translation Process

⁶² (D) indicates that the publisher is based in Germany.

⁶³ Litag did not answer this question.

⁶⁴ Litag did not answer this question.

⁶⁵ (A) indicates that the publisher is based in Austria.

The questions were designed to elicit information on the following key issues:

- the journey between ST and TT production (questions 1 and 9; Appendix B, Tables 1A and 1B);
- the decision-making processes within the publishing houses (questions 2 and 4; Appendix B, Table 2);
- the choice of plays and translators (questions 3 and 5; Appendix B, Tables 3 and 4); and
- rules or guidelines governing a) general translation approaches, and b) translation strategies for dialect (questions 6 for the former, Appendix B, Table 5; 7 and 8 for the latter, Appendix B, Table 6).

For the purpose of this thesis the following analysis focuses entirely on the responses to questions 3, 6, 7 and 8 as they are directly relevant to determining the publishers' influence on the choice of dialect translation strategies.⁶⁶ The answers to the remaining questions provide context and outline the main conditions under which drama translation takes place in German-speaking Europe. To provide German-language theatres with new plays that attract large audiences and to remain profitable, drama publishers stay in close contact with both the ST theatre scene and the German theatres. To some extent, they also follow recommendations of their translators. Management of the publishing houses together with the drama editor or dramaturg select the foreign plays for translation; sometimes the editor takes decisions independently. Similarly, the translator is chosen because of existing work relationships, quality of previous work, language skills, whether or not German native speaker, and/or an understanding of play production.

Criteria for the Choice of Plays (Appendix B, Table 4)

Hammerschmidt and Schultze list five factors determining the integration of a foreign work into the target theatre repertoire (1994: 428, see Chapter 3.2.). If their assertion is right the factors should be reflected in the responses of the publishers. In fact, all

⁶⁶ An analysis of the responses of all participating publishers to all questions in table-form can be found in Appendix B.

but three respondents (MTT, Fischer, Sessler⁶⁷) name suitability of the foreign play for German-language theatres as a major factor: is the play interesting for the German audience (Litag); is the theme understandable in the German-language area (edition Smidt); what are the chances of production on German-language stages (Jussenhoven & Fischer, and Bloch Erben)? Some of the respondents go into further detail and list factors such as: transferability of language and cultural background (Litag), compatibility of the plot/theme with the current political and social situation in the German-speaking countries (Kiepenheuer).

Evidently, the requirements of the target culture play an important role validating the focus of Descriptive Translation Studies on the target literary/drama system and forming the basis for my research of the target culture as providing the main deciding factors in the decision to translate into dialect. In addition, general dramaturgical considerations are taken into account: quality of the play text (MTT, Kiepenheuer, Bloch Erben, Jussenhoven & Fischer), quality of language (edition Smidt and Litag), structure of the play (edition Smidt and Mahnke), cast size as well as stage and props requirements (Mahnke and Kiepenheuer). Mahnke points out that for the translation into Low German the ST is usually relocated to the Low German culture. If this is not possible the text is not selected.

Guidelines to General Translation Approaches and to Strategies for the Translation of Dialect (Appendix B, Tables 6 and 7)

Nine of the twelve respondents answered the question on prescribed or suggested general translation approaches.⁶⁸ Three of them do not provide any rules (Smidt, Kiepenheuer, Fischer), and one as few as possible (Bloch Erben). Jussenhoven & Fischer agree and add that a one-rule-fits-all approach is not possible.⁶⁹ In fact, Kiepenheuer points out that qualified translators would not appreciate the interference of publishers, but adds that translator and editor discuss the TT before publication. This is also true for Jussenhoven & Fischer. Mahnke and Bloch Erben ask their

⁶⁷ Sessler did not answer the question.

⁶⁸ The response of Korn-Wimmer & Wimmer – “translator always translates into his/her mother tongue” – was disregarded as it does not address the question. The answer was instead included in the analysis of question 5.

⁶⁹ The answer of Jussenhoven & Fischer is given in the final section of the questionnaire – Additional Information – but has been included as it addresses this particular question.

translators to stay close to the ST. However, Mahnke clarifies and MTT states that rather than being word-for-word the translation should convey the sense or meaning. Litag and Suhrkamp make translation approaches dependent on the ST. Mahnke is the only publisher to refer to the requirements of the stage and demands that the TT be speakable.

Five of the nine publishers did not prescribe any translation approaches, but wanted to interfere as little as possible with the work. This confirms Toury's assumptions that translation norms do not have to be rule-like and fixed but can take the form of (unwritten) conventions (2004: 206). The request to stay close to the ST by Bloch Erben and Mahnke confirms statements of translator Mende (email of 13 November 2012) and of scholars like Schultze who has found that traditionally translators in the German-speaking countries prefer translations that are close to the ST (1987: 10-1).

Concerning the use of and translation into dialect, the results are rather sketchy: only six publishers answered the question. In addition, the responses themselves are vague or contradictory. Bloch Erben and Fischer prescribe the use of standard, but the former qualifies this by suggesting that in exceptional circumstances, e.g. when the ST is written in dialect, an equivalent has to be found. Kiepenheuer, Litag and Suhrkamp make the decision dependent on the ST. However, Kiepenheuer also admits that, because of its remit to provide all German-language theatres with plays, foreign works cannot be translated into one particular regional dialect. Instead colloquial language is chosen which allows individual theatres to adapt the language to their particular situation. MTT has not had any experience with dialect use in the ST but maintains that, if possible, for group-specific language varieties such as slang and youth language an equivalent should be found in German.

Litag contradicts its own response in the "Additional Information" section at the end of the questionnaire:

Ein Dialekt kann und soll nie "übertragen" werden, sondern überwunden werden [underlining and quotation marks in original].⁷⁰ (Questionnaire Litag)

⁷⁰ Translation: "A dialect can and should never be "translated" but overcome."

This extreme position is countered by Mahnke who is well-aware of the potential purposeful use of language variation in drama because of the translation work into Low German dialects. Its answer is as follows:

Werden in einem Text Varianten/Dialekt verwendet, soll versucht werden, einen entsprechenden Dialekt im Deutschen dafür zu finden, denn soetwas ist auch kennzeichnend für die unterschiedlichen Charaktere.⁷¹ (Questionnaire Karl Mahnke)

Whereas Mahnke's response reflects a generally positive attitude towards dialect and an awareness of the functions of dialect in drama, Litag's response reflects attitudes common in parts of German-speaking Europe and elsewhere which see dialect as an inferior or uneducated language variety which has to be "overcome."

To some extent the answers confirm the experience of translators such as Raab who suggests the use of colloquial language to represent ST dialect, leaving the decision as to the use of dialect to the theatres. This confirms my own assumption that play texts distributed to theatres throughout the German-speaking area will have to be in a variety understood everywhere, i.e. standard. The survey results indicate that the translation process contributes to the decision not to translate into dialect, at least for publishers not specialising in dialect drama and/or targeting particular dialect or amateur theatres.

The findings of the survey, along with the review of the academic discussions, enable me to present, for the first time in drama translation research, an insight into the processes governing the journey of a ST to the TT stage in German-speaking Europe. While there is no uniform approach to drama translation and to the translation of dialect in particular, some trends common to most publishers are clear: decisions as to the choice of ST are based mainly on the requirements of the target culture and the quality of the ST, but also on costs (cast size and stage requirements). There is a preference for standard although some respondents acknowledge the functions of language variation in the ST and the need for their representation in the TT. Two responses indicate reasons for the preference of standard: a negative attitude towards dialect in general, and problems of distributing dialect plays throughout German-speaking Europe. Mutual incomprehensibility seems the more important for this

⁷¹ Translation: "If language varieties/dialect are used in a text, one should try to find an equivalent dialect in German because they also define different characters."

investigation. Hence, the translation approach, the process and the distribution method are not conducive to the translation of dialect in the German context, with the notable exception of dialect drama publishers like Mahnke.

3.4. Analysis of Catalogue Entries of the *Verband deutscher Bühnen- und Medienverlage (VDB)*

The catalogue of the *Verband deutscher Bühnen- und Medienverlage (VDB)* is a database of all plays available for production in German including translations, published by all participating publishing houses.⁷² The analysis of the catalogue data enables me to assess whether my theoretical assumptions and research results are reflected in actual publication figures for drama in German-speaking Europe.

All members submit their own catalogue entries for the *VDB* which at the time of writing⁷³ contains 26,741 entries for drama (*Sprechtheater*) by 52 publishing houses (“VDB-Katalog - Sprechtheater”).⁷⁴ Each entry refers to a single play which may be an original German-language play written in standard or dialect, a translation of a foreign play into standard German or a specific dialect, or a translation of a German standard or a dialect play into another dialect. Where a play is available in different language varieties each counts as one entry. The online catalogue allows for search by language variety listing eighteen options including standard (Appendix C, Table 1). The list of dialects includes varieties of all three major German dialect areas including national varieties and varieties found only in specific regions outside the German-speaking countries such as Swiss German, Luxembourgish, Austrian and Alsatian.

Plays in dialect amount to 2,217 entries making up less than ten percent with more than two thirds of all dialect plays written in Low German, more than one quarter in Upper German and a negligible number in Middle German. There are several reasons for the low number of dialect entries: Chapter Two has revealed that

⁷² The entry for each author includes play title(s) (original and translated), translator, genre, publisher, cast numbers and, where applicable, the dialect. In addition, it indicates whether a work is available for world or German-language premiere.

⁷³ The catalogue is constantly updated to account for new publications of plays by each of the member publishers. For the following figures the last update of 30 April 2009 applies.

⁷⁴ The list of publishing houses includes those specialising in music, film and TV.

plays in dialect take only a marginal place among all dramatic work; most publishers of dialect plays are not members of the *VDB* (Mahnke und MundArt); not all dialect translations are actually represented by a publisher; they are produced for a particular theatre and then remain with the translators, e.g. the Luxembourgish translation of Cooney's *Run for Your Wife* discussed in Chapter 6. While there are no entries at all for Kroetz,⁷⁵ writers such as Hauptmann, Nestroy or Sperr who wrote in dialect are not listed under the dialect categories because of the problem of defining dialect drama. The *VDB* decided that some of the works using dialect, such as Naturalist and folk play, should be categorised as mainstream, i.e. standard, plays. So, the given figures cannot reflect the true number of plays available in dialect, but they give a general impression of the role of drama in dialect in the German-speaking area.

The comparatively large number of Low German and Bavarian entries is probably due to the fact that the only two *VDB* members publishing dialect drama specialise in Low German plays (Mahnke) and in North Bavarian and Swabian plays (MundArt).⁷⁶ Although the list of dialects suggests that within the Upper German group more different dialects are used than within the Low German group this is because the Low German plays are not sorted into its many regional dialects. Only one East German dialect group is represented, that of Berlin. The area of the GDR comprises two major dialect areas – Low German and East Middle German. There are no Low German dialects on the list due to the lack of differentiation; but no East Middle German dialects are listed either. Indeed, the number of Middle German entries is negligible. There are many possible explanations: none of the *VDB* members specialises in Middle German dialects; attitudes towards dialects in the GDR may have had a negative impact on the production of plays in dialect; some Middle German dialects are not distinct enough from standard to make their identification as dialect plays necessary.⁷⁷

The above figures confirm the marginal position of drama written in dialect within the German drama system as explored in Chapter Two. Some drama obviously

⁷⁵ Many of Kroetz's plays have been published by Rotbuch which is not a member of the *VDB*. Most other scripts can be obtained directly from the author ("Kroetz-Dramatik").

⁷⁶ MundArt Verlag, based in Bavaria, is not a member of the *VDB* but its plays have nevertheless been submitted to the *VDB* catalogue. The publishing house provides mainly Bavarian, but also Swabian, Upper Palatine, Palatine, Franconian dialects and standard plays to professional and amateur theatre groups: comedies, murder mystery plays, folk plays, historical and Christmas plays, plays about robbers and poachers ("Stücke – MundArt Verlag").

⁷⁷ Chapter Two explains how the German standard developed mainly from a number of Middle German dialects and incorporated some Upper German dialect features.

written in dialect is not identified as such because of the low prestige of dialect drama. The higher prestige of dialects in the north of Germany,⁷⁸ Bavarian-speaking areas and in German-speaking Switzerland may also explain the larger numbers of dialect plays from these areas.

The investigation into dialect use in drama concluded that the most likely genres to use dialect are comedies, murder mystery and folk plays. A comparison of the number of entries for different genres of standard and dialect plays confirms my assumption (Appendix C, Table 2). Comedies alone make up more than half of all dialect plays whereas less than seven per cent are categorised as drama. On the whole the genres most commonly associated with dialect make up more than two thirds of all dialect entries but only about a sixth of all standard plays. Drama makes up two thirds of all standard entries but less than eight per cent of the dialect entries. The figures suggest that high-brow drama is much more likely to be written in standard whereas plays for light-hearted entertainment, often comic genres, are much more likely to be written in dialect.

Toury's theory that norms of home literary production reflect on those for translation suggests that, because original German dialect plays belong mainly to the comic genres, foreign plays chosen for translation into dialect would also belong to the comic genres or at least be very similar in style. As the catalogue does not allow for a detailed search by genre of foreign plays in the different dialects and the Low German and Bavarian entries were not displayed in a list due to their larger numbers, it is difficult to assess the numbers of foreign plays in dialect.

If Low German and Bavarian plays are excluded, the number of dialect plays is 468. Of these 73 are foreign plays, i.e. more than fifteen percent. According to polysystem theory, translated literature – in this case, translated drama – makes up only a small proportion as, in general, it maintains only a peripheral position in a given literary polysystem (Even-Zohar 2004: 200-1). Similarly, foreign drama translated into dialect does not play an important role for the construction, renewal or strengthening of the dialect drama polysystem. However, the discrepancy between dialect regions in their use of translation is noticeable (Appendix C, Table 3). 53 of the 116 Swiss German plays are translations of foreign plays suggesting that in

⁷⁸ Low German had been an independent language with its own written form before the development of the German standard. Only in the nineteenth century it was rediscovered by writers such as Groth and has since become popular as literary language mainly in drama (see Chapter Two).

German-speaking Switzerland translation maintains a central place. My own research suggests that the increased use of Swiss German as part of the *geistige Landesverteidigung* between the 1930s and 1960s may have led to an increase in original dialect plays and translation may well have played a role in strengthening the dialect drama polysystem. A more comprehensive investigation into the reasons for the importance of translation into Swiss German will have to be a separate project. In addition to Swiss German, the Münsterland/Osnabrück/Minden-Ravensberg group, Hessian, Swabian, Luxembourgish and Austrian rely to some extent on translation of foreign plays, whereas the remaining dialect groups do not include any foreign plays. A number of factors will have played a role in the decision to translate one or the other foreign play into dialect: the obvious reason is the lack of suitable original dialect plays; certain authors may be known to and popular with audiences through the standard versions; or a foreign play may fit into the repertoire of a particular dialect theatre.

The overwhelming majority of STs are categorised as comedy, farce, crime-comedy, murder mystery, with comedy making up half of all plays (Appendix C, Table 4). The lack of foreign folk plays may be because this genre is very particular to the German-language context, and similar foreign plays will be difficult to translate because themes, conflicts, plots and settings are culture-specific.

In addition to the apparent preference for certain genres, there also seems to be a preference for particular playwrights (Appendix C, Table 5). English writers make up a considerable number of the most translated foreign authors, amongst others, Ray Cooney, Jack Popplewell, John Graham, John Chapman and Anthony Marriott. All of them are well-known for their comedies and farces. In fact, most of the remaining foreign playwrights are represented in the *VDB* catalogue with comedies, e.g. Molière, Goldoni, Georges Feydeau, Shakespeare (*A Midsummer-Night's Dream*). These figures confirm my findings for genre preference in general.

The results from the analysis of the *VDB* catalogue confirm my two major research results: plays written in dialect play only a marginal role in the German-language drama system; and plays of the comic genres are more likely to be written in or translated into dialect. The publication in standard of the overwhelming majority of original German-language drama sets the example for translated drama and has become an unwritten rule (or, in Toury's terminology, norm) as publishers rarely, if ever, issue guidelines as to how to translate. That publishers offer in their programmes

a small number of German and foreign plays in different dialects is probably due to a number of reasons: first, many publishers provide scripts to the many amateur theatre groups that specialise in dialect plays; second, there are professional dialect theatres which commission translations of plays for specific productions, e.g. the *Ohnsorg-Theater* in Hamburg; and third, the rights of these dialect plays remain with the original publisher of the play.

Chapter Four

Stephen Greenhorn's *Passing Places* in Standard German and Swiss German

According to the *VDB* database, Stephen Greenhorn's *Passing Places* has been translated only into standard German. An internet search revealed a Swiss German adaptation not represented by a drama publisher. The standard German and Swiss German TTs of this play are here compared as to translation and production conditions, general approaches and dialect translation strategies. First, the plot and themes of the original play and its reception in Scotland are explored. There follows an account of the reviews and translators' interpretations as well as a short summary of both TTs. This approach reveals whether and how much meaning and/or central themes have changed in the process of translation. Forth, the translation process is investigated: which general approach, who was involved and took important decisions, what strategies for dialect translation were chosen? Finally, the functions of dialect use in the original are analysed and the TTs are compared as to their language use. The exploration of translation process and TTs provides an insight into the similarities and differences between the two approaches, the reasons for the translators' choices and the resulting interpretation.

4.1. Scottish Identity and Drama in the 1990s

The 1990s are important in the history of Scotland and in the evolution of Scottish identity: there was a shift in the way Scots saw themselves, reflected also in Scottish drama. A sense of Scottish identity has long been associated with a celebration of tartan culture – you are Scottish if your ancestry is Scottish (indicated by your name), you speak Scots or at least with a Scottish accent. This rather narrow idea of Scottish

identity was reflected in the belief that a Scottish National Theatre, which had been an aspiration since the early twentieth century, would have a theatre building in the Scottish capital and produce a canon of Scottish plays by Scottish playwrights about Scottish society, performed in Scots by an ensemble of Scottish actors (Savage 1996: 30). However, Scottish society had been changing drastically since the early 1970s and in particular once Margaret Thatcher came into power in 1979. The Conservatives' policies of privatisation, free market and removal of subsidies for the traditional industries so vital for the Scottish economy led to the closure of most Scottish mines and steel works, followed by mass unemployment, often affecting all generations of a family, and a widening gap between the few rich and the many poor. The result was social upheaval; "Scottish society was fragmenting and losing its cohesion" (Finlay 2007: 148). The introduction of the Poll Tax in Scotland in April 1989 made Thatcher even more unpopular with the Scottish public, epitomized for many Scots in the BBC Scotland interview on 9 March 1990 with Kirsty Wark who challenged Thatcher on her unpopularity in Scotland. Thatcher seemed unaware responding with the phrase "we in Scotland." As English points out, her interview "reminded Scotland of the reasons why they hated her so completely" (2010: 153).⁷⁹

Scots expressed their opposition to Conservative government policies in successive general elections. The constitutional setup, however, prevented their voices from being heard. As political change could not be achieved through political process, pressure groups like the Scottish Constitutional Convention sprang up demanding that decisions involving Scotland be made in Scotland. By the mid-1990s, new industries had established in Scotland, not least 'Silicon Glen,' an area around Livingstone producing computers and semi-conductors for the whole of Europe, the service and financial sectors, petrochemical industry, tourism as well as scientific research leading to the cloning of the first mammal, Dolly the Sheep, in 1996. Confidence of the Scots grew and with it their sense of identity widened. Pride in Scotland no longer was associated with a narrow sense of Scottishness but with growing economic strength and a more affluent Scottish society.

The referendum in 1979 was a first attempt to establish home rule in Scotland, but even though a majority of the vote was cast in favour (51.6%) a low turnout meant that the required 40% of the whole electorate was not reached. Home rule seemingly

⁷⁹ A short clip of the original interview and comments by Kirsty Wark about it can be viewed on the BBC webpage <http://www.bbc.co.uk/programmes/p00q99c7>.

disappeared from the agenda for eighteen years. Behind the scenes, however, the pressure groups continued to campaign. In 1988, the Scottish Constitutional Convention was established, an association of political parties such as Labour and the Liberal Democrats, the Scottish Trades Union Congress, representatives of Scottish business and of the main Scottish Churches. The Scottish Nationalist Party withdrew from the Congress as soon as it became clear that independence was not the declared aim; the Conservatives opposed the movement from the beginning. In 1995, the Convention published a document, *Scotland's Parliament, Scotland's Right*, which would form the basis for the establishment of the Scottish parliament in 1999.

Labour came to power in Westminster in May 1997. Within weeks a white paper was published setting up a new referendum on devolution in Scotland, and on 11 September 1997, 74.3% of the votes were cast in favour of the establishment of the Scottish Parliament and 63.5% for giving the new Parliament the right to vary taxes. Less than two years later the Scottish Parliament was opened.

The economic, political and social changes in Scotland were reflected, not least, in Greenhorn's *Passing Places*, but also more generally in attitudes towards a National Theatre of Scotland (NTS). Savage no longer argues for a NTS on the lines discussed above, as had been done in the decades before. He recognizes that all plays written in Scotland are Scottish, whether by a Scot or not, that plays do not have to reflect life in Scotland, in fact, that it should be an "*International Scottish Theatre*" (Savage 1996: 31) which chimed with the political approach to home rule that saw "Scotland as a political nation [...] inclusive and based around institutions, values and ideas that were independent of race or ethnicity" (Finlay 2007: 138). When in 2006 the NTS was founded it reflected the changes in society and in the sense of Scottishness foreshadowed in the 1990s: the NTS is a touring company without permanent building which produces new Scottish and international writing (e.g. Burke's *Blackwatch*, Neilson's *Realism*, Belgian Pol Heyvaert's *Aalst*), Scottish and international classics (e.g. Harrower's *Knives in Hens*, Shakespeare's *Macbeth*, Miller's *The Crucible*, Schiller's *Maria Stuart*, Ibsen's *Peer Gynt*), adaptations, children's plays, as well as region-specific projects combining music and dance, acting and storytelling. The manifesto of the NTS demonstrates wide changes in attitudes towards the notion of 'national':

We have spent many hours debating the notion of a “national theatre” and the responsibility that entails. It is not, and should not be, a jingoistic, patriotic stab at defining a nation’s identity through theatre. In fact, it should not be an opportunity to try to define anything. Instead, it is the chance to throw open the doors of possibility, to encourage boldness. (“NTS Manifesto”)

The shift which affected the NTS came about in the 1990s and is very much part of the general development of Scottish drama in that period. Linda McLean, though Scottish, started her career at the Nuffield Theatre in Southampton; Nicola McCartney comes from Belfast. Together with Mark Ravenhill and Sarah Kane, Anthony Neilson is one of the main representatives of ‘in-yer-face’ theatre and worked mostly at theatres in London during the 1990s. David Greig, co-founder of the Suspect Culture Theatre Company, was brought up in Nigeria. David Harrower is probably the most widely performed contemporary Scottish playwright internationally and Stephen Greenhorn has moved on to creating the most popular Scottish contemporary soap opera *River City* and the musical *Sunshine on Leith* with music by The Proclaimers as well as scripts for other TV programmes. Their plays were and continue to be about Scottish society like Greenhorn’s *Passing Places* (1997), but are often universal like Harrower’s *Knives in Hens*, reflect on world events like Greig’s *Stalinland* (1993) about the changes in Eastern Europe after the collapse of communism, or on history like Nicola McCartney’s *Heritage* (1998) about the marriage between Albert Einstein and Mileva Marić. Their dramatic language is just as varied. Still, all of them are celebrated as Scottish playwrights.

4.2. The Play

Stephen Greenhorn’s play *Passing Places, A Road Movie for the Stage* premiered at the Traverse Theatre, Edinburgh, on 4 February 1997. It is set in Scotland in the mid-to late-1990s. Main characters Alex, who works in a sports shop, and Brian, who spends his days in a library, are in their late teens or early twenties and live in Motherwell. When Alex is attacked and the shop is robbed he is fired by the owner, small-town gangster Binks, without being paid. So Alex steals Binks’ surfboard and

with Brian flees to Thurso where they hope to sell it. They meet Mirren and, with the help of her friends and father, they make their way north through Scotland, discovering themselves as they discover a country they did not expect. They are pursued by a furious Binks who leaves a trail of destruction and, finally, catches up with them. After a show-down on the beach and with the surfboard broken, Binks disappears, Brian decides to stay in Thurso, and Alex and Mirren intend to go to Scandinavia.

Greenhorn got the idea from an ad-hoc trip from Bathgate via Thurso to John O'Groats (the northern-most tip of the British mainland) by car with a friend (Greenhorn 1998a: n. pag.). He later wrote:

The most memorable thing about the whole trip was the amazing sense of 'otherness' everywhere north of the Great Glen. (Greenhorn 1998a: n. pag.)

This 'otherness' is explored in *Passing Places*, a play of discovery in which the main characters not only discover their home country but their own characters, their potentials and their futures.

Reviews pick out exactly these two main themes of the play: the discovery of a Scotland that is more than "ceilidhs and stunning scenery" (Fisher 2007), but "a country of contrasts and many recent changes" (Good 2005). As Fisher puts it, "Greenhorn creates a vision of a multidimensional nation made up of many identities, not a homogenous whole" (2005). Also, the play is a journey of two young men that "reveal[s] more about themselves and their aspirations" (Cargill 2007). They discover "that they [...] have more going for them than they ever thought possible" (Fisher 2007). McMillan sums up the themes of the play as

a beautifully-made rite-of-passage drama about Scotland itself, and about two boys who – although they call themselves Scottish – often feel like strangers in their own land. (2007)

McMillan (2007) and Fisher (2007), in particular, emphasise "Greenhorn's exploration of the complexities of national identity." All reviews refer to the play's comic nature: a "substantial yet light-touch comedy" with "serious undercurrents" (McMillan 2007); "a jolly romp full of gags" (Fisher 2005).

The Traverse Theatre Company in partnership with Eden Court Theatre in Inverness and the MacRobert Arts Centre in Stirling went on tour with the play in Scotland in 1998. The most recent productions have been the 2005 tour of Borderline Theatre Company and the 2007 production at the Pitlochry Festival Theatre.

4.3. The Translations

Greenhorn's *Passing Places* was first translated by Britta Geister in 1999 and published by Bloch Erben. The second translation, in 2001 and not published, is a co-operative work by Uwe Heinrich, the director and the cast of a production in Switzerland. So far the play has been in the repertoire of three theatres: the German-language premiere took place at the *Deutsches Theater* in Göttingen in the season of 1999/2000 followed by the *junges theater basel* in 2000/2001 and the *Freie Kammerspiele* in Magdeburg in 2001/2002. The productions at Göttingen and Magdeburg theatres used the translation by Geister, the Basle theatre used Heinrich's co-operative work. It was also adapted for radio production at the *Mitteldeutscher Rundfunk*⁸⁰ (MDR), broadcast in 2002. The following discussion focuses on the texts used in the productions at Göttingen and Basle.

Both translators have a training and experience in theatre. Britta Geister studied English and German for two years and worked for a year as teaching assistant in Swansea. After working as assistant at several theatres she studied directing at the *Hochschule für Schauspielkunst "Ernst Busch"* in Berlin (College for Drama Arts) and graduated in 1999 (Geister, email of 22 October 2008). Since then she has been working as a professional director ("Britta Geister").

Uwe Heinrich's first degree was in art education and German after which he studied *Spiel- und Theaterpädagogik*, i.e. play and theatre pedagogy, at the *Hochschule der Künste* in Berlin (College, now University, of Arts) ("Basler

⁸⁰ The MDR is one of nine regional subsidiaries of the state-independent *Arbeitsgemeinschaft der öffentlich-rechtlichen Rundfunkanstalten der Bundesrepublik Deutschland* (ARD), one of two publicly funded TV channels in Germany ("ARD – Organisation"). Similarly to the BBC it is funded mainly through a TV licence fee. Its task is to provide programmes that inform, educate and entertain the public. The MDR is responsible for radio and TV in the states Saxony, Thuringia and Saxony-Anhalt with three state-specific radio stations, four region-wide radio stations and one TV channel ("ARD – MDR").

Kulturpreis 2008”). He then worked as art teacher, museum teacher and theatre teacher in Dresden and Basle. Since 2000 Heinrich has been artistic director and dramaturg of the *junges theater basel (jtb)*, i.e. the Basle Youth Theatre, where he is responsible for two professional productions per year. In 2008 he was awarded the *Basler Kulturpreis*, the Basle culture award, for promoting the work of the youth theatre and its international recognition (“Basler Kulturpreis 2008”).

The Swiss German TT was not translated by Heinrich alone but with the director Sebastian Nübling and the whole cast, i.e. teenagers from Basle and surroundings which demonstrates the collaborative nature of theatre work in general and at this theatre in particular. As to the level of English skills of the co-translators in Basle, English is taught at school and most will have some understanding of the language. Neither Geister nor Heinrich works as a professional translator.

Comparing the plots of the two TTs one major difference is immediately obvious. As the title of Geister’s translation – *Surfing Scotland* – signals, her TT retains the plot and place(s) of the ST completely. The *jtb* version *Gletschersurfen*, i.e. *Glacier Surfing*, is relocated to Switzerland: Alex and Beni (Brian) live in a small town near Basle, in the north west of Switzerland. After the attack in the sports shop they flee by car into the Alps to the mountain *Piz Palü* near Pontresina in the south east of the country, where adventurers surf down glaciers. There they want to sell the surf board. On the way they discover their home Switzerland. When at the end Mistah Binggs (Binks) has retrieved the money from his surfboard and disappears, Beni stays on in the Alps and Miraina (Mirren) and Alex continue their journey.

Surfing Scotland premiered at the *Deutsches Theater* Göttingen on 2 October 1999; *Gletschersurfen* at the *jtb* on 10 February 2001. The *Deutsches Theater* is privately funded, but also receives subsidies from the local authority and the State *Niedersachsen*. It is a *Dreisperten-Theater*, offering drama, opera, musicals and dance. Part of the drama section is the *Junges Schauspiel* (Young Drama), an integrated youth theatre ensemble with its designated theatre space, the *DT Studio* where *Surfing Scotland* premiered. The *jtb* is a designated youth theatre with its own theatre building. It offers professional productions of plays for young people as well as theatre courses and projects with young people and amateur productions. Plays are performed in Swiss German. After twenty to thirty shows in Basle productions go on tour in Switzerland and at international festivals (“junges theater basel”). Thus, both productions were for youth theatres suggesting an interpretation aimed at younger

audiences. In the original the main characters are in their late teens or early twenties. However, neither author nor theatres nor reviewers of the ST productions saw the play as youth theatre.

Both TT productions have been reviewed. Reviews of the Swiss German adaptation see the play as a road movie in which the main characters get to know their home country and interesting and surprising people (“Notizen Februar 01”). In addition to overcoming clichés about Switzerland and its inhabitants (“Notizen Februar 01”), they also discover themselves (“Niederösterreich – ‘szene bunte wähne’ und ‘nachtflug’”). The webpage of the *jtb* describes the play as a journey “[a]uf der Suche nach einer Heimat quer durch die Schweiz”, i.e. “across Switzerland in search of a home” (“Gletschersurfen”). The play is defined as youth theatre for the fourteen- to twenty-year olds (“Niederösterreich – ‘szene bunte wähne’ und ‘nachtflug’”). One review points out the cultural relocation from Scotland to Switzerland and its translation into Swiss German (VS 2001: 12). The one review of *Surfing Scotland* at the *Deutsches Schauspielhaus* in Hamburg describes the play as an adventure:

Brian und Alex wollen ins schottische Surferparadies Thurso, die große Freiheit genießen und vielleicht sogar die perfekte Welle finden.⁸¹ (U. Schröder 2000: 36)

Similarly, publisher Bloch Erben describes the play as a “wilder Road-movie” where “Abenteuer and Katastrophen wechseln sich ab,” i.e. a “wild road movie” where “adventure and catastrophes take turns”; by the end of their journey the lives of the main characters will have changed completely (“Autoren - Stephen Greenhorn”).

Whereas the themes of the original play seem to be retained in *Gletschersurfen* (a journey of discovery by the main characters of their home country and of themselves), *Surfing Scotland* seems to be an adventure story and a journey of self-discovery. Whereas the ST is described as a comedy neither TT is. The themes shift slightly away from the culture-specific towards the general, away from Scotland towards adventure and self-discovery. Translators, publisher and reviewers may not have had an awareness and understanding of the political and social developments in Scotland at the time the play was written (devolution, Scottishness and Scottish identity) that are reflected in the play, or may have deliberately chosen to ignore these

⁸¹ Translation: “Brian and Alex want to go to the Scottish surf paradise Thurso, to enjoy their freedom and maybe even find the perfect wave.”

themes as too culture-specific and of no significance to the German-speaking audience. This confirms the response of most theatre publishers to my questionnaire that a factor in the decision to translate a play is suitability for the target audience (see Chapter 3.3.; Appendix B, Table 3). Retaining the focus on Scotland and Scottish identity would possibly have made the play less accessible. Even though the Swiss German adaptation loses the connection to Scotland entirely it still retains the discovery of the home country and a sense of national identity the journey helps to develop.

4.4. The Translation Process: From Source Text to Target Text Production

Both translations were initiated by the producing theatres. Geister was offered the first production under a new artistic director in the studio theatre of the *Deutsches Theater* in Göttingen.⁸² She suggested *Passing Places* as a play for young people to the head dramaturg and was given permission for the translation. Geister was not given any guidelines by the German publisher and the TT was not subjected to any editorial process. Heinrich does not discuss the reasons for the choice of ST but emphasises that the decision was taken by him in close consultation with the director.⁸³ While Geister translated directly from the foreign ST; Heinrich et al. based their translation on both Geister's standard German TT and the original.

It is obvious that both translations were made with a specific production in mind, i.e. they are production translations. In Geister's case this seems surprising at first, as the assumption (that has been confirmed by responses to the survey discussed in Chapter 3.3.) was that the majority of translations (into standard) are initiated by publishers rather than theatres. However, some of the case studies discussed by scholars, of the translation of particular plays suggest they are sometimes, as in this case, for specific productions and only later published. Also, as highlighted above, many translators work in the theatre, particularly as directors and actors, translating primarily for a particular production, and only for publication as a secondary purpose

⁸² The following discussion of the translation process of *Surfing Scotland* is informed by statements provided by the translator (Geister, email of 22 October 2008) which can be viewed in Appendix A.

⁸³ The following discussion of the translation process of *Gletschersurfen* is informed by statements provided by the translator (Heinrich, email of 29 September 2008, Appendix A).

because, in the end, it is the publishers who hold all the rights. The consideration that, ultimately, plays will be published and offered to theatres all over the German-language area may have had an impact on the decision to translate into standard in many cases, compounded by the traditions in language use at the particular theatre, the skills of the cast, and the decisions by the director.

The *jtb* translation confirms more specifically results of my research: dialect translations are usually prepared for a particular production at a specific theatre and not many are published, at least not in the publishing houses that specialise in professional theatre. As far as could be ascertained, *Gletschersurfen* has not been published and/or produced by any other German-language theatre, possibly because the use of dialect would make it incomprehensible in a different region, but also because of the cultural relocation.

As to the process itself, Geister explains that after the initial translation, the TT was tested in rehearsals and “wenn etwas hakte oder sich nicht erzählte, konsultierte ich das Original und wir fanden bessere Alternativen”, i.e. “if we got stuck or the story did not flow we consulted the original and found a better alternative” (Geister, email of 22 October 2008). The Swiss German version was produced during the first two weeks of rehearsal time. For the relocation a route was devised through Switzerland for both the main characters Alex and Beni and their persecutor Mistah Binggs. Cast, director and dramaturg then made an overnight trip from Basle to Pontresina along Alex and Beni’s route and returned on Binggs’ route. Some of the original scenes and characters were cut and new scenes introduced. The production script provided by Heinrich shows further amendments (cuts, additions, changes), which imply that the TT continued to be shaped after the initial translation period.

As to the choice of language variety, it is not clear whether the translators of either TT were aware of the particularities in the ST. Geister defines the background of the main characters as Scottish “Unterschicht”, i.e. “lower class”, and using colloquial language, but does not refer to the marked use of Scots and Scottish English, especially by Binks (email of 22 October 2009). The play was translated into a German that is colloquial in a similar way to the original. Geister’s use of the term colloquial German is ambiguous. In dialectology it refers to a variety on the dialect-standard continuum that is close to standard but still retains certain dialect features. However, non-linguists often use the term to refer to everyday speech as against

formal. I was not able to ascertain which concept the translator had in mind. However, she points out that there is no distinct dialect in Göttingen which she could have used, and would not have considered it anyway as she did not want to relocate the play to Germany. Thus, Geister provides a reason for not using dialect highlighted before: the discrepancy between ST culture and TL dialect.

Similarly, Heinrich does not refer to the language use in the ST as reason for the translation into Swiss German. The productions of the *jtb* are always in Swiss German because of the background of the audience and actors:

Die Jugendlichen haben keine Schauspielausbildung und Hochdeutsch ist für sie eine Fremdsprache. Die Direktheit des Spiels wird gebrochen, wenn sie für den Text erst in den Kopf müssen. Das Gleiche gilt für das Publikum. Durch den Dialekt können wir eine direktere Brücke in den Kopf und den Bauch schlagen.⁸⁴ (Heinrich, email of 29 September 2008)

Thus, the characters in *Gletschersurfen* speak the local dialects of their actors or of the particular (Swiss) region where the characters live.

Heinrich's arguments for the use of Swiss German are similar to those given by Swiss German theatre practitioners in the amateur sector (Wilkinson 2005: 77-8, see also Chapter 1.3.1.) and, like those of Geister, refer to the situation in the target culture rather than the language use in the ST. This confirms my initial assumption that the decision to translate into dialect reflects the needs of the target culture, such as attitudes towards dialect, the policy of the theatre as regards its use, the background and training of the actors as well as the expectations of the (youth) audience.

4.5. Language Use in the Source Text and the Two Target Texts

The analysis in this section answers the following questions: What particular language use is indicated by stage directions and dialogue? Which functions does dialect use fulfil in original and TTs? Comparison of the language use of ST and TTs enables me

⁸⁴ Translation: "The young people are not trained actors and standard German is a foreign language for them. The directness of the play is interrupted if the text has to go through the head first. The same is true for the audience. With dialect we can create a more direct connection to head and heart."

to show changes in meaning due to the two different approaches to dialect translation. Analysis of dialect use in the original reveals intentional use for characterisation. The detailed discussion of dialect use in the Swiss German TT demonstrates that once the decision to translate into dialect is taken, the choice of dialects is by no means arbitrary, but motivated by the following: to support the narrative device of road movie, to portray the diversity of German-speaking Switzerland, and for characterisation. As such, the use of dialect contributes to the meaning of the play.

Passing Places

A play text may refer to the language use of a particular character or the whole cast in two main ways: the stage directions and the dialogue. Stage directions are not available in the actual performance but indicate to the actors and director how a particular character should act, move, speak. However, the list of characters and a short summary of the plot may be printed in the programme and, thus, accessible to the audience. The dialogue may convey the language use of a character either directly, i.e. by his or her actual speech as expressed through phonetic spelling, grammar, lexis, or indirectly, by the reaction of other characters.

In *Passing Places* the author utilises all of these indicators to differing extents.⁸⁵ The play is set in Scotland which may be a first indication as to language use by particular characters, especially if taking into account a tradition of the use of Scots dialects in Scottish theatre. The list of characters does not mention language use – particular accents or dialects – for any of the characters. However, some of the characters have their origins attached (Greenhorn 1998b: 2):

BINKS, *Motherwell gangster*

KID, *Motherwell delinquent*

IONA, *Canadian geologist*

⁸⁵ At Scottish theatres, the audience is commonly provided with a programme, sometimes free of charge, which contains a short summary of (part of) the plot and the production team including list of characters. In addition, the Traverse Theatre often offers the play script for sale. Even if the spectators do not read or browse either before the start of the performance, they will have, in most cases, read about the play they are about to watch in reviews, theatre programmes or leaflets. Thus, there is a strong possibility that audience members will have a general idea about time and place of action, characters and plot.

SERGE, *French sculptor*
DIESEL, *English traveller*
MO, *Cornish surfer*
(Greenhorn 1998b: 2)

As the list is usually printed in the programme it gives the audience an impression of the geographic, and, in the case of Binks and Kid, possibly the social background. It is also a signal to the director and actors to express, say, the Canadian-ness, French-ness etc. by linguistic means, i.e. the use of particular regional dialects or accents and sociolects.

In the list of characters, the main characters – Alex, Brian and Mirren – are not given localities. However, in the script (Greenhorn 1998b: 3), the first word by Alex – “Motherwell” – establishes the setting of the play and the first two scenes that Alex and Brian live and work there. Mirren enters only in Scene 19 but establishes immediately her background as Scottish, and possibly Paisley near Glasgow:

MIRREN: Mirren.
BRIAN: That’s a nice name. Is it Gaelic?
MIRREN: No. My dad chose it. He’s from Paisley. Big football fan.
(Greenhorn 1998b: 22)⁸⁶

Taken together, these indicators point at a language use close to Glaswegian for the three main characters.

In addition, the language use of Brian, Alex and Mirren is expressed by linguistic means through the repeated use of Scotticisms – ‘aye’ (yes) and ‘wee’ (small, little). Alex uses these words most frequently, especially in the first eighteen scenes. The choice of these particular words is probably because they are the most widely and immediately recognisable as Scottish. Brian also uses them less frequently and Mirren least. In addition, Alex and Brian use words like ‘kyle’ (narrow strait or arm of the sea or narrow part of the river) and ‘oxter’ (armpit). The difference in intensity/frequency of use of Scotticisms may be for a number of reasons. Brian uses less Scotticisms implying that he is slightly better educated, an assumption indicated

⁸⁶ Stage directions have been removed. They are included whenever they form the focus of the analysis of individual speeches.

by his frequent visits to the library, his ability to quote literary figures, his interest in crossword puzzles, and his almost philosophical discussions with Alex who finds them irritating. The use of Scotticisms reduces in the second half of the play which may be because having been established the intensity is no longer needed. This would also explain why Mirren uses Scotticisms less – she enters first in Scene 19, by which time general language use has been established.

The fourth main character, Binks, the “Motherwell gangster” (Greenhorn 1998b: 2) uses Scots more extensively than any other character. He uses specific Scots lexis – ‘aye’, ‘wee’, ‘sook’ (suck) but also Scots pronunciation and grammar – ‘mibbe’ (maybe), ‘fae’ (for), ‘havnae’ (have not), ‘cannae’ (cannot), ‘doesnae’ (does not) ‘no’ (not). Binks’ characterisation through language use goes beyond the mimetic function of defining the regional background as with Alex, Brian and Mirren. Binks’ use of Scots implies his social background as a small town criminal. A gruesome character who attacks and kills people wilfully, he is also a comic figure expressed through the contrast of actions and speech in monologues and interactions with other characters. Scene 25 demonstrates how Binks’ use of Scots contributes to his characterisation:

BINKS *is phoning home.*

BINKS. No... No ma... Fort William... **Aye**, Glen Coe was lovely..., no, I’m not taking any pictures... I’m not on holiday, ma, it’s a business trip... What?... **Aye**, alright I’ll try and remember... but... look... I haven’t got time to look for one **wi** a Highland Cow on it!... Sorry... No, I didn’t mean to shout... **aye**, alright... Look, I have **tae** go... **tae** Inverness... **Aye**, **ye** go along the **loch**... What?... But they’re just stories ma... There’s **no** really anything... Alright, okay. I’ll keep an eye out... Right. I have **tae** go. Cheerio.

He hangs up.

BINKS. What is she like...

[highlighted Scotticisms – JR] (Greenhorn 1998b: 30)

The scene derives its comedy from the contrast between Binks seen as the brutal, violent gangster (established in the previous scenes) and the meek, humble little boy as he speaks to his mother; he listens to her, even if reluctantly. The use of Scottish lexis, pronunciation and grammar in the scene is more intense than in scenes where

Binks communicates with others. The discussion in Chapter Two revealed that dialect speakers are more likely to speak in dialect in informal situations, with friends and family as here, with Binks' language use expressing the close relationship between mother and son. That the individuality and funniness of characters are often expressed by their use of dialect probably contributed to the choice of language variation by Greenhorn.

The regional/national origin of some of the minor characters is described in character list: Serge is French, Iona Canadian, Diesel English and Mo from Cornwall. In the case of Serge, Iona and Diesel, the specific language use is expressed and referred to in the dialogue. Before the audience meets Serge he is referred to as a "weird French bloke" by Diesel (Greenhorn 1998b: 14). In addition, Serge uses French phrases such as "mon dieu" and "ça va" (43), "pas de problème" and "bon" (44), or "merde" (52), establishing the character's national background. Also, the spelling of "one" as "wan" (44) suggests to the actor that he should speak with a French accent.

Iona's use of American English is indicated not by her own use of specific lexis or grammar but by the reaction of others:

MIRREN *introduces* IONA.

IONA. Hi!

ALEX. You're American!

IONA. Canadian.

ALEX. Oh.

(Greenhorn 1998b: 33)

In order for Alex to realise that Iona is actually American/Canadian she has to speak with an American accent.

Unless the audience reads the character list, the only way for them to learn about Diesel's background is by the way he speaks, in Standard English without any Scotticism. The director and actor will let Diesel speak in standard or colloquial English to make his regional background clear. Mo's regional background is established in the character list, although not in the way her dialogue is written which is standard. We know because Shaper tells Brian and Alex (and the audience) that Mo is from Cornwall (Greenhorn 1998b: 73). Director and actor may decide to make her

regional background more immediate by letting Mo speak with a West-Country accent.

Expressing the regional/national background of these four characters fulfils an important aspect of the major theme of the play. The main characters, Alex and Brian, go on an expedition in their own country discovering it is full of people from all over the world who made their home in Scotland. Thus, the play conveys a picture of Scotland different from the Scottishness prevalent in previous decades which focused on traditions, cultural and political differences to England. If all characters of the play spoke in the same language variety this intention of the playwright would not be established as vividly as by using subtly language variation to convey the characters' background. Therefore the playwright gives clear signals to director and actors on how he wants the characters to speak.

The remaining minor characters convey to varying extents their regional and social background through their language use. Kid, the "Motherwell delinquent" (Greenhorn 1998b: 2) uses both youth slang ("Cool the beans, pal," 4) and Scotticisms ("a wee wave," 4) defining age, regional and social background. Instead of "police", Alex's mum says "polis" (11), a pronunciation most common in Western parts of Scotland and in Glasgow, confirming her and Alex's Motherwell origin. The Lollipop Lady in Fort William conveys Scottishness through the use of such words as "aye", "och", "ya" and "ye" (28). The speech of Tom, Mirren's father, is in standard except for one "aye" (65). Mirren tells us he comes from Paisley, a small town near Glasgow (22). There are two possible reasons for the relatively neutral language use by Tom: the playwright relies on the director and actors to decide on the language variety to be spoken by Tom; or, the standard use is an expression of Tom's education (university degree) and work (software designer for US companies). This would also explain the relatively little use of Scotticisms by his daughter. Having grown up in an academic family and graduated with a first class honours degree from university, Mirren is very likely to speak in standard or with only a slight accent. The Pump Hand near Wick using "aye" and "och" (Greenhorn 1998b: 58) and mentioning the lack of changes in the area since decimalisation implies that he is local or has lived there for at least thirty years. Together these indications suggest to actor and director a specific Scots language use.

The rest of the minor characters are less defined through their language use. The Two Youths who ransack Binks' sports shop say very little and that in standard,

as does the Quiz Master. However, they are likely to be local and director and actors may decide to give them Scottish accents. On his way north, Binks encounters a Boy near the Loch Ness Monster Exhibition in Drumnadrochit, Gunn who works on the road works in Inverness and a Lady Walker at John O’Groats. The dialogue of all three is written in standard which can be interpreted in different ways. Either they are English visitors who have come to Scotland for tourism (Boy and Lady Walker) or work (Gunn); or their linguistic characterisation is not vital for the theme so that the playwright left the decision to the director and/or actors. The same may apply for the standard language use of Shaper, the “mystic surf guru” (Greenhorn 1998b: 2).

To sum up, the use of Scots lexis, grammar and pronunciation by the characters in *Passing Places* is indicated through stage directions, i.e. in the character list, and through dialogue, i.e. in the way a character speaks and/or what other characters say about his/her background, origin or language use. The same is true for the Canadian, French and English characters. The level of language variation as signalled by Scots lexis, grammar and phonetic spelling varies considerably and covers a spectrum between Standard English (Diesel, Shaper, Mo, First and Second Youth, Quiz Master, Small Boy, Gunn, Lady Walker and Barman) via a few incidences of Scots features by Tom, Mirren, Alex’s mum, Kid, and a noticeable amount by Alex, Brian, Lollipop Lady, to relatively extensive use of Scots features (Binks). The differing levels and consistency of Scots language use for each character suggest that the author intentionally varied the language to define each character individually (idiolect) implying their regional as well as social background. The aim of this variation was to facilitate the understanding of a major theme of the play – the diversity of Scottishness, of Scottish contemporary life. Binks’ use of Scots is most pronounced, contributing to his characterisation as a comic figure.

The use of Scots dialects in Greenhorn’s *Passing Places* is possible for the following reasons: Scots dialects in contemporary Scotland have relatively high prestige (in comparison with English dialects in England), and are used in both public and private oral domains. The tradition of dialect use in Scottish and translated literature is many centuries old for poetry and for drama more than seventy years. The use of Scots on Scottish stages has become accepted by audiences and is a common if not expected feature.

The Target Texts

Geister chose to translate Greenhorn's play into colloquial German, not dialect(s), for two major reasons: the production took place in a town which does not have any distinct local and/or regional dialects; and to use dialects she felt she would have had to relocate the setting of the play to Germany. She chose colloquial language because she perceived the original as a youth play with teenage characters. The *junges theater* in Basle produces all plays in Swiss German, so the play setting and action were relocated to Switzerland. Standard German is a foreign language for both the young amateur actors and the audience; access to characters and the play are easier in Swiss German, the language of everyday oral communication. Thus, the choice of language (varieties) for the TT in both translations is based on the situation in the target culture rather than a desire to simulate the language used in the ST.

Surfing Scotland

Compared to the original, references to the language use of individual characters is more sparse. Being a very close translation of the ST, *Surfing Scotland* retains indications of language use in the stage directions, in particular references to background and origin in the character list:

BINKS, ein Gangster aus Motherwell, einem Vorort von Glasgow

KID, Kleinkrimineller aus Motherwell

IONA, eine kanadische Geologin

SERGE, ein französischer Bildhauer

DIESEL, ein englischer Traveller

MO, Surferin aus Cornwall

(Greenhorn 2000a: n. pag.)

The addition of "einem Vorort von Glasgow" for Binks, i.e. "a suburb of Glasgow", which is not provided in the original helps the German audience to locate the place as it is more likely they will have heard of Glasgow than of Motherwell. Also the references in the dialogue to the origin of particular characters are retained: Diesel

refers to Serge as a “verrückten Franzosen”, i.e. a “crazy Frenchman” (Greenhorn 2000a: 14); Shaper says about Mo “Aus Cornwall” (45); and after Iona introduces herself, Alex exclaims in surprise “Du bist Amerikanerin!” (19). When it comes to the indication of language use in the dialogue through linguistic means, however, several strategies are used. French lexis in the ST for Serge is retained so that his speech on stage makes clear immediately where Serge is from. The differences between Scottish, English and Canadian characters in the original are expressed through the contrast between particular Scots lexis, pronunciation and grammar, and Standard English. This contrast is lost completely by Geister. The dialogue of all characters is written in standard and contains, to differing extents, colloquial lexis and phrases: Alex, Brian, Binks, Mirren, Kid and Alex’s mother use a considerable number of colloquialisms. Diesel, Second Youth and Shaper use a few colloquial expressions; less so Serge and Pump Hand. The dialogue of the rest of the characters is written in standard. The title suggests that the play is about Scotland and Scottish people. That not all characters are in actual fact from Scotland is obscured considerably by the neutralisation of the contrast between standard and Scots. Only Serge’s, Mo’s and Iona’s background is made clear explicitly through references by other characters, and in Serge’s case through actual language use.

The use of colloquial language seems natural as none of the situations are formal and require standard. Its function, according to Geister, is to express the language use of young people, teenagers. In contrast, the speech of older characters like Tom, Quiz Master, Lollipop Lady, Pump Hand, Barkeeper and Lady Walker are written in standard. However, the rendering of age through the contrast between colloquial and standard is not consistent – Alex’s mum uses colloquial language and so does Binks. On the other hand, First Youth and Iona speak in standard.

In addition to the translation of Scots into standard (with colloquialisms), Geister introduces specific language features not there in the original: Anglicisms, used in particular by the main characters Alex, Brian and Mirren, but also by Kid, Tom, Shaper, Second Youth, Barman and Binks. The use of English by these characters conveys their non-German-ness, but not their Scottish-ness.⁸⁷ Also, the use of Anglicisms defines the age of the characters: it is young people in contemporary

⁸⁷ It is very common in German-speaking countries to use England and Great Britain or United Kingdom as synonymous terms. Even though students are taught at school about the different regions of the UK few people are actually aware of cultural and language differences within the country.

Germany who are most likely to use English words and phrases. But again, there are inconsistencies: Iona, the Canadian geologist, is written entirely in standard. Arguably, expressing Iona's background through actual language use is not strictly necessary as both Alex and Iona herself refer to her as being American/Canadian and thus establish her background. However, the TT states her background but does not express it, i.e. allow the audience to feel her difference through the way she speaks. This expression of difference is the very theme of the play.

To fulfil specific functions, Geister uses three main language varieties in her translation of *Passing Places* – standard German, colloquial German and English. The use of colloquial German and English define the characters as young. English lexis makes explicit the play's setting and the characters' national background. The French lexis used by Serge shows he is French. Standard German is used mainly by older characters. However, characterisation through language is not consistent. Apart from Iona and Serge, all characters are from Scotland or England but not all use Anglicisms. In fact, the differentiation between English and Scots is lost completely for those characters whose background is not explicitly referred to, e.g. the English traveller Diesel, Lady Walker and, possibly, Shaper. And telling the audience is not as effective as their experiencing the difference. Thus, one major theme of the original, the discovery of the diversity of the people who live in Scotland, is not as deeply integrated into the fabric of the play. This may be due to the general shift of the focus of the play towards youth and adventure in the TT. These themes are certainly in the original, so the interpretation is valid. In the original, the main characters are fairly young, though barely teenagers anymore, and their flight across Scotland is an exciting adventure. It is the culturally specific theme that has lost importance in the translation confirming concerns raised by the publishers in answer to the question about factors for or against the choice of plays for translation (see Chapter 3.3.).

As to the characterisation of individual characters through their language use, the most noticeable change in the TT is the contrast between Binks' use of Scots and that of other Scottish characters. In the original, it is Binks who speaks by far the most Scotticised English reflecting his regional and social background but at the same helping to characterise him as a comic figure. In the translation, his actions still mark Binks as a comic character but his language use is mostly standard with few colloquialisms which do not reinforce his characterisation.

The language use of the characters in the TT is consistent with and supports the translator's interpretation of the original as a teenage adventure story; whereas the culture-specific themes of diversity in Scotland and Scottish life are neglected. Geister's interpretation leads to a shift in focus between ST and TT. Her decision to translate Scots dialect into standard is due to the particular language situation in Göttingen where no particularly strong dialect is spoken and the general practice at professional German-language theatres like the *Deutsches Theater* to produce plays in standard.

Glatschersurfen

Glatschersurfen combines the translation into dialect with cultural relocation. While the original is set in Scotland and Alex and Brian explore their Scottish home, the TT is set in Switzerland and Alex and Beni discover the German-speaking part of Switzerland. As described in Chapter 2.2., German-speaking Switzerland is diglossic, i.e. speakers switch between their native dialects and the Swiss German standard depending on the domain (subject matter and social situation) rather than choose a variety along a sliding scale between basic dialect and standard. In most situations the variety of choice is Swiss German. This is reflected in the choice of translation medium: all characters, except Canadian Iona, French Serge and (North) German Lady Walker, speak in Swiss German dialects. The following analysis demonstrates how the translators' choice of dialects helps to define the regional background of the characters.

Language use by individual characters is indicated in both stage directions and dialogue. The character list does not contain the same clear references to their backgrounds as in the original. A few characters (and the scenes they appear in) were cut completely – the Quiz Master; the Small Boy Binks meets near Loch Ness; Gunn, the construction worker in Inverness; the Pump Hand near Wick; and the Barman in Thurso. Other characters are changed: whereas it is two youths who ransack Binks' sports shop in *Passing Places*, in *Glatschersurfen* it is an Elderly Couple; the Lollipop Lady in Fort William becomes a Zurich Woman, the only clear indicator for language use in the character list. In addition, there is a note about the language use of all characters:

Die Personen sprechen in diversen Schweizer Dialekten, Deutsch und teilweise in Englisch.⁸⁸ (Greenhorn 2000b: 1)

The only other reference in the stage directions says Diesel speaks in Berne dialect (11).

The dialogue itself indicates the language use of each character in two ways: First, characters make references to their own or other characters' language use or regional/national background as in the original, Diesel describes Serge as "eme verrückte Franzos", i.e. "a crazy Frenchman" (14); Alex exclaims "Du bisch Amerikanerin, he?", when Iona introduces herself in English, and Iona corrects him, "Canadian" (20). Similarly to Scene 1 in the original, Scene 1 in *Gletschersurfen* localises the main characters Alex and Beni by saying "Pratteln," a small town near Basle, which indicates that they (as well as Alex's mother) speak in Basle dialect. Second, the actual dialogue is written in Swiss German, standard German, English and French. My investigation in Chapters 2.2. and 2.5. confirmed that Swiss German dialects have written forms even if there is no standardised spelling. In *Gletschersurfen*, Swiss German dialect features – lexis, grammar, pronunciation – are spelled out in the dialogue, e.g.:

Swiss German	Standard German
ALEX: Mir sinn nur 80km vo Prattele.	ALEX: Wir sind nur 80km von Pratteln entfernt.
BENI: Ächt? Denn lueg doch moll umme. Sehsch irgend öppis , wo dir bekannt vorchunnt ?	BENI: Echt? Dann sieh dich doch mal um. Siehst du irgendet was , das dir bekannt vorkommt ?
(Greenhorn 2000b: 16)	
[ALEX: We are only 80km from Pratteln.	
BENI: Really? Then have a look around. Can you see anything that looks familiar?]	

This contains examples of all linguistic features that define a dialect: the letter k in "vorkommen" is in Swiss German often pronounced /x/ and therefore spelled as ch; examples of Swiss German lexis are "luege" which in standard German is "sehen" (to

⁸⁸ Translation: "The characters speak in various Swiss dialects, in German and partly in English."

see) and “öppis” which in standard is “etwas” (something); and a grammatical feature is the use of the interrogative “wo” (where) instead of the relative pronoun “das” (that).

The language use of each character reflects regional or national background and register. The dialogue of Iona, the Canadian geologist, is mainly in English, emphasising her English-language background. Sometimes she switches to German, both the Swiss and the standard varieties, mixing them with English. Thus, her language use indicates that Iona has been living in German-speaking Switzerland for a while and understands and speaks German. Whereas in the original Serge’s language use is characterised by only a few incidences of French words and phrases, in the Swiss German translation most of his dialogue is in French with only few phrases and sentences in Swiss or standard German, and even those contain indications of French pronunciation. His ability to speak in Swiss and standard German suggests that he has studied German and has lived long enough in the region to be able to understand and speak the regional dialect. Thus, Serge’s and Iona’s background are defined by language use and references by themselves or others about their background. Comprehension of French and English should not cause major problems for the intended young audience because the language commonly learned by Swiss Germans as their first foreign language is French and the second is English.

Stage directions and references by characters indicate that the German native speakers, apart from standard-German-speaking Lady Walker, are Swiss German. Within the group of Swiss Germans Low Alemannic and High Alemannic speakers can be differentiated. The former are speakers of Basle dialect (Alex, Beni, Alex’s Mum);⁸⁹ the latter are speakers of the Western High Alemannic Berne dialect (Diesel, Mo) and of the Eastern High Alemannic Zurich dialect (Zurich Woman, Binggs). The dialogue of Miraina, Tom and Shaper is a generalised Swiss German; one feature of their speech – the pronunciation of the letter k as /k/ – implies a Low Alemannic background. For the rest of the characters (Kid, Elderly Couple) it is difficult to detect a specific regional Swiss German dialect as there is very little dialogue. Differences

⁸⁹ The region around Basle could be defined as a language or, rather dialect, island. It is the only area within Switzerland where Low Alemannic is spoken. In the surrounding area and the rest of northern and central German-speaking Switzerland High Alemannic dialects are spoken.

between the three Swiss German dialects are indicated by specific pronunciation which is expressed in the spelling and, in one case by differences in grammar.⁹⁰

The dialogue of Diesel and Mo is written in Swiss German with phonetic features of the Berne dialect. Whereas stage directions indicate Diesel's Berne background, Mo's written dialogue suggests that she also comes from the Berne region. On the other hand, Binggs and the Zurich Woman speak in Zurich dialect. Stage directions (as well as character name) indicate the woman's background. Her dialogue is fairly limited and the only indication of Zurich dialect in her speech is her use of longer vowels than normally in Swiss German indicated in spelling by doubling the vowel concerned, e.g. "maal" (17) instead of "mal" (once). The regional background of Binggs is indicated in his dialogue; surprisingly, it shows phonetic and grammatical features of Zurich dialect rather than the Basle dialect which might have been expected as he owns a sports shop there. There are at least two possible reasons for having Binggs come from Zurich. As amateurs, lacking professional training, all the actors use their own dialects and the actor playing Binggs came from Zurich. Zurich dialect may also have been selected to facilitate characterisation of Binggs as a rough criminal because it is often regarded as sounding particularly harsh.

The main characters speaking in Basle dialect are Alex and Beni. Stage directions and dialogue refer to the young men having grown up, living and working in Basle. Their dialect is indicated by phonetic feature particular to Low Alemannic. Alex's dialogue is written exclusively in Swiss German; as he does not speak English, Beni and Miraina translate for him whenever Iona speaks. In addition to the Swiss German dialect, Beni's dialogue shows incidences of standard German and English usage. Beni asks many of the characters he comes in contact with for the answer to a crossword puzzle clue. This clue is always written in standard German in the text. Beni's use of standard reflects the division between standard and dialect usage in everyday life in German-speaking Switzerland: standard is generally the written variety and would be used in the printed media including crossword puzzles in magazines and newspapers. Beni also has better English than his friend Alex; he seems to understand Iona well and is able to reply in English.

The dialogue for the remaining characters Alex's Mum, Miraina, Tom and Shaper, except Kid and Elderly Couple, is also written in Swiss German, most likely

⁹⁰ My conclusion as to the regional background of the characters based on dialect features identified in the text was confirmed by dramaturg Uwe Heinrich (email of 21 June 2009, Appendix A).

Basle dialect. This conclusion is based on the occurrence of the most obvious Low Alemannic phonetic feature only to be found in and around Basle – the pronunciation of initial letter k as /k/. Since there is not much dialogue for Kid and the Elderly Couple it is not possible to define their background exactly other than German-speaking Swiss as their dialogue is in a general Swiss German.

The language use in *Gletschersurfen* defines the regional and national background of all characters: the two non-German speakers Serge and Iona reveal their national background through the use of French and English. Except for the Woman Walker all remaining characters are defined as Swiss due to their use of Swiss German. The Woman Walker speaks in standard German which indicates her German-ness. Most of the Swiss German characters reveal their background through phonetic features of one of two specific dialect areas – Low Alemannic in and around Basle, and High Alemannic in the north and centre of German-speaking Switzerland. Basle dialect is the only Low Alemannic dialect spoken in Switzerland. The group of High Alemannic speakers is made up of characters from Berne (Mo and Diesel) and those from Zurich (Zurich Woman and Binggs).

The cultural relocation of the original from Scotland to Switzerland disguises the foreignness of the original completely. Thus, the themes concerned with Scottishness are lost or, rather, translated along with the language to those of Swissness. In addition, a similar shift in intended audience as in Geister's translation *Surfing Scotland* can be detected. Both translators have interpreted the original as youth theatre and their TTs are intended for a youth audience. However, the other main themes of Greenhorn's original are retained in Heinrich's TT: the play is about *Heimat*, i.e. the home land, the place where the characters and audiences grew up and live, about its diversity; it is a journey of self-discovery for Alex and Beni who learn more about themselves and their future paths in life.

The use of Swiss German by all of the characters enhances the theatre groups' and the audience's empathy and understanding of the play as one about *Heimat*: Swiss German conveys this well as it is regarded as the native language expressing a sense of Swiss identity, whereas the use of standard would most likely have destroyed any *Heimat* association because it is seen as a foreign language, the language of neighbouring Germans. Similarly, a Swiss German production is more likely to attract the young audience it is intended for because, except in education, young Swiss

Germans use their regional Swiss German dialects in most situations every day. As Heinrich remarks,

[...] durch den Dialekt können wir eine direktere Brücke in den Kopf und den Bauch schlagen. Auch für Jugendliche mit Migrationshintergrund ist Schweizerdeutsch die Sprache des Alltages und wir möchten auf diesen Alltag Bezug nehmen.⁹¹ (email of 29 September 2008)

The reasons for translating *Passing Places* into dialect are similarly complex to those discussed in Chapter One when considering northern Germany, Switzerland and Scotland: general attitudes towards and prestige of dialect are positive, dialect use expresses national (Swiss) identity as it is seen as national language, dialect use in theatre is common, production translation for a specific theatre allows the choice of dialects, and the strategy of dialect translation with cultural relocation is common in German-speaking Europe. In addition to these target-culture-related factors, the particular dialect used by each character is carefully chosen to facilitate characterisation and contribute to the meaning of the play.

4.6. Translation into Dialect: The Role of the Target Culture

My case study has brought to light the complexity of the decision-making process in dialect translation. My analysis demonstrates how the decision to translate into standard and dialect respectively was very closely related to the situation in the target cultures and the producing theatres: the language situation, the theatre traditions, common translation practices and norms. The differences in the two language situations are apparent. In Göttingen no particularly strong dialect is spoken; its absence favours the translation into standard in *Surfing Scotland*. In Basle, on the other hand, Swiss German is spoken; its widespread use and prestige determine its choice as translation medium for *Gletschersurfen*.

⁹¹ Translation: “Through the use of dialect we can create a direct link to head and soul. Also for young people from migrant families Swiss German is the language of everyday life and we would like to relate to this everyday life.”

The drama/theatre traditions in the target cultures play a role in the translators' choice of translation medium as well. With very few exceptions, in Germany and at the *Deutsches Theater* in Göttingen, plays are commonly performed in standard. This is because theatre in Germany has been associated with standard since the turn of the twentieth century, and actor training focuses on it. By contrast, in Swiss theatres, the use of Swiss German is much more common, though there too standard is traditionally used in professional theatres. The *junges theater basel* in particular produces all plays in dialect, the native language of its amateur actors and young audience.

Finally, translation practices and norms play a role in the choice of language (variation). In German-speaking Europe plays are commonly translated for one of over thirty drama publishing houses from where the TTs are distributed to theatres in the entire area. It is the theatres – dramaturgs, directors, actors – who then decide whether dialect is used on stage. The translation for the theatre in Basle is a case in point. Dramaturg, director and actors together decided to adapt the standard TT, retranslate it into Swiss German and set the action in Switzerland. Similarly, Geister remarks that a translation into dialect(s) would have to be combined with cultural relocation in order to avoid unintended interpretations – a strategy she did not choose as she wanted to retain the original setting. Other theatres which produce in dialect, in particular the *Ohnsorg-Theater* in Hamburg, always combine translation into dialect with cultural relocation for the same reason. This suggests that in the German context there is a tendency to combine dialect translation with cultural relocation rather than, as has recently developed in Scotland, retaining the original setting whilst using a Scottish dialect. Geister's translation was not for a publisher, although of course, the theatre had first to obtain the rights to translate from the publisher Felix Bloch Erben which subsequently published the TT. Whether Bloch Erben would have published a dialect version had Geister decided to produce one must remain an unanswered question. They might have commissioned a standard translation as that would be far easier to market.

Consideration of the play text itself and its realisation on stage certainly did play a role in the choice of language (variation), though not based on the use and functions of dialect in the ST, but rather on the reception of the TT in the target culture. Geister recognised the functions of dialect in *Passing Places* but decided against trying to find an equivalent in the TT as she wanted to retain the original

setting. Her choice of youth language reflects her interpretation of the original as youth theatre and her aim to attract a young audience. The Basle theatre company's decision to translate into Swiss German is based in part on the same interpretation and aim of their TT, but is also governed by their decision for cultural relocation. The choice of particular dialects is due to the characterisation of each character within the Swiss setting and the background of the actors.

The case study confirms my assumption about the dependence of the choice for particular translation strategies on the situation in the target literary/drama system as discussed and emphasised in Descriptive Translation Studies, polysystem theory and norms theory.

Chapter Five

John Millington Synge's *The Playboy of the Western World* in Standard German and in Low German

The following chapter analyses and compares two translations of John Millington Synge's *The Playboy of the Western World* (premiere 1907) into German – Klaus Hemmerle's *Der Held der westlichen Welt* (1998) in standard German and Hartmut Cyriacks und Peter Nissen's Low German *Een Held in 'n Dörpskroog* (2004). It will demonstrate the translation strategies focussing on language and discussing their choices and the effects they have on the TTs.

Similarly to the translation of Stephen Greenhorn's *Passing Places*, the translation of Synge's play poses particular translation challenges. How does the translator convey the culture-specific dimension? A major theme of Greenhorn's play is Scottishness; it contains direct culture-specific references and indirect associations. Synge's *Playboy* is defined by its Irishness. Both are set at times when nationalist ideas and national identity were intensely debated. Also, Synge's play, being about a hundred years old, is distant in time and culture from the target culture posing further problems. Finally, the ST is written in Anglo-Irish which fulfils particular functions. In addition to defining regional and social background and characterisation, Synge chose Anglo-Irish purposefully as his dramatic language to contribute to a new national Irish literature and literary language.

Synge's work will be put into context of historical background and literary period, followed by a short introduction to Anglo-Irish, Synge's *Playboy* exemplifying its features. I will give a summary of the translation history discussing selected aspects of individual TTs. And finally, the translations by Hemmerle and Cyriacks/Nissen will be analysed detailing their translation strategies for culture-specific references, religious references, figurative language and, most importantly, choice of language variety. What effect does the choice of standard and Low German

have on the meaning of the TT? Is the TT similarly vital for the development of a literary language and development of national consciousness as the original? Do the translators achieve a poetic language?

5.1. Synge and the Irish Literary Movement

John Millington Synge, one of the most important representatives of the Irish Literary Movement, was born on 16 April 1871 near Dublin. He studied Gaelic at Trinity College Dublin before going to Paris in 1895 to study French and English literature. There he met William Butler Yeats showing a keen interest in Irish culture and language, and developed a moderate Irish nationalism, joining the Irish League only briefly because it was too militaristic. His creative life was short: six plays and descriptions of life on *The Aran Islands* and *In Wicklow and West Kerry* (published in 1907 and 1913 respectively). Most of his works describe the life of the Irish peasants mainly in the West of Ireland. His most famous and successful play is *The Playboy of the Western World* which premiered at the Abbey Theatre in Dublin in 1907.

Synge was shaped by his family background and political and cultural developments. Ireland, part of the United Kingdom since the Act of Union in 1801, was deeply divided, and made up of two distinct cultural and religious groups - the native Catholic Irish majority and the minority Protestant Anglo-Irish landowners. The former were mainly poor small farmers who struggled especially after the Great Famine of 1845-52. They could not stand for parliament, vote, own land or practise certain professions. Political decisions were taken by a relatively small group of landowners, most very wealthy and of English descent – like Synge's family – who were seen as allies of the English government. However, many Anglo-Irish families saw Ireland as their home having lived there for generations.

From 1875 to 1891, the Irish Parliamentary Party under Charles Stewart Parnell fought for Home Rule in the Westminster Parliament. The Irish Land League, founded in 1879 under Parnell, idealised the Irish peasantry and created the myth that they had once owned their own land and had been dispossessed by the English (Watson 1979: 22-3). They fought for major land reforms asserting an ancient right of ownership. Watson argues that this idealisation was a natural result of Irish hatred of

everything England stood for – “progress, modernity, centralization, commercialization and industrialised idealism” (23). But, by the turn of the century this myth had become widespread among the Irish. The English saw the Irish as poor, primitive, ignorant, superstitious, vulgar, violent and drunken – a view that is best summed up not least in the stage Irishman and -woman but also in the caricatures of the time such as those of drunken, violent Irish peasants.

Following Parnell’s political downfall (1889-1891) and the defeat of Gladstone’s Home Rule bill in 1886 and again in 1893, young nationalist intellectuals and writers turned from politics to art (Benson 1982: 6). Mainly of Anglo-Irish background, they celebrated everything Irish, not least the peasantry. The Irish Literary Movement was founded in 1891 by W.B. Yeats who with Lady Gregory in 1897 founded an Irish literary theatre to produce Irish plays written by Irish playwrights for an Irish audience (Murray 2000: 1). In 1903 it became the Irish National Theatre Society and from December 1904 became the Abbey Theatre. The society was preoccupied with defining the themes and styles appropriate for an Irish theatre focusing on the ancient civilization of Ireland, its history, poetry, legends and sagas. It also sought to promote specific language usage: on one hand, the revival of Gaelic as a literary language, e.g. plays by Douglas Hyde, founder of the Gaelic League; on the other, the use of English as spoken by the Irish people as a medium of poetic drama, e.g. plays by Synge, Yeats and Lady Gregory (Ellis-Fermor 1964: 14-5).

Yeats developed theories and guidelines about subject matter and style. In *The Reform of the Theatre* (1903) he details four main principles: theatre was to be a place of intellectual excitement, speech was more important than gesture, acting was to be simplified, as were scenery and costumes in order not to distract from speech (Yeats 1903: 9-10). *Advice to the Playwrights* (published in Yeats 1962) informed playwrights that plays accepted at the Abbey should be based on personal experience or observation conveying (preferably) Irish life, and be written in the language of the Irish people of the West – an English shaped by Gaelic in both semantics and structure and not influenced by the contemporary English newspapers (Yeats 1962: 96).

The strength of Synge’s nationalism is uncertain. In a letter to *The Irish Statesman* Synge’s friend Stephen MacKenna insisted that Synge was “most intensely Nationalist” (quoted in Watson 1937: 37) but this letter was written almost twenty

years after Synge's death (37). Yeats suggests that Synge had little interest in nationalist activities and views:

Synge seemed by nature unfitted to think a political thought, and with the exception of one sentence, spoken when I first met him in Paris, that implied some sort of Nationalist conviction, I cannot remember that he spoke of politics or showed any interest in men in the mass, or in any subject that is studied through abstractions and statistics." (1961: 319)

However, Synge was involved in the Irish Dramatic Movement from the beginning, sharing the artistic views and ideas of Yeats and shaping the work of the Abbey. He saw its task to produce new plays by Irish authors in Anglo-Irish, not Gaelic:

English is likely to remain the language of Ireland; and no one, I think, need regret the likelihood. If Gaelic came back strongly from the west, the feeling for English which the present generation has attained would be lost again, [...]" (quoted in Greene and Stephens 1959: 130)

For Synge the peasant drama was the ideal subject for an Irish national theatre. Written in Anglo-Irish which he had studied during his visits in the Western Isles, in Wicklow and Kerry, they were to convey the whole reality of Irish peasant life, admirable or not:

[...] no drama can grow out of anything other than the fundamental realities of life which are never fantastic, are neither modern nor unmodern and, as I see them, rarely spring-dayish, or breezy or Cuchulainoid. [...] I think squeamishness is a disease, and that Ireland will gain if Irish writers deal manfully, directly and decently with the entire reality of life. (quoted in Greene & Stephens 1959: 157-8)

5.2. Irish English⁹²

English has been spoken in Ireland since the arrival of the first Anglo-Normans in 1169, though its use declined steadily towards the sixteenth century. During the reign of James I, settlers from Scotland and England arrived in Northern Ireland (Ulster) and from the mid-seventeenth century Cromwell sent English settlers to all parts of Ireland. For a century and a half English remained the language of the landowning protestant Ascendancy class. Gaelic speakers began to learn English from the end of the seventeenth century onwards, especially in urban areas. The Catholic Church supported it and from the establishment of a national school system in 1831 education was almost exclusively in English. In addition, poverty and famines forced hundreds of thousands of Irish to emigrate to the USA, England or Scotland, so English was seen as an advantage. By 1901 the proportion of Gaelic speakers had reduced to less than 18% (Census 2006: 12).

Today in both Northern Ireland and the Irish Republic English is the language most widely used but it has a low prestige. Gaelic/Irish is the national language of the Irish Republic and has considerable status but its everyday use lags far behind English. However, it is used in all schools either as medium or subject of education and the census of 2006 states that nearly 41% of the Irish do speak and understand it (12). Irish English, on the other hand, is not seen as prestigious, it plays no role in identity formation and is only rarely used as literary language. In fact, Kidberg (1995: 174) comments on the efforts of Synge to establish his Anglo-Irish as a national literary language:

This demand [of Synge's] for an official recognition of Hiberno-English went unanswered. Nationalist leaders could celebrate standard Irish as a countervailing discourse to standard English, but they could not embrace the new hybrid language, which Synge was magnifying.

Irish English refers to all varieties of English used in Ireland (MacArthur 1989c: 305). It may be seen as a generic term with Anglo-Irish and Hiberno-English

⁹² The following overview of the development of English in Ireland is based on discussions by Bliss (1972: 35-6), Price (1961: 35-38), Kallen (1997: 1-34) and Görlach (2000: 620). Additional materials and quotes will be provided in the text. The discussion will focus on the geographic region which was to become the Republic of Ireland.

as sub-categories. Anglo-Irish refers both to the political relationship between England and Ireland and, specifically, to the group of English protestant landowners who settled in Ireland in the seventeenth century and the English variety spoken by their descendants (Todd 1989: 32, MacArthur 1998a: 40). Hiberno-English is the English spoken by those Irish whose ancestral mother tongue was Gaelic (Todd 1989: 36, MacArthur 1998b: 273). However, Henry allocates each to the opposite definition and adds that Anglo-Irish is the nineteenth-century rural variety while Hiberno-English a more urban variety (1977: 20). The English used by Synge is often referred to as Anglo-Irish by himself and other authors of the Irish Dramatic Movement as well as literary scholars. Synge's Anglo-Irish was the English spoken by Gaelic native speakers at the beginning of the twentieth century in the most western rural areas of Ireland, such as the Aran Island, Kerry and Wicklow. For the purpose of this thesis I have used the term Irish English for the linguistic discussion and will refer to the literary language, used amongst others by Synge, as Anglo-Irish.

The English spoken by the Irish is heavily influenced by Gaelic in pronunciation, vocabulary, grammar and syntax, and it is the word order in particular that is based on Gaelic. In addition, Irish English contains many of the seventeenth century archaisms that were preserved by the landowners of English descent. Irish English is not one homogenous variety. Kallen (1997: 21) identifies three main dialect regions – Munster, Connaught and Ulster – which show considerable differences from each other but also internally. Nevertheless, some common characteristics, especially for the Irish English spoken in the Irish Republic, can be identified.

Most familiar in terms of pronunciation is probably the general non-use of [θ] and [ð] and their replacement by [t] and [d]. The /r/, instead of being alveolar [ɹ] is pronounced retroflex [ɻ]. The long [i:] as in words like *meat*, *tea* or *decent* is pronounced as long [e:]. Often the diphthongs [əʊ] and [eɪ] in words such as *goat* or *face* are pronounced as monophthongs [o:] and [ɜ:] respectively. Not strictly a phonetic feature, the use of mainly *and/an*, but also *well* or *sure* to introduce a question (An do you like it?) is a direct transfer from the Gaelic where questions in the present tense usually begin with the unstressed element *an*.

As regards grammar and syntax, many features concern the use of the verb. *After + verb stem+ing* indicates a recently performed action (I'm *after doing* it just now. = I've done it just now.). *a+verb stem+ing* expresses the passive (You were *alooking*. = You were looked for.). The structure *and + subject + verb stem+ing*

indicates two simultaneous actions (I went in *and me trembling*. = I went in trembling.). Often *it + to be* is used to foreground words or phrases and also emphatic pronouns: *It's* a lovely girl she is. *It was himself* I wanted. *Yes* and *no* which do not exist in Gaelic may be replaced in an answer using the verb in the question: *Is it yours?* – *It is not*.

Direct transfers of Gaelic vocabulary into Irish English are words like *banshee* (a whaling female spirit, from *bean sídhe* = woman fairy) but also complete idioms or sayings like *An open mouth often catches a closed fist*.

Many of these features can be found in Synge's work, e.g.:

Pegeen: **It's** above at the cross-roads he is, meeting Philly O'Cullen and a couple more are going along with him to Kate Cassidy's wake.

Shawn: **And** he's going that length in the dark night?

Pegeen: **He is** surely, **and leaving** me lonesome [...]. **Isn't it** long the nights are now [...]?

Shawn: Aren't we **after making** a good bargain, the way we're only waiting these days on Father Reilly's dispensation from the bishops of the Court of Rome.

(Synge 1968b: 57-9)

5.3. Anglo-Irish in Irish Drama

Macmorris in Shakespeare's *Henry V* (ca. 1599) and Whit in Ben Jonson's *Bartholomew Fair* (1614) mark the beginnings of the stage-Irishman, a stereotypical Irish "savage[s]" ("stage-Irishman"). The characterisation of the comic stage-Irishman and -woman went beyond their actions – ignorant, pig-headed, naïve and stumbling from one blunder to the next – to include their use of Anglo-Irish. Jerome K. Jerome takes a light-hearted and ironic look in *Stage-Land* (1892) at some of their important characteristics: language use, their social standing, their dependence on their landowners.

The Irishman. Says: “Shure,” and “Bedad,” and, in moments of exultation, “Beghorra.” That is all the Irish he knows. He is very poor but scrupulously honest, his great ambition is to pay his rent, and he is devoted to his landlord. (1892: 73)

The late seventeenth and eighteenth centuries saw English playwrights such as Thomas D’Urfey (1653-1727) include in their plays Irish characters like MacBuffle, servant and “ignorant Irishman” (“Cast List”) speaking Anglo-Irish in *The Marriage-Hater Match’d* (1692). Irish playwrights like John O’Keeffe (1747-1833) and Richard Brinsley Sheridan (1751-1816) picked up the Irishman as comic character in the second half of the eighteenth century. Leaving Ireland they wrote mainly light-hearted (musical) comedies and farces about the upper classes “often inventing obsequious and ridiculous [Irish] characters in order to ingratiate themselves with London audiences” (“stage-Irishman”).

The Anglo-Irish used by these playwrights was limited and individual; there are no signs of a standardised Anglo-Irish developing. Only towards the end of the nineteenth century did calls for Anglo-Irish to be used in all literary genres become louder. In 1893, the Irish churchman and literary critic Stopford Augustus Brooke (1832-1916) demanded that Irish nationalism be strengthened through Irish literature. As the Gaelic language was rapidly dying out he suggested an Irish Literary Revival based on translation of Irish literature (especially that produced before the colonisation by England) (Brooke 1893: 26), the collection and translation of Irish folk tales (41) and the creation of Irish poetry in English (36). This English, influenced by Gaelic in vocabulary, grammar, syntax and rhythm (28, 39) would become the basis for a new Irish literature and the new national language.

Douglas Hyde (1860-1949), Irish scholar of the Irish language, devoted his life to promoting and strengthening Irish culture in general. In 1893 he founded the Irish League in order to encourage the use of Gaelic. Later he became the first president of the independent Republic of Ireland (1938-1945). In 1890 he published *Beside the Fire*, a collection of folk tales and the first literary work which used Anglo-Irish throughout as literary medium. In his preface, he concedes that the translation into English is quite difficult because it is so different from Gaelic (Hyde 1890a: xlvii). Therefore, he “used much unidiomatic English, but only of the kind used all over Ireland, the kind the people themselves use” (vlix). Hyde’s use of Anglo-Irish was characterized mainly by the use of grammatical, syntactic and semantic features

of Gaelic. It did not include representations of pronunciation which may be due to Hyde recording the stories in the original Gaelic before translating them into English.

At the same time many of the well-known Irish playwrights and novelists continued to live in London and write for English audiences, among them Oscar Wilde (1854-1900), Bernhard Shaw (1856-1950), and Bram Stoker (1847-1912). None of them included Irish characters and Anglo-Irish in their works in any meaningful way. It was Yeats, Lady Gregory and Synge who recognized Anglo-Irish as a potentially powerful medium for literature and drama.

The growth of the independence movement led to the discussion of a national literature and what language it should be written in. The representatives of the Irish Literary and Dramatic Movements chose Anglo-Irish and went to work creating translations and original literary works in Anglo-Irish. While Hyde had translated folk tales and folk songs, Lady Gregory produced prose translations of sagas and Synge introduced Anglo-Irish into drama trying to avoid the stage-Irishmen. It is ironic then that he was accused of doing just that in his *Playboy of the Western World*.

In the end, the quest to establish Anglo-Irish as a literary and a national language remained unfulfilled. Synge's dramatic language was doomed to die with him. From 1910 onwards there were no attempts to imitate his style and Naturalism became dominant in Ireland (Price 1961: 49). Anglo-Irish never developed fully as a literary language with standardised features. Each writer created their own, often highly individual language. It would be wrong, however, to say that Anglo-Irish as a medium of Irish literature has died completely; contemporary Irish playwrights such as Billy Roche (1946-) and Marina Carr (1964-) make use of Anglo-Irish. However, the majority of Irish literary works are written in English because:

Die Iren haben es noch nicht erreicht, ihren englischen Dialekt für literarische Verwendung zu pflegen und ihr regionales Standardenglisch nach Akzent und Wortschatz abzusetzen.⁹³ (Görlach 2000: 620)

⁹³ "The Irish have not yet succeeded in cultivating their English dialect for literary use and in developing their regional standard English with distinct accent and vocabulary."

5.4. Synge's Use of Anglo-Irish

Synge had studied Gaelic and recognized that it would not return to be the national language spoken by a majority of the Irish people and that an alternative had to be found. His natural choice fell to the English spoken by Gaelic native speakers, the Irish peasants of the West. He had studied their life and language during the preparations for his two major prose works *The Aran Islands* and *In Wicklow and West Kerry*. The choice of subject matter and language – the life of the Irish peasantry and their vernacular – were very important to him since:

[...] in countries where the imagination of the people, and the language they use, is rich and living, it is possible for a writer to be rich and copious in his words, and at the same time to give the reality which is the root of all poetry, in a comprehensive and natural form. (Synge 1968a: 53)

Synge creates a distinct Anglo-Irish for his plays that is poetic and rhythmic.⁹⁴ It relies exclusively on syntactic, grammatical and semantic features and with the exception of *polis* and *divil* (throughout the play) contains no indication of pronunciation.

The following salient features of Synge's Anglo-Irish are noticeable in all of Synge's plays but are most developed in *The Playboy of the Western World*: the use of *to be*, the extensive use of prepositions, the translation of common Gaelic expressions, parataxis and syntactic parallelism. Together, they help to create a distinctive poetic and rhythmic dramatic language that is particular to Synge. One such feature is the extensive use of the construction *to be*. When it is followed by another verb the construction helps to emphasise the action of this verb.

Michael: **Is** it yourself **is fearing** the polis? [...] (Synge 1968b: 69)

Followed by *after*, *to be* expresses a recently completed action.

⁹⁴ Dutch philologist Anton Gerard van Hamel (1886-1945) analysed Synge's Anglo-Irish in detail. The following discussion is based on Price (1961: 44-9) who relied on Hamel's examination and on Watson (1979: 50-53), expanding on their analysis and focusses on the most frequent features in *The Playboy of the Western World*. All examples are taken from Synge (1968b) and were selected by JR.

Widow Quin: **I'm after** meeting Shawn Keogh and Father Reilly below, who told me of your curiosity man, **and** they fearing by this time he was maybe roaring, romping on your hands with drink. (87)

Widow Quin's dialogue above also contains another very frequent structure: *and + verb+ing* is used instead of conjunctions or to introduce a sub-clause. Here *and* probably expresses the meaning of *because* giving the reason for the action in the main clause.

Another salient feature is the use of *to be* as question tag which helps to emphasise an affirmation.

Michael: You'd be going, **is it?** (65)

The most frequently used feature is the change of sentence structure with the help of *to be*. It emphasises the information after the structure but also gives the spoken words a certain rhythm:

Christy: [...] **Is it often**, the polis **do be coming** into this place, master of the house? (67)

In addition, the example above contains the structure *do be + verb+ing* which expresses habit or frequency of action. On several occasions, the same structure is used to express the imperative:

Pegeen: Go on, I'm saying, and **don't be waking** this place with your noise. (79)

In addition to the frequent use of *to be*, Synge makes extensive use of prepositional phrases, especially *on*, *for* and *with*. Gaelic relies on prepositions much more than English because there are comparatively fewer verbs. In addition to *after* (see above), the dialogue of *The Playboy* makes frequent use of *on* to emphasise and express emotion:

Mahon: An ugly young streeler with a murderous gob **on him** and a little switch in his hand. [...] (119)

Similarly *with* is used very often to emphasise an additional characteristic.

Christy: [...] Well, it's a clean bed and soft **with** it, [...]. (93)

The preposition *for* is used with several different meanings: instead of the conjunction *because*:

Christy: [...], and now I'd best be going with my wattle in my hand, **for** hanging is a poor thing [...]. (111)

to suggest that something is credible:

Widow Quin: It's true **for him** [= it's true what he says], and you'd best quit off [...]. (115)

or instead of *in order to*:

Christy: And you'd be using bribery **for to** banish me? (115)

A last salient feature is the general dropping of relative pronouns:

Pegeen: Wait till morning, Christy Mahon, wait till you lay eyes on her leaky thatch [**which**] is growing more pasture for her buck goat than her square of field, and she without a tramp **itself** to keep in order her place at all. (89)

Apart from grammatical structures, the dialogue of Synge's plays contains the translation of many common Gaelic expressions among them *itself*, *the way* (meaning *so that*) and *in it* (denoting *in existence, there*). In Pegeen's dialogue above the word *itself* denotes *even* but can also stand for *so*. The following two examples illustrate the use of *the way* and *in it*:

Christy: He was a dirty man, God forgive him, and he getting old and crusty, **the way** [= **so that**] I couldn't put up with him at all. (73)

Pegeen: [...] And there was no one **in it** [= **there**] but the two of you alone? (85)

All characters make frequent use of anglicised Gaelic words such as *poteen* (traditional Irish distilled alcoholic drink, 75) *thraneen* (something insignificant/trifle, 113), *shebeen* (bar/pub, 89) or *cnuceen* (small hill, 97). In addition, the phrases *the like(s) of* (instead of *like*) and *I'm thinking* (instead of *I think*) are used by all characters to put emphasis on what is said but also to help pace the dialogue and give it a strong rhythm.

Christy: [...], and it's great luck and company I've won me in the end of time – two fine women fighting for **the likes of me** –, till **I'm thinking** this night wasn't I a foolish fellow not to kill my father in the years gone by. (93)

To strengthen the rhythm of the dialogue Synge makes frequent use of paratactic constructions in long sentences as well as of syntactic parallelism. In the example below the parataxis and parallelism coincide through the repeated use of *and* (and *with*) and the syntactic structure *subject + verb + ing*.

Pegeen: If I'm a queer daughter, it's a queer father'd be leaving me lonesome these twelve hours of dark, **and I piling the turf with the dogs barking, and the calves mooing, and my own teeth rattling** with the fear. (63)

Finally, there are features that are not specifically Anglo-Irish but are characteristic of Synge's dramatic language in *The Playboy*. The dialogue of all characters is full of similes taken from the experiences and environment of the peasants and often funny. References to religion emphasise the important role religion played in the nineteenth century in the lives of the deeply religious Catholic Irish peasantry. The following dialogues exemplify the use of similes (Michael James Flaherty comparing the homeless Christy to "an old braying jackass"), references to religion (Shawn) and a combination of both (Christy):

Michael: [...] What's a single man, I ask you, eating a bit in one house and drinking a sup in another, and he with no place of his own, **like an old braying jackass strayed upon the rocks?** [...] (157)

Shawn: Oh Father Reilly and the **saints of God**, where will I hide myself today? Oh, **St. Joseph** and **St. Patrick** and **St. Brigid** and **St. James**, **have mercy** on me now! (65)

Christy: If there's that terror of them, it'd be best, maybe, I went on wandering **like Esau or Cain and Abel on the sides of Neifin or the Erris Plain**. (109)

Synge emphasises in the preface to *The Playboy* that

[i]n writing *The Playboy of the Western World*, as in my other plays, I have used one or two words only, that I have not heard among the country people of Ireland, or spoken in my own nursery before I could read the newspaper. (53)

Nonetheless, many literary scholars and linguists have questioned the authenticity of Synge's Anglo-Irish. There is no evidence of the Irish ever speaking like Synge's characters. Moreover, all of them speak uniformly with the same rhythm, word choice, grammatical and syntactic structures. The action of *The Playboy* takes place near a village by the coast of Mayo but Christy comes from Kerry (more than a hundred miles south of Mayo). Christy and his father's Munster Irish would have been very difficult to understand for the people of Mayo (Bliss 1972: 42, Watson 1979: 50-1). Still, there is no difference in the speech of the two groups. Evidently, Synge did not intend to characterise and differentiate characters from each other by their use of language. On the contrary, by having all characters speak with the same Anglo-Irish, Synge is able to "create a sense of community" (Watson 1979: 51), a function in literary works of the use of a particular language variety by a group of people as I have discussed in Chapter 1.1.2.

As demonstrated above, the language of Synge's characters is based on (features of) the speech of the peasants he met during his travels. Nevertheless, the Anglo-Irish he creates will always remain an artificial language as all dramatic language is, created and shaped to fulfil a particular purpose and enhance the world of the play.

5.5. The Play

The Playboy of the Western World is Synge's most famous play which brought him international fame. It is set in a pub near a village on the coast of County Mayo taking place on the evening of one day and during the following day. The main characters are Christopher Mahon (Christy) from Kerry, his father Old Mahon, Michael James, the publican and his daughter Pegeen, Shawn Keogh, her second cousin who is waiting to marry her, and Widow Quin who has killed her husband. In the first act, Christy arrives exhausted, a timid and frightened young man asking for a bed and some food. When pressed he tells Pegeen, her father, friends, and Shawn that he killed his father and is on the run from the police. To his surprise everyone in the pub is impressed by Christy's daring murder and they promise to shelter him from the police. Pegeen has a special romantic interest in him and fights off competition from Widow Quin.

In the second act, Christy grows more confident embellishing the murder story with every telling. Admired by everyone including the young girls from the village, Christy has set his sights on Pegeen. Shawn, fearing the loss of his bride, asks Widow Quin to interfere. Still, Christy is not moved and when his father appears – injured but not killed – he persuades Widow Quin to help him. She sends Old Mahon off in the wrong direction.

In the third act, while Christy is proving his strength and new status as the playboy of the western world in the beach games by winning every single race, Old Mahon returns to the pub. However, Widow Quin manages to send him away again. After the games, Pegeen and Christy declare their love for each other and Michael James blesses their marriage. At this point Old Mahon returns and Christy's deceit is uncovered. In order to prove himself Christy decides to kill his father a second time. The crowds, led by Pegeen who has turned against him, now decide to take Christy to the police. The second murder attempt on Old Mahon fails as well and eventually he and Christy walk out of the pub into the dark, Christy with his head held high, leaving behind Pegeen lamenting the loss of "the only playboy of the western world" (Synge 1968b: 173).

The play is about appearance and reality and the reputation of the Irish as great storytellers. When Christy talks about the murder of his father the admiration of his listeners spurns him to create a story that moves further and further away from the

real events. When Christy attempts to kill his father a second time the people of Mayo show no sympathy. While they were happy to glorify a fictional murder they will not condone a real one.

The Playboy of the Western World is based on an incident Synge describes in his *Aran Islands*. The dramatisation substantially changes the story in two important aspects. In Synge's play the murder of the father is celebrated and glorified, but in the original it is merely excused –

[...] a man will not do wrong unless he is under the influence of a passion. If a man has killed his father, and is already sick and broken with remorse, they [the islanders] can see no reason why he should be dragged away and killed by the law.” (Synge 1966b: 95)

The incident on Aran shows the islanders as loyal to their own and united against the English colonisers:

The impulse to protect the criminal is universal in the west. It seems partly due to the association between justice and the hated English jurisdiction [...]. (95)

However, in *The Playboy* the people of Mayo are lawless and drunken, first glorifying murder and then happy to hand Christy over to the hated police when he does not turn out to be the hero they had celebrated.

These changes to the story account at least in part for the negative reception of the play by the Dublin audience and the riots that followed its premiere and subsequent performances. A major problem for the mainly nationalist native Irish audience was that the play did not conform to the myth of the Irish peasantry created in the name of Irish independence but confirmed the stereotyping of the Irish by the English as violent, drunken, ignorant and criminal – all characteristics of the stage-Irishman and -woman which the playwrights of the Irish Dramatic Movement had sworn to avoid. Synge, who was very sensitive to these accusations by the audience, wrote on 19 February 1907:

[...] the wildness and, if you will, vices of the Irish peasantry are due, like their extraordinary good points of all kinds, to the *richness* of their nature – a thing that is priceless beyond words. (Saddlemeyer 1968: xxiii)

However, Synge's portrayal of Irish rural life, a life many of them had escaped from, was unwelcome. The premiere in London was very well received because, in part, the play confirmed the stereotypes.

The play is defined variously as a comedy, a “comedy with tragic overtones” (Benson 1982: 112) or “tragicomedy” (O'Connor 2011: no page number). In a letter to the *Irish Times* of 31 January 1907, Synge himself explains:

‘The Playboy of the Western World’ is not a play with ‘a purpose’ in the modern sense of the word, but although parts of it are, or are meant to be, extravagant comedy, still a great deal more that is behind it, is perfectly serious when looked at in a certain light. That is often the case, I think, with comedy [...]. There are, it may be hinted, several sides to ‘The Playboy’. (Synge 1968c: 364)

And Marie Nic Shiubhlaigh who played Pegeen at the premiere wrote later:

Produced nowadays, the play is done as a comedy – and it's invariably successful. When it was given for the first time it was played seriously, almost somberly, as though each character had been studied and its nastiness made apparent. (Nic Shiubhlaigh & Kenny 1955: 81)

The performance of the Old Vic production I saw on 26 November 2011 stayed very close to the original in every aspect. The play was set in County Mayo at the beginning of the twentieth century; the characters wore period costume and spoke their Anglo-Irish lines with a typical Irish accent and melodious rhythm. Fricker described it as “arch-traditional in setting and interpretation” (2011: no pag.). There were neither cuts nor changes and the audience appreciated both the humorous moments and those more serious and dark. However, the translator of Synge's play who transfers the original into a new culture and language will face several potential problems.

The Playboy is clearly defined by its historical context and “essentially Irish in material and shape” (Ellis-Fermor 1964: 175). A translator will have to decide

whether to retain time and place of action or transfer the plot to Germany and/or move the action to a different time. A move to Germany necessitates changes to names and culture-specific references, and a decision between a rural and an industrial or city setting. But which time of action to choose? If the translator decides to retain time and place of action he or she is faced with two major problems: first, whether to integrate the historical context into their interpretation or to ignore it, and second, how to translate culture-specific references which for a majority of the German audience will be elusive. How will the audience know what “porter” is and will they understand the strength of the catholic faith in an increasingly secular German society of the twenty-first century?

Also, while Synge’s dramatic language reflects language use of a particular group of Irish society at a particular time, it is also very poetic and rhythmic. How to translate it? The translator has at least three options: ignore the original and choose *Bühnendeutsch* thereby conforming to the general custom but removing an important layer of meaning and functions; or translate into a German dialect with or without cultural relocation. Here too the translation will lead to a loss or change of meaning. Finally, the translator may choose to create an artificial language that reflects prominent structures and recreates the poetic and rhythmic nature of the original. When taking all these decisions does the translator create a model translation for a drama publisher to be used all over the German-speaking area, or a production translation for a specific theatre with a particular cast, director and audience?

5.6. The Translations

The first translation was published in 1912.⁹⁵ A hundred years later, the catalogue of the *VDB* lists thirteen translations, three marked as dialect. At least four were translated for particular productions in 1986, 1998, 2005, and the fourth by German playwright Peter Hacks and his wife Anna Elisabeth Wiede for a production at the

⁹⁵ For a full and detailed translation / production history, please refer to Appendix D.

Berliner Ensemble directed by Bertold Brecht (1956).⁹⁶ Of those translations not prepared for a particular production, two have not yet been produced at any German-language theatre. Except for one translation which has been produced only once all of the eight remaining translations were performed at between two and twenty-six theatres.

While the translations up to and including that of 1960 have been produced at least four times, all recent translations have been produced only once or twice and one play three times. This may be due to the fact that all of these were translations prepared for particular productions, so less easily transferred to other theatres with different circumstances. In addition, the production histories of the plays included in my three case studies suggest that there is a noticeable shift in translation practice from model translations to production translation. Whether this is a more widespread development or is restricted to STs in English or even to this particular play is outside the remit of this research project.

That the ten translations discussed so far are not marked as dialect versions does not mean that they are written entirely in standard German.⁹⁷ A major factor making the translation by Wiede/Hacks the most popular may be attributed to its language use. Joachim Krehayn wrote that Wiede and Hacks

[...] ist es erstmalig gelungen, die inhaltlich und sprachlich schwer fassbaren anglo-irischen Bedeutungsnuancierungen vermittels einer an süddeutsche Dialekte gemahnende Kunstsprache so weitgehend wiederzugeben, wie das wohl überhaupt möglich ist. Dem deutschen Hörer und Leser wird Synge verständlich, ja vertraut, ohne dass er die Bewohner der irischen Westküste im Stück zu schlecht kostümierten Holsteinern oder Mecklenburgern würden, und ohne dass ihre Sprechweise eigentlich nur in München oder Hamburg, Dresden oder Rostock echt klänge.⁹⁸ (Krehayn 1972: 150)

⁹⁶ The Wiede/Hacks translation has been in production more or less continuously since its premiere in 1956 with at least two or three production in every decade. It is also the only standard translation to be adapted for radio.

⁹⁷ Chapter 2.4. discusses the problem of determining whether a play written in German is a dialect play or a standard play.

⁹⁸ Translation: “[...] have succeeded for the first time in rendering in the best way possible the nuances in meaning of the elusive Anglo-Irish content and language in an artificial language that is reminiscent of a south-German dialect. The listener or reader finds Synge comprehensible, even familiar, without turning the inhabitants of the Irish west coast into badly dressed person from Holstein or Mecklenburg and without it sounding authentic only in Munich or Hamburg, Dresden or Rostock.”

The language Wiede/Hacks created is not specifically Bavarian but rather more generally Upper German clinging very closely to the original Anglo-Irish sentence structure:

Pegeen: Das sagen Sie bestimmt jeder, wo Sie hinkommen und **treffen** ein junges Mädchen.

Christy: Ich habs keiner Seele erzählt **vor heut nacht**, weil ich **hab** keine wie Sie gesehen **in den elf langen Tagen, was** ich in der Welt herumlauf. Keine, sag ich Ihnen, und ich hab versteckt gelegen **in seichten Gräben und tiefen Gräben** und hab **ausgelugt** nach Nord und nach Süd, über steinige Felder und auf Sandinseln im Torfmoor, und da **warn** genug Mädchen, **was** jung **warn**, und tolle Weiber und lachten mit den Männern.

(Synge 1972: 79)

The choice of words creates a sense of regionality and past time without being specific. The verb “auslugen” is an archaic and Upper German equivalent for “Ausschau halten” (to be on the lookout, to watch out for something). Twice the relative pronoun “die” (“in den elf Tagen, **was**” [i.e. in denen], “genug Mädchen, **was**” [i.e. die]) is replaced by the interrogative “was” which is normally used as relative pronoun if referring to a whole clause rather than the nominal phrase. In Upper German the relative pronoun der/die/das is often replaced by either “wo” or “was.” In addition to these regional indicators Wiede/Hacks change the standard German syntax by moving prepositional phrases after the second verb (as a rule two verbs frame the remaining objects or adverbial phrases, e.g. “Ich **habe** in seichten Gräben und tiefen Gräben **versteckt gelegen** und **hab** nach [...] im Torfmoor **ausgelugt**.”). Also, in colloquial speech the conjugated verb in a sub-clause introduced by “weil” (because) remains after the subject (“weil ich **hab** keine wie Sie gesehen”) whereas the grammatically correct version would place it at the end of the clause. By changing the standard syntax the translators are able to recreate the unusual sentence structure of the ST and at the same time put special emphasis on the prepositional phrases making the language rhythmic.

Apart from the Wiede/Hacks translation most of the translations are into standard or near standard. Even Gieselmann’s adaptation (2008), based on the translation by Martin Michael Driessen, which transfers the action to the working

class and guest worker milieu in the 1960's Ruhr area does not go beyond colloquial speech. Christo is an Italian guest worker. He and his father deal in illegal business providing "personnel" to the underworld. After killing his father in a row Christo finds shelter in the pub of Michael and his daughter Jenni. Similarly to Shawn in the original, Steffen is waiting for a dispensation to marry his cousin Jenni. But she and Witwe Quirbach are drawn to the exotic, dark-haired and dark-eyed Christo and want to marry him. When Jenni realises that Christo's father, Der Alte Napoli (Old Napoli), is still alive Jenni turns against Christo who then tries to kill his father again. As in the original, the locals who admired the story about murder do not want to be involved with the real deed. When Old Napoli reappears he and his son leave the pub to resume their life of petty crime. There are many alterations in this version due to the cultural relocation but also further changes and cuts. For example, while the original happens over two days the translation happens in one evening. There are no games but a nine pins tournament between the characters. In terms of language use, what is noticeable is that the representation of all characters in the script is of the colloquial variety of German which may hint at the working class background of the characters but also the family and friendship relationships between the local characters. There are no indications in the dialogue or the stage directions of a specific language use of the Italian characters except for Christo saying once "salute" and "si, si" (Gieselmann 2008: 24) and later on singing an Italian ballad (30). Gieselmann's adaptation, set firmly in 1960s German society, has lost the essential Irishness of the original in both content and language use.

Synge's *Playboy* has been translated three times into dialect – twice into Low German and once into Bavarian – along with cultural relocation, making changes to names of characters, locations and culture-specific references. While Busch's translation was in 1983 the Cyriacks/Nissen translation is from 2004. No dates were available for the Seidl-translation. Only the translation by Cyriacks/Nissen has so far been produced⁹⁹ – three times at different Low German theatres and once adapted as a radio play.

⁹⁹ In an email exchange Peter Nissen expressed surprise about the fact that Busch's translation has as of yet not been produced (Nissen, email 6 June 2012, Appendix A). Busch had for many years been the artistic director of the the *Niederdeutsche Bühne Kiel (NBK)* and it is likely that he translated the play for a production at his theatre. Unfortunately, further information could not be obtained from the *NBK*. However, Nissen explains that it is quite common for (dialect) theatres to translate and produce play out of copyright before offering them to drama publishers as this would save the theatre having to pay 20% to 25% of the proceeds to the publisher.

In line with the first case study the following discussion concentrates on the translation into standard by Klaus Hemmerle (1998) and the Low German dialect version by Helmut Cyriacks and Peter Nissen (2004). Hemmerle is not a trained translator but a director who produced his own translation at the *Theater Heidelberg*. Cyriacks/Nissen produced their version for a production at the most popular professional Low German theatre known in all dialect regions and beyond the German borders, the *Ohnsorg-Theater* in Hamburg. Thus, they are production translations like both translations of Greenhorn's *Passing Places*.

All three translators have a background in theatre.¹⁰⁰ Klaus Hemmerle trained as an actor at the *Schauspiel Akademie* in Zurich, then acted at theatres in Zurich, Heidelberg and Stuttgart before starting to direct in the early 1990s at theatres in Salzburg, Erfurt and Karlsruhe and others.¹⁰¹ Since 1999 he has been visiting lecturer at the *Hochschule für Musik und Darstellende Kunst* in Stuttgart. Apart from Synge's *Playboy* Hemmerle has translated *Sive* (unproduced) and *Big Maggie* by John Brendan Keane, premiered in 1995 at the *Landesbühne Hannover*.

Hartmut Cyriacks studied German and history and after working as a teacher became a dramaturg at the *Ohnsorg-Theater* in 1985. Co-translator Peter Nissen studied English, philosophy and Frisian. Before joining Cyriacks as dramaturg at the *Ohnsorg-Theater* in 1987 he worked for radio and newspapers. Since 1994 they have been working freelance as translators and writers.¹⁰² In 2003 they were awarded the *Niederdeutscher Literaturpreis der Stadt Kappeln* (prize by the city of Kappeln for literature in Low German) and in 2012 they received the *Quickborn Preis*, both for outstanding achievements in the promotion of Low German language and literature. Their translations are mainly from English but also from French and Dutch.

As in the first case study, the standard translation by Hemmerle retains the plot, period and place of action of the ST completely while the Low German translation by Cyriacks/Nissen is relocated to a "abgelegene Gastwirtschaft an der

¹⁰⁰ The following description of the background of the three translators is based on "Biographie Klaus Hemmerle" as well as "Hartmut Cyriacks", "Peter Nissen" and "Quickborn-Preis 2012."

¹⁰¹ Most recently he directed an adaptation of Joseph Roth's *Hotel Savoy* (premiere 7 January 2012) at the *Stadttheater Gießen* and Shakespeare's *Much Ado about Nothing* (premiere 20 April 2012) at the *Theater Lübeck*.

¹⁰² They have translated plays such as Synge's *Playboy* for theatre (2004) and radio (2006), Thomas' *Under Milkwood* for radio (2006) and most recently Shakespeare's *A Midsummer Night's Dream* (2011), the *Asterix* and *Donald Duck* comics and two parts of the *Harry Potter* series, all into Low German. In addition, they published a dictionary and a phrase book of Low German.

Westküste Schleswig-Holsteins.”¹⁰³ (Synge 2004: 1) and retains the rural coastal setting. In addition, the translators have changed the time of action moving it further back to between 1850 and 1871.¹⁰⁴ During that time the conflict between the Duchies of Schleswig and Holstein who wanted their independence and neighbouring Denmark who wanted to incorporate at least Schleswig into its kingdom came to a head. Thus, the translators place the action of their version in a region and time characterised by increasing nationalist feeling and conflict with neighbouring Denmark, a historical context comparable to that of the original. A further similarity is that both Ireland and Northern Germany had their own language which was on the brink of dying out – Low German already reduced to a dialect. However, whereas the population of the whole of Ireland was strongly Catholic at the time of action of the original, the population of Schleswig and Holstein was at the time of action firmly Protestant.

Just like the original the Low German version takes place in an inn. The main characters are Christoph Martens and his father De Ole Martens, the publican Michael Fehling and his daughter Greten, Jan Hoopmann who hopes to marry Greten as soon as his birth certificate that was destroyed during a church fire has been replaced, and Witwe Quinn who has killed her husband. The three acts are subdivided clearly into scenes. Cuts, often of religious references are made as well as changes, especially to culture-specific references. But in the main, the action follows that of the original.

Whereas Hemmerle’s standard translation is categorised by its publisher as drama and comedy (“Held der westlichen Welt”), Cyriack and Nissen’s Low German translation is defined as drama only (“Een Held”). Extracts from reviews published on both publishers’ webpages suggest that the standard production at the *Theater Heidelberg* and the dialect version at the *Ohnsorg-Theater* were both very successful. However, Nissen admits that the translators had expected higher praise from the audience and the “freundlich[e] aber nicht überschwänglich[e]”¹⁰⁵ reaction of the audience was because it was not billed as a comedy but as “Schauspiel” or “drama”:

¹⁰³ Translation: “remote inn at the west coast of Schleswig-Holstein.” Schleswig Holstein is the northernmost state of Germany it borders on Denmark and both the North Sea and the Baltic Sea. Similarly to the County Mayo the state is relatively rural and relies to a large extent on agriculture and fishing.

¹⁰⁴ The following description is based on the discussion of the relations between Denmark and Schleswig-Holstein on the official government webpage of the state Schleswig-Holstein (“Schleswig-Holstein und Dänemark”).

¹⁰⁵ Translation: “friendly but not exuberant.”

Erfahrungsgemäß schätzt das Publikum das Ohnsorg-Theater mehr für seine soliden Komödien, Lustspiele und Schwänke und weniger für die ebenso liebevoll und leidenschaftlich präsentierten “ernsten” Stücke. Nach dieser Erfahrung hätten wir nachträglich geraten, den “Held” als Komödie zu führen. Das einzige Komödien-Kriterium, das der “Playboy” wirklich nicht erfüllt, scheint uns zu sein, dass sich das junge Paar am Ende nicht “kriegt.”¹⁰⁶ (Nissen, email of 21 May 2012)

Nissen’s comment is discussed in further detail in the wider context of the choice of plays in Low German theatre (Chapter 1.3.2). The reviews of the play on the publisher’s webpage characterise the translation as “plattdeutsches literarisches Kunstwerk” (Die Welt), “eenmolig poetisch” (Gerd Spiekermann, NDR 90,3) and “Meisterkomödie”¹⁰⁷ (Hamburger Abendblatt).

References to language use in the reviews give an insight into their understanding of the nature of the dramatic language in the original. In its review of the Hemmerle translation/production the newspaper *Rhein Neckar Zeitung* of 3 March 1998 suggests that

[Hemmerles Übersetzung] weiß die Syngesche dramatische Sprache hellhörig ins Deutsche zu bringen.¹⁰⁸ (“Held der westlichen Welt”)

This suggests that the reviewer and possibly the audience were aware of a specific language use by Synge but also that Hemmerle may have created a special dramatic language for his translation. Similarly, in its advertisement for the second broadcast of the radio adaption of Cyriacks/Nissen’s translation, broadcaster *NDR* is well-aware of the particular language use in Synge’s plays:

[Synge] ist, da er seine Bühnensprache durch den Dialekt der [Aran-]Inseln beeinflussen ließ, als Mundartdichter zu bezeichnen.¹⁰⁹ (“Een Held – Hörspiel”)

¹⁰⁶ Translation: “Experience has shown that the *Ohnsorg-Theater* is appreciated by its audience more for solid comedies and less for “serious” plays even if presented with the same care and passion. With hindsight we would have recommended to define the “Held” as a comedy. The only characteristic of comedy that the “Playboy” does not have, it seems to us, is a happy end.”

¹⁰⁷ Translation: “Low German literary work of art” (Die Welt), “uniquely poetic” (Gerd Spiekermann, NDR 90,3) and a “master comedy” (Hamburger Abendblatt).

¹⁰⁸ Translation: “Hemmerle’s translation succeeds in bringing to life in German Synge’s dramatic language.”

The suggestion that Synge should be seen as a dialect writer can be interpreted in different ways: either as justification for the translation into dialect or as a contribution to the discussion about when a play is considered a dialect play and its writer a dialect writer because, in the German-speaking countries, Synge is not normally regarded as a writer of dialect plays.

5.7. The Translation Process: From Source Text to Target Text Production

As discussed in Chapter 3.2., the choice of production translation or model translation determines translation strategies. The latter will typically stay close to the ST, avoid changes or cuts, retain time and place of action and make use of either standard or colloquial speech; the former may change time, place and plot as well as use regional variants of German. Production translations of the same play may be extremely different from each other because of the translation process itself including the translator's decisions, the theatre's policies, repertoire and audience profile. Both Hemmerle's and Cyriacks/Nissen's translations were for particular productions at particular theatres and the translation process itself had an influence on the choice of translation medium.¹¹⁰

Whereas Hemmerle wanted to translate Synge and negotiated with the *Theater Heidelberg* to do so for his own production, for the Low German translation it was the artistic director, Christian Seeler of the *Ohnsorg-Theater* who chose *The Playboy of the Western World* for several reasons. Synge's play is a piece of world drama that is full of comedy, and, having decided to locate the setting in Northern Germany, it was logical for the characters to use Low German which the theatre ensemble would be able to cast. Also, the play (in standard) had not recently been seen in Hamburg. Seeler asked Cyriacks/Nissen to prepare a new Low German version because Busch's did not seem to him to do justice to the original play both in terms of language use and adaptation.

¹⁰⁹ Translation: "As Synge's stage language is influenced by the dialect of the [Aran] islands he is to be identified as a dialect writer."

¹¹⁰ The following discussion is based on information provided by the translators (Hemmerle, email of 20 May 2012; Nissen, email of 21 May 2012; both reproduced in Appendix A). Unless stated otherwise quotes are taken from Hemmerle's and Nissen's emails.

In preparation for his translation Hemmerle spent time in Mayo and on the Aran Islands, studied other Synge plays, his life, the Irish Literary Movement as well as Synge's creation of his particular Anglo-Irish stage language. Hemmerle was fascinated by Synge's dramatic language and felt that previous translations into German had not done it justice. So he set himself the task of staying as close as possible to the original in order to recreate in German Synge's "poetische und fremde, stilisiert (fast manieriert) archaische Sprache."¹¹¹ He noticed how his own language use and experience of dialects had an impact on his work suggesting that at times his translation may sound southern German. However,

[u]m Dialekt ging es mir aber in keinem Augenblick, eher um eine theatergemäße poetische Kunstsprache, die aber lebt, Saft und Kraft, Fleisch und Blut hat.¹¹²

Cyriacks/Nissen first encountered the play when they read Busch's Low German translation and, in preparation, they also read the Böll translation. They then translated directly from the original. Whereas Hemmerle saw his task as staying as close as possible to the original in both content and form, Cyriacks/Nissen saw their task very differently. With all their translations

[...] am Ende unserer Arbeit nicht mehr erkennbar ist, aus welcher Sprache und aus welchen gesellschaftlichen Verhältnissen das Stück ursprünglich stammte.¹¹³

For Nissen, the translation, adapted to the target culture, has to be true to the target culture.

Just like Hemmerle, Cyriacks/Nissen are well-aware of the nature of Synge's dramatic language which deviates in "Lexik, Bildhaftigkeit und Syntax deutlich vom Standard-Englischen."¹¹⁴ Any translation into Low German will have similar deviations. In addition, they moved the action to a slightly earlier time creating a Low German that sounds slightly archaic but is nonetheless easily understood and helps the audience recognise the remoteness and backwardness of the place.

¹¹¹ Translation: "poetic and strange, stylized (almost mannered) archaic language."

¹¹² Translation: "At no point was my intention to create a dialect, but rather a poetic artificial language appropriate for the theatre which has flesh and blood, is full of life and powerful."

¹¹³ Translation: "[...] when our work is finished it should no longer be possible to discern either language or social setting of the original."

¹¹⁴ Translation: "lexis, symbolism and syntax considerably from standard English."

Whereas Hemmerle saw his task in recreating in more or less standard German a poetic language that reflects the original language in detail, Cyriacks/Nissen saw their task in translating “wholesale” one regional variety into another, disregarding individual features. The translators’ decisions were to have major effects on the TL as will be demonstrated in Chapter 5.8.

The different choice of TL determines the different requirements for the rehearsal room. Cyriacks/Nissen had left Synge’s dramatic language behind so there was no need to discuss it or their translation strategies. In fact, once the play had been translated Cyriacks/Nissen had little contact with director and cast. The director, Frank Grupe, knew the play and the translators were available to explain aspects of their work if and when necessary. The prompt copy provided by Frank Grupe shows the small changes made in rehearsals. However, Nissen suggests that they had little contact with the production team during rehearsals because they rarely discuss aspects of their translation or the original with either director or actors.

Hemmerle, on the other hand, wanted to stay close to Synge’s language which, as will be demonstrated in the following section, would result in changes to standard German. Because Hemmerle was both translator and director of the Synge translation he was able to use rehearsals to discuss all aspects of the original and his translation, including Synge’s language use and intentions; he and the actors even had a look at the original.

5.8. Language Use in the Target Texts

Der Held der westlichen Welt

For each translation the choice of overall translation strategy determines how the translator deals with the translation of the dramatic language. Hemmerle states that he resolved to follow the original as closely as possible. When analysing his translation and comparing it to Synge’s original it becomes evident that the translator did, indeed, stay very close to the original in both content and form. Hemmerle opted for a translation without cultural relocation or any changes to period, place, characters or plot. Like the ST, the TT is set in rural County Mayo in Ireland in a poor peasant

milieu around the end of the nineteenth century. In order to re-create the world of the play, he decided to retain culture-specific references, usually without explication, proper names and names of characters; he uses archaic lexis, colloquial speech and regionally-coloured language, and even introduces the occasional English word. In many respects, Hemmerle's work may be seen as a literal translation which follows the original so closely that it attempts to recreate features of the original syntax and grammar. The result is an artificial language consistent in itself and separate from the standard German or *Bühnendeutsch* commonly used on stage.

In a play text the language variety of one or more characters can be indicated in the stage directions or expressed through the dialogue itself. The original does not refer to specific language use in the stage directions, nor does any of the characters remark on his or her own or another character's use of language. Thus, Synge relies entirely on the Anglo-Irish dialogue itself as written. Hemmerle, too, makes no reference at all to the nature of the language of the characters in either stage directions or remarks by characters. Just like Synge, he relies on the written script to convey the language use of his characters. However, as director, Hemmerle discussed Synge's Anglo-Irish and his own choice of language during rehearsals (Hemmerle, email of 20 May 2012).

Having studied Synge's language Hemmerle was well-aware of its features and their meanings, and decided on a strategy to translate them. In order to convey the period he finds archaic equivalents to archaic lexis in the original or introduces archaic words for certain English words.

five pound (Synge 1968: 101)	fünf Pfund (Synge 1997: 24) [2,5 kilo]
an ounce	eine Unze [about 30 gramm]
the jobbing jockies (both 105)	Rosstäuscher [Pferdehändler] (both 25)
yards (57)	Ellen [about 30 centimeter](4)
the Justice of the Peace (61)	Friedensrichter [Schiedsrichter] (6)
three score years (137)	fünf Dutzend Jahr [60 Jahre] (40)

The English words are not all archaic: measures like pounds, yards and ounces are still in use today. All the German words, however, are archaic, have modern equivalents (in square brackets) and are associated with past times. For example, there

is an equivalent for “yard”. These archaic measures and other references will signal to the audience immediately that the action takes place not today but in the past.

As the translator retains the original Irish setting he keeps all culture-specific references including geographic names and religious references. Some geographic names are explained in the co-text; “the plain of Meath” (Synge 1968: 165) become “die Ebene von Meath (Synge 1997: 52), or “the heaths of Keel” (Synge 1968: 163) become “das Heideland von Keel” (Synge 1997: 51). Others remain unexplained, as in the original, like Neifin (the highest peak in Co. Mayo), Erris (a Barony in northwestern Co. Mayo) (1968: 109, 1997: 27) and the rivers Owen and Carrowmore (1968: 149, 1997: 45). However, in the case of Neifin and Erris the co-text conveys that these are a mountain and a region; and the context of salmon fishing will help the audience to understand that Owen and Carrowmore stand for rivers.

In a very few cases, the translator makes adjustments, e.g. “the Achill boat” (1968: 167) becomes “Boot nach Achill Island”¹¹⁵ (1997: 52). The English “Island” is probably widely understood and provides a reminder of the Irish (English-speaking) setting. On another occasion, the translator replaces a more specific term for a more general one – “the Western States” (1968: 113) of the USA become “America” (1997: 30), a word often used in German synonymously with USA. Overall, the adjustments do not change the meaning of the TT compared to the ST.

The numerous religious references are retained in all cases: positions in the catholic hierarchy (example 1), names of saints as well as greetings (2), praises or goodbyes (3) have been replaced by their German equivalents.

<p>(1) Father Reilly Holy Father (both Synge 1968: 63)</p>	<p>(1) Pater Reilly Heiliger Vater (both Synge 1997: 7)</p>
<p>(2) Shawn: [...] Oh, St. Joseph and St. Patrick and St. Brigid and St. James, have mercy on me now. (65)</p>	<p>(2) Shawn: [...] Oh, Sankt Joseph und Sankt Patrick, Sankt Brigitte und Sankt Jakob, habt Erbarmen mit mir. (7)</p>

¹¹⁵ Translation: “the boat to Achill Island.”

(3) Christy: God save all here. [...] Christy: God reward you. [...] (67)	(3) Christy: Gott schütze Sie, alle miteinander! [...] Christy: Gott vergelt's . [...] (8)
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He is, thus, able to convey the strength of the influence of Catholicism on the life of the characters which colours everyday speech. Christy's last sentence in example (3) is also very close to the original. However, here the translator uses regional equivalent common in Upper German dialect regions.

The translator is not able to retain every single feature of the original text. Gaelic lexis has been translated into German in all instances. Most of the non-Irish English-native speakers may be able to understand from the context what the individual words may mean. However, for a German native-speaker Gaelic words may be too alien and draw undue attention to themselves. Possibly in order to compensate for the loss, Hemmerle retained English words, specifically the formal address of women and men "Mister" and "Lady" (e.g. 1997: 10,11,17,45) which place the action firmly in an English-speaking environment and are widely understood by German native-speakers.

Informality and familiarity are expressed through the use of colloquial speech or regionally-coloured language. Even though Hemmerle does not produce a dialect translation, the TT contains many colloquial phrases and expressions as well as regionally-coloured lexis. Whereas the former reflect the language use in the original, the latter creates a feeling of regionality, without localising the play in a particular German region because Hemmerle uses both Low German and Upper German lexis. Hemmerle himself acknowledges the influence of his own language background suggesting that "die Sprache der Übertragung süddeutsch klingt"¹¹⁶ (Hemmerle, email 20 May 2012). The following examples, giving standard German equivalents in square brackets, confirm this.

dunce (Synge 1968: 137,155)	Depp (Synge 1997: 40,49) [standard German: Dummkopf]
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¹¹⁶ Translation: "that the language of the translation sounds southern German."

<i>leagu</i> ing with the girls (113)	mit den Mädels <i>anbändeln</i> (29) [sich anlachen, anmachen, sich annähern]
<i>louty</i> schemer (153)	<i>hinterfotziger</i> Flegel (47) [hinterlistig, verschlagen]
and go on from this (91) / and let you walk on now (105)	Mach / Schau, dass du weiterkommst (19, 26)
mowing (89)	heuen (18) [Heu machen / ernten]
haystack (121)	Heustock (33) [Heuhaufen]

However, the TT also contains a number of obviously Low German words, noticed in a review of the production in the *Rheinpfalz* newspaper – “[d]er friesische Anstrich der Sprache ergänzt das Ambiente”¹¹⁷ (as printed in Hemmerle 1997: 57). The review focuses entirely on Low German not noticing the equal amount of Upper German lexis; Hemmerle does not mention the use of Low German lexis at all.

noising (Synge 1968: 65)	Rabatz (Synge 1997: 7) [Krach, Krawall]
to be making game of (65)	<i>Schindluder</i> treiben (8) [jemanden schlecht behandeln]
<i>famished</i> with the cold (67)	vor Kälte ganz <i>mickrig</i> (8) [erbärmlich, jämmerlich]
old and <i>crusty</i> (73)	alt und <i>gnatzig</i> (11) [mürrisch, übellaunig]
gasping (89)	jappen (18) [keuchen, schnaufen]

While most of the Low German words are from the coastal areas (East Frisian, North Lower Saxon and Mecklenburgish-Western Pomeranian dialect areas), *Rabatz* is originally Berlinish, and *gnatzig* is an archaic word that helps define the period. The mixture of lexis from two very different dialect areas conveys regionality without evoking a particular German area thus avoiding associations with Germany rather than Ireland.

In addition to regional variants the translator makes ample use of colloquial speech giving the language of the characters an informality suitable for the situation and equivalent to that in the original.

¹¹⁷ Translation: “the Frisian tinge in the language complements the atmosphere.”

pestering your steps (Synge 1968: 111) licking the world (139) roar (87) a true idiot (143)	um die Füße wuseln (Synge 1997: 28) in die Tasche stecken (40) grölen (17) Volltrottel (43)
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Only on very few occasions does the translator's choice lead to a shift in meaning (4) or in register (5):

(4) wicked-looking (Synge 1968: 69) radiant lady (155)	verludert (Synge 1997: 9) [Trans. shabby, bedraggled] strotzende Dame (48) [to bristle with sth.]
(5) drink (155) the lot of you (171) with drink (87)	Besäufnis (48) [boose-up, boosing party] Saubande (54) [gang of hoodlums] im Suff (17) [pissed, trashed]

However, the German words used are consistent with the register of the TT, whereas a more neutral equivalent for examples (4) and (5) would have incurred a shift to a more formal register.

All the strategies discussed above are applied consistently throughout the TT except for the use of Low German lexis which seems to be more prominent in the first act. They help to create a language which expresses place and period without being explicitly Irish as well as the relationships between the characters. However, the most salient strategy used by Hemmerle is his manipulation of the syntax, consistently moving parts of a sentence into unusual positions to imitate that of Synge's Anglo-Irish. Where Synge uses the structure *to be* to change the position of parts of a sentence in order to emphasise them, Hemmerle switches the position of subject and object wherever possible with a similar result, as the following examples show.

(6) Pegeen: It's above at the cross-roads he is, [...]. (Synge 1968: 57)	Pegeen: Oben an der Kreuzung ist er [...]. (Synge 1997: 4)
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(7) Pegeen: [...] Is it a man you seen? (61)	Pegeen: [...] Einen Mann hast du gesehen? (5)
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Whereas in the original with the help of the structure *to be* the prepositional object and direct object respectively are moved in front of the subject, the same is achieved in the TT by switching objects and subjects (“er” and “du”). In both the ST and the TT the result is an emphasis on this particular part of the sentence.

However, Hemmerle does not simply re-create features of the original where they occur but, whenever possible, applies the translation strategy of moving prepositional phrases and objects to positions uncommon in standard German syntax. In example (8), the translator moves prepositional phrases to the end of clauses:

(8) Shawn: I would surely, and I’d give you the wedding ring I have, and the loan of the new suit, the way you’d have him decent on the wedding-day . I’d give you two kids for your dinner and a gallon of poteen, and I’d call the piper on the long car to your wedding from Crossmolina or from Ballina . I’d give you... (Synge 1968: 117)	Shawn: Ich würde dir den Ehering schenken, den ich habe und ihm den neuen Anzug leihen, dass er dir anständig aussieht am Hochzeitstag . Ich würde dir zwei Zicklein schenken für das Festessen und einen Kanister Schwarzgebrannten, und ich würde mit dem Fuhrwerk den Musikanten aus Crossmolina oder aus Ballina kommen lassen zu deiner Hochzeit , Ich würde dir... (Synge 1997: 31)
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In a conventional standard German sentence the three prepositional phrases above would, for the first two, stand in front of the indirect object “dir”, and after “würde” in the third case. By moving the prepositional phrases to the end of the clauses Hemmerle, for the first two cases, imitates the sentence structure of the original and continues the pattern in the third case by exchanging the prepositional phrase of the original with another in the same clause. In the original, it is standard practice to place

the first two prepositional phrases at the end of the clause and only the third prepositional phrase has been moved to match the pattern. By doing the same, the translator is able to emphasise parts of the sentences and create parallelism of unusual syntactic structures observed elsewhere in the original helping him to create a rhythmic dialogue. In addition, Hemmerle retains the repetitions of “I’d” in the original in the form of “ich würde” adding to the rhythmic nature of the language.

In general, the translator finds German syntactic parallelisms for those occurring in the ST. However, he does not stop there. In order to remain consistent and re-create the language features of the ST wherever possible, he uses unidiomatic language by translating too literally (idiomatic German equivalent in square brackets).

digging spuds (Synge 1968: 75)	Kartoffeln <i>rausmachen</i> (Synge 1997: 11)
with my own two hands (91)	[ernten, ausgraben]
rule the roost (161)	mit eigener Hand (19) [eigenhändig]
	den Hühnerstall regieren (50) [kommandieren, die Hosen anhaben]

By using unidiomatic language the translator is able to evoke the imagery of the original phrases, their length and rhythm.

The analysis above confirms the translator’s own description of his work. Hemmerle was very much concerned about recreating the poetic and rhythmic Anglo-Irish in his German translation. He succeeds in creating an artificial language, noticeably different from *Bühnendeutsch*, which is unusual and in places just as poetic and rhythmic as the original. However, Hemmerle is not able to convey what Synge’s original did –the language of Gaelic native speakers who speak in English, a variant of English spoken especially in the West of Ireland and therefore essentially Irish.

Een Held in ’n Dörpskroog

Unlike Hemmerle, Cyriacks/Nissen set out to transfer Synge’s *Playboy* to the west coast of Schleswig-Holstein, the most northern part of Germany. Thus, the underlying translation strategy was translation into dialect – Low German – with cultural relocation. In addition, the translators decided to set their version slightly earlier than

the original.¹¹⁸ This entails translation strategies which transfer culture-specific references including geographic names, those of the characters, references to historical events and religious references; use archaic language and translate similes and metaphor; and possibly alter or add to original dialogue. Were it not for the fact that the play is billed as a translation of Synge's *Playboy* the result would not be recognisable as a translation. Cyriacks/Nissen's *Een Held in 'n Dörpkroog*, or *A Hero of the Village Pub*, is, indeed, in many respects a German play from which the Irishness of the original has been removed completely but which in the dialogue stays very close to the original.

Most of Cyriacks/Nissen's translation strategies result from their decision to relocate the action to Schleswig-Holstein, around the middle of the nineteenth century. Whereas in Hemmerle's translation culture-specific references like characters' names, names of institutions etc. are retained, in the Low German translation they have to change and language use in that region at that time is reflected. Irish names of characters are changed into German names, sometimes finding similar-sounding equivalents:

Christopher Mahon	Christoph Martens
Margaret Flaherty, called Pegeen Mike	Margret Fehling, genannt Greten
Philly O'Cullen	Friedrich (Hein) Kuhlmann
Jimmy Farrell	Hein (Fiete) Förster
Sarah Tansey	Sanna Tietjen
Susan Brady	(Anna Lütt)
Honor Blake	Hanna Bleek

The names in brackets refer to changes made during rehearsals. Kuhlmann and Förster were much closer to the ST names but were changed possibly to reflect German usage. Fiete Förster, in particular sounds much more melodic than Hein Förster. The character of Susan Brady had originally been cut but was added during rehearsals and allocated new dialogue introduced into the translation after Cyriacks/Nissen had finished their work. Looking at the names of the three village girls together it is clear that Anna's name was chosen to fit a rhyme pattern not there in the original. Furthermore, during the translation process minor characters like Nelly

¹¹⁸ See description in Chapter 5.6.

McLoughlin, Bellman and Peasants disappeared, their meagre dialogue cut completely or allocated to other characters.

There has been a change to one character's background due to the change in culture. Whereas Shawn Keogh is Pegeen's second cousin, which in the Catholic Church necessitates a dispensation to marry her, Jan Hoopman is not related to Greten but a local farmer who wants to marry her. The Low German version is set in a Protestant region and the Protestant church does not require such a dispensation. So, Jan is not waiting for a dispensation but new papers because the church book was destroyed in a fire. The changes result in the neutralisation of a religious reference which is, as will be demonstrated below, a strategy that is common in the transfer of religious references.

Just like Synge and Hemmerle, Cyriacks/Nissen make no reference to particular language usage either in the stage directions or in the dialogue. However, both Synge and the Low German translators use standard in their stage directions and dialect in the dialogue. Just as all of Synge's characters speak in the same Anglo-Irish all of Cyriacks/Nissen's characters speak in the same Low German. There is no individualisation of characters through their language use. However, in the Low German dialogue a very small number of standard German phrases stand out. In the opening scene Pegeen/Greten writes a letter which she reads out (1968: 57 / 2004: 2). In *The Playboy* this shows the same Anglo-Irish features as the dramatic language in general, but Greten's letter is in standard German with some grammatical mistakes. The use of standard for the letter reflects practice in the German-speaking area: standard for written communication, dialect for everyday oral communication. The grammatical mistakes mark out the social background of the speaker as lower class, rural, with only limited education. Similarly, the sign over the entrance to the pub as quoted by Michael James / Michael Fehling is in standard in both the Low German version and Synge's original (1968: 67 / 2004: 8).

Two further domains in the German-speaking area normally associated with standard are religion and the law. In this period, services were in standard; language of the courts and legal documents were and still are written and quoted in standard. In *Een Held* Jan quotes twice the line "Und führe uns/mich nicht in Versuchung"¹¹⁹ from the *Vaterunser* or Lord's prayer (2004: 4, 6). The first quote is an addition to the Low

¹¹⁹ Translation: "and lead us not into temptation."

German version made during rehearsals; the second is a translation of Shawn's "Let you not be tempting me" (1968: 65). Cyriacks/Nissen introduce a religious reference where there is none in the original, a rarity in comparison to the number of cases where religious references are neutralised. The legal term "larceny" used by Michael James when asking Christy Mahon about his crime (1968: 69) is translated with the equivalent German legal term "Eigentumsdelikt". However, whereas "larceny" seems to blend into Michael James' dialogue "Eigentumsdelikt" stands out of the surrounding text, an abnormality which may be funny. In general, the use of standard within the Low German dialogue is consistent with language usage in the German-speaking area and represents a realistic representation of the language situation in the Low German dialect area in this period.

As already suggested, Cyriacks/Nissen, while creating an essentially North German play, nevertheless translate the original closely, almost literally. Changes are made only to the Irish cultural and numerous religious references. The former are neutralised by cutting or generalising the reference, as in the following example.

<p>Widow Quin: When you see me contriving in my little gardens, Christy Mahon, you'll swear the Lord God formed me to be living lone and that there isn't my match in Mayo for thatching or mowing or shearing a sheep. (Synge 1968: 89)</p>	<p>Witwe Quinn: Wenn Ji mi in mien lütt Goorn rumwarkeln seht, den wart Ji swören, dat de leve Gott mi maakt hett, dat ik alleen klor kaam. Dat giff hier wiet un siet keen Twete, de so as ik n'Dack flicker kann oder Gras meihen oder Schaap scheren. (Synge 2004: 19)</p>
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The cultural reference to Mayo, the place of action, is neutralised by "hier wiet un siet,"¹²⁰ still referring to the place of action but not Ireland. While staying very close to the original the translators make no attempt to replicate the specific Anglo-Irish syntax:

¹²⁰ Translation: "anywhere here."

So weit für uns erkennbar, weicht Synges Sprache in Lexik, Bildhaftigkeit und Syntax deutlich vom Standard-Englischen ab. Das tut das Plattdeutsche vom Hochdeutschen per se.¹²¹ (Nissen, email of 25 May 2012)

Their task was not to transfer individual features of the language but to replace one regional variety with another. While Hemmerle retains the period and decided to use archaic language to convey it, Cyriacks/Nissen move the action even further into the past. They, too, represent the period by linguistic means:

[Wir] haben [...] versucht, eine sprachliche Form des Plattdeutschen zu kreieren, die zwar für heutige Ohren gut verständlich ist, aber trotzdem einen leicht archaischen Eindruck macht.¹²² (Nissen, email of 25 May 2012)

The characters of the Low German version make use of archaic lexis:

two hundredweight (Synge 1968: 101) yards (57) polis, the law, bailiffs, peelers (throughout the play) curate's car (99)	two Zentner (2004: 25) Ellen (2) Schandarms (throughout the play) den Paster [...] vor de Kutsch (23) (horse drawn carriage)
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The Low German translators replace the measures with exactly the same archaic words (*Zentner*, *Ellen*) as Hemmerle. The police or lawyers are translated into *Gendarm*, the name of policemen, especially in rural areas of Prussia, Bavaria and Austria, in the nineteenth century. “Kutsche” instead of “car” is not strictly speaking related to archaic language but an outdated mode of transport. Whereas a curate in rural Ireland at the beginning of the twentieth century might drive a car, a pastor thirty to fifty years earlier could not. Just like Hemmerle, Cyriacks/Nissen convey period by linguistic means.

¹²¹ Translation: “As far as we were able to identify, the Synge’s language deviates considerably from standard English in lexis, graphic quality and syntax. And so does Low German from standard German.”

¹²² Translation: “we have attempted to a form of Low German which is comprehensible to contemporary ears but nonetheless gives a slightly archaic impression.”

Synge's dramatic language is full of idioms, metaphors and similes, usually related directly to the characters' life experiences in a rural coastal area. Hemmerle translates these literally. Cyriacks/Nissen find German equivalents, some with exactly the same meaning, others changing or adding to the original meaning.

(9) and my own teeth rattling with the fear (Synge 1968: 63)	mien Knee vör Bammel dat Stillholen nich bewohren (Synge 2004: 6) (out of fear my knees can't keep still)
(10) wouldn't slit the windpipe of a screeching sow (71)	kann doch nich mol 'n Suppenhehn den Hals ümdrehen (10) (can't even wring a soup hen's neck)
(11) flatten you out like a crawling beast has passed under a dray (103)	hau ik di platt as n' Mistkäfer, der ünner 'n Wagenrad kamen is (25) (flatten you like a dung beetle that got under the cartwheel)
(12) keep it up, the two of you (163)	nich lang snacken, glieks een knacken (55) (don't talk for long, fight now)

In example (9), the “rattling teeth” become knocking knees that can't keep still which is a common idiom to describe fear in German. The pig whose throat cannot be slit in example (10) becomes a thin hen whose neck cannot be wrung, this time an expression invented by the translators. In both cases, however, the meaning of the original – great fear and lack of strength – is expressed by comparative figurative language. Example (11) is a simile translated almost literally. The idiom of example (12) changes slightly in translation. Both the original idiom and the TT rhyming request encourage Christy/Christoph and Old Mahon/Ole Martens to fight physically. But whereas the original urges the verbal fight to continue, the translation wants the verbal fight to stop and the physical to begin. In general, Cyriacks/Nissen find or create German equivalents for figurative language in the ST. To retain the linguistic features of the original, Hemmerle translates figurative language very literally

resulting sometimes in unidiomatic language, while the Low German translators create an idiomatic dramatic language.

Relocation to the TT culture inevitably entails substantial changes of culture-specific references. Many of the examples discussed above, while considering other aspects of translation strategies, include such references demonstrating how saturated Synge's *Playboy* is with them and how complex the task of the translators. Cyriacks/Nissen make use of four major strategies in order to create a "plattdeutsches bühnenwirksames Stück"¹²³ (Nissen, email of 25 May 2012): cuts (Examples 13 and 14), transfer into German regional references (15 and 16), generalisation (17 and 18) and explication/specification (19 and 20):

(13) there wasn't a person in Ireland (Synge 1968: 83)	keen Mensch (Synge 2004: 14) (no person)
(14) a Kerry mule (153)	'n Esel (50)
(15) the fine women of Ireland (125)	den schönsten Frons vun de Westküst (37b) (the west coast)
(16) fighting for the Boers (71)	för den Zar von Russland (9)
(17) to Killamook (105)	na Stadt (27) (to the town)
(18) where four baronies meet (123)	in uns Gegend (36) (in our region)
(19) to the north or south (123)	na 't Däänische oder na Hamborg (37) (to Denmark or to Hamburg)
(20) on the hills (147)	achtern Diek (48) (behind the dyke)

Cuts, most often of geographic names, lead to an outright loss of cultural specificity and, thus, to neutralisation. The change of reference in example (16) is due in part to the decision to set the translation before 1870. But even if the Boer War had taken

¹²³ Translation: "a Low German play that works on stage."

place before the time of action of *Een Held* (and not in the 1880s), Germans did not get actively involved in it. Therefore, the reference is changed to the Napoleonic Wars in which soldiers of many German kingdoms fought side by side with those of the Russian Empire.

Generalisation refers to the substitution of a culture-specific reference by a non-specific one. As examples (17) and (18) show, this strategy – just like that of cutting a reference – leads to neutralisation. Specification or explication, the opposite of generalisation, is where a non-specific term of the ST is replaced with a culturally specific term of the TT. In example (20), the hills (of Mayo) are replaced by typical geographic features of Schleswig-Holstein – the coastal moorlands of sandy soil and the dykes – which are a constant influence on the life of the people there.

The copious religious references used by all characters of Synge’s *Playboy* are a subset of cultural references. Ireland and its people are overwhelmingly Catholic and references to religion have permeated their language and are used in all aspects of everyday life. By relocating the action of the play to northern Germany the translators are faced with a problem:

Es gibt zwar auch viele plattdeutsch sprechende Katholiken und auch einige geschlossene katholische Siedlungsgebiete, etwa im Süd-Oldenburgischen, den meisten Protestanten bleibt diese Welt aber eher fremd und führt, auf der Bühne präsentiert, eher zu Missverständnissen und Verwirrung.¹²⁴ (Nissen, email of 6 June 2012, Appendix A)

Therefore, the translators neutralised most religious references and found German religious equivalents to some. Neutralisation is achieved mainly by outright cuts as in examples (21) and (22), but also by the use of non-religious equivalents as in example (23).

(21) the Holy Father and the Cardinals of Rome (1968: 63)	[cut] (2004: 6)
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¹²⁴ Translation: “Even though there are many Low German speaking Catholics and a few cohesive catholic settlements, e.g. in the southern Oldenburg area, for most Protestants this world remains rather alien and, represented on stage, it would probably lead to mis-understandings and confusion.”

(22) God forgive him/me (73, 81)	[cut] (10, 15)
(23) God save you (1968: 87, 119, 155)	goden Avend (17) / goden Morgen (35)
(24) Holy Father (Synge 1968: 59)	Bischof (Synge 2004: 3)
(25) God have mercy on your soul (103)	Gott stah di bi (26)

Though most religious references are thereby neutralised the translators do not remove religion completely. Cyriacks/Nissen retain some references by either using German equivalents (25) or adapting the Catholic reference so it makes sense in a Protestant culture (24).

Consequently, religion is much less noticeable in *Een Held* than in *The Playboy*. The timid but exceedingly God-fearing Shawn particularly is ‘de-characterised’ to the timid peasant Jan for whom religion is no more important than for the other characters. References, especially by Shawn, to the local priest are neutralised by cutting Father Reilly’s name or, sometimes, the whole reference, thereby neutralising the individuality of Jan’s character.

The decision to relocate the play to the west coast of Schleswig-Holstein entails the employment of a complex set of tactics to ensure that original references are neutralised and replaced by references to the TT culture. The result is – just as Cyriacks/Nissen had intended – an entirely Low German play not containing the slightest reference to the original culture.

Though the TT remains, in many respects, very close to the original – there are long sequences of dialogue that have been translated more or less literally – the play underwent substantial changes not only due to relocation but mainly because of changes, cuts and additions to the dialogue. Many of the changes are minor retaining the original meaning but expressing it differently, or adding only slightly to it. While Christy asks Pegeen whether she is “single” (Synge 1968: 81), Christoph is more pessimistic, asking whether Greten is “verheiraadt” (“married,” Synge 2004: 14). Christy calls the woman who enraged his father a “hard women” (1968: 81) but Christoph calls her a “Hex” (“witch,” 2004:14), a much stronger and more pejorative term. And, when Widow Quin tells Shawn that women “hate the like of you” (1968:

117) she does not mince her words, while Witwe Quinn says that “een as di lacht se wat ut”¹²⁵ (2004: 33), suggesting ridicule, a much less pejorative emotion. In addition to these minor shifts in meaning the translators introduce new meanings into *Een Held* as the following example demonstrates:

<p>Pegeen: [...] Doesn't the world know you reared a blackram at your own breast, so that the Lord Bishop of Connaught felt the elements of a Christian, and he eating it after in a kidney stew? Doesn't the world know you've been seen shaving the foxy skipper from France for a threepenny bit and a sop of grass tobacco would wring the liver from a mountain goat you'd meet lepping the hills?</p> <p>(Synge 1968: 89)</p>	<p>Greten: [...] Is ja överall bekannt, dat de Kreihen bloots op 'n Röch över dien Grund flegen doot. Un de Rotten verhungert lever, as dat se sik bi di wat to freten to halt.¹²⁶</p> <p>(Synge 2004: 19)</p>
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Both, Pegeen and Greten express their disgust for Widow Quin / Witwe Quinn but while Pegeen does so by accusing her of very strange and indecent behaviour, Greten talks about the effect Witwe Quinn's behaviour has on crows and rats. Radical changes like this one are rare but if one adds to them the numerous cuts and additions, this strategy leads to substantial loss of original meaning and introduction of new meaning.

Additions often serve as explications of meaning of the original; only rarely is new information introduced. In example (26) they are not necessary, do not add to the meaning, and the audience would have understood it without explication. The translators have in effect become writers themselves making changes to the ST. In example (27) the addition may imply that Witwe Quinn feels the need to tell the girls why she knows who Christy is. Is she showing off? In the original, Widow Quin does

¹²⁵ Translation: “someone like you they laugh at.”

¹²⁶ Translation: “It's known everywhere that crows fly over your land only on their backs. And the rats would rather starve to death than get food from you.”

not feel that need. She is the outsider who does not care about what the villagers think. Interpreted thus, the addition changes the character of Witwe Quinn.

(26) I'd inform again him. (Synge 1968: 117)	Ik kun en jo bi de Schandarms mellen. (Synge 2004: 33) (to the police)
(27) I know it's the man. (99)	Dat weet ik. Ik heff en güstern Avend al sehn. (24) (I have seen him last night.)
(28) Widow Quin: [...] for I've their word to lead that lad forward for to lodge with me. (87)	Witwe Quinn: [...] Aver se heft mi Order geven, ik schall den Jung mitnehmen. Greten: Woso? (Why?) Witwe Quinn: Ja, he schall bi mi Logis kriegen. (17)
(29) Sara: That's right, Widow Quin. I'll bet my dowry that he'll lick the world. (101)	Sanna: Dat is goot, Weetfro Quinn. Hanna: Wenn he mitrieden deit, dann wett ik mien Utstüer, dat he jü all över is. (24) (if he joins the riding contest)

Sometimes, Cyriacks/Nissen split original speeches and have to add a short speech to link the parts. Usually, the TT speech itself remains close to the original. The translators, in effect, may heighten the tension as in example (28) or re-allocate dialogue to more/specific characters as in example (29). These changes may alter characters and the nature of their relationships.

Finally, the translators make substantial cuts, not only removing single words, short phrases or sentences but also parts of speeches and sequences of speeches. Many of the shorter cuts contain culture-specific or religious references and their removal does not lead to difficulties with meaning and understanding. Other cuts are made to facilitate consistency of translation decisions taken earlier. For example, the racing scene in Act 3 (Synge 1968: 139-41) is cut completely to remain consistent with the

earlier decision to reduce to one the number of games and races Christy/Christoph takes part in – “Ringrieden.”¹²⁷ In addition to the split and reallocation of speeches from the ST (e.g. the Crowd), an alternative strategy is the removal of characters such as the Town Crier leading to the removal of some of their dialogue (Synge 1968: 145, 146 / 2004: 47).

Despite the cultural relocation and the changes outlined above, Cyriacks/Nissen remain very close to the original when translating the dialogue. The love scene at the beginning of Act 3 between Pegeen/Greten and Christy/Christoph (Synge 1968: 148-50 / 2004: 48-9) is more or less identical, as are other scenes and single speeches. However, taken together the strategies adopted by the translators discussed in this chapter led to a Low German TT that most audiences would not feel is a translation.

The translators of the standard German and Low German versions of Synge’s *Playboy of the Western World* set themselves very different tasks. While Hemmerle wanted to do justice to the poetic language of Synge’s work and therefore stayed close to the original in content and form, Cyriacks/Nissens wanted to create a Low German version that would stand alone. Both succeeded and the productions were very successful.

My analysis was able to demonstrate that the different overall approaches of the translators led to very different results. Hemmerle’s *Held* is very much an Irish play in content even though arguably many of the associations and historical understanding a British audience would have are not accessible to a German audience. But while the translator captures the poetic language of the original, the association of the Anglo-Irish with Irishness is lost. Cyriacks/Nissen, on the other hand, have created a play about peasants in northern Germany and the use of Low German on stage enhances the authenticity of those characters. The choice of a regional dialect together with a cultural relocation and related translation decisions leads to a complete loss of the Irishness. Nevertheless, both translations manage to retain the original theme, that of the difference between reality and phantasy, of a rural community that

¹²⁷ Translation: “ring riding.” A horse riding competition, common mainly in northern Germany and southern Denmark. Riders try to pick up small rings suspended from ropes with a lance while riding at speed.

in their need for excitement and escape from the boredom of everyday life, and in their love of storytelling celebrate parricide until the fantasy becomes reality.

Chapter Six

Ray Cooney's *Run for Your Wife* in Standard German and in Luxembourgish

This chapter will be divided in two parts – a theoretical discussion of farce in the British and German contexts followed by the analysis of Ray Cooney's *Run for Your Wife* compared to its standard German translation *Doppelt leben hält besser* by Frank-Thomas Mende and the Luxembourgish translation *Zwee Häerzer fir en Taxi* by Gaby and David Greenwood-Hamilius.

I will explore farce in Britain, its salient features and characteristics including the use of language, pointing out possible problems for translation. Farce in the German context will be investigated to ascertain whether there is an equivalent of the British genre, because genres that exist in one culture but not the other may be less likely be translated and difficult to translate. The database of the *VDB* will verify that numerous translations of British plays exist, indicating the popularity of farces on German-language stages in both standard German and different dialects. In addition, the figures may suggest the ease of transfer of this particular genre. The analysis and comparison of the TTs will bring to light the influence on the resulting TTs of additional factors: the reasons for the choice of ST, the commissioning process, the staging theatre, the translation process itself and the decisions taken by the translators, in particular with respect to the use of dialect in the TT. Also, unlike the translations discussed in the previous chapters, both standard German and Luxembourgish TTs are close translations of the original without cultural relocation or major changes.

6.1. Farce as a Genre

The *Encyclopaedia Britannica* and the *Oxford Companion to Theatre* describe farce as a (usually low) form of popular comedy with highly improbable situations, relying heavily on crude stereotypes, exaggeration, ludicrous situations, slap stick, buffoonery and horseplay, exposing and ridiculing the weakness or stupidity of people to make an audience laugh. It has become associated in particular with extra-marital adventures, hence the term bedroom farce. Despite its continued immense popularity, it is generally regarded by critics and scholars as “intellectually and aesthetically inferior to comedy” (“Farce” a). Davis (1978: 1, 6) and Smith (1989: ix-x, 3-6) suggest that this negative attitude has led to very little research, their works belonging to only a handful discussing farce as a British and a European genre.

A farce – French for ‘stuffing’ – was originally a comic interlude in late medieval religious plays in France. It was fairly short depicting the struggle between two forces – usually husband and wife, thief and victim, young lover and rival – providing light-hearted entertainment and distraction from the serious subject matter of the main play.¹²⁸ Best-known examples are the *Farce du Maître Pierre Pathelin* (c1470) and *Farce du Cuvier* (c1500, *Farce of the Washtub*).

French farces soon came to influence drama in Italy, Germany and Spain. Elements of farce reached England in the sixteenth century via the *commedia dell’arte* and combined with the stage-jig of the Elizabethan stage. After the Restoration, French farces appeared in English theatres, welcomed by some dramatists like Nahum Tate (1652-1715) and condemned by others like John Dryden (1631-1700). However, their popularity with the audiences meant that by the seventeenth century farces – both translations/adaptations of French works and original English plays – became regular afterpieces to the main play. Up to the nineteenth century they depicted mainly aristocratic young lovers who, through trickery, deception and betrayal, succeed in having their own way. David Garrick’s (1717-1779) *Miss in Her Teens* (1747) – an adaptation of a French comedy – is a good example of a deception farce. Miss Bidley, fearing that her aunt may force her to marry someone other than her secret gallant Loveit, sets out to deceive two rival suitors. Both deceiving and

¹²⁸ The following paragraphs provide a short insight into the history of farce with particular focus on the developments in the British context based on works by Davis (1978: 16-20), Smith (70-174) and Hartnoll & Found (1992: 155). More detailed discussions can be found in Chapter 1 of Davis (1978) and in Smith (1989).

deceived characters suffer humiliation and are laughed about. But the farce ends happily.

One of the first writers of original English farces – all one-act plays, “thoroughly English in character and setting” (Davis 1978: 20) – was John Maddison Morton (1811-1891). His most famous play is *Box and Cox* (1847) a *quarrel farce* which extends the *reversal farce* by repeating the reversal between attacker and attacked. Mrs Bouncer lets out a room to both Mr Box and Mr Cox who never meet. While one uses it by night the other uses it during day time. However, when both end up in the room at the same time they start to quarrel over whose room it is. Similar to the two suitors in *Miss in Her Teens*, it is the actions of Box and Cox themselves that reveal their cowardice, greed and hypocrisy.

Towards the end of the nineteenth century, and following the examples of Eugène Labiche (1815-1888, amongst others *Le Chapeau de Paille d’Italie*, 1851, *The Italian Straw Hat*) and Georges Feydeau (1862-1921, amongst others *La Dame de chez Maxim*, 1899, *The Girl from Maxim’s*), English stages introduced three-act, full-length farces. The plot of these farces had a stronger emphasis on adultery than the French ones (Trussler 1966: 56). They are usually about a “sexual misadventure, befalling a middle-class wife and/or husband, involved in a series of compromising situation from which it seems impossible they will ever extricate themselves” (Smith 1989: 20). This theme would become the mainstay of British bedroom farces and remain very popular until today.

It was actor and dramatist Arthur Wing Pinero (1855-1934) who introduced the full-length English farce successfully with three important farces at the Royal Court – *The Magistrate* (1885), *The Schoolmistress* (1886) and *Dandy Dick* (1887). In the first of these, Mrs Posket, the wife of *The Magistrate*, has been pretending to be younger than she actually is. She even passes off her son Cis as 5 years younger. When a family friend is invited for dinner she fears that he will inadvertently reveal her true age. In order to warn him, they meet for dinner at the restaurant of the *Hôtel des Princes*.

From Pinero to Cooney, farces rely on the main character trying to hide an extra-marital affair, sexual or other indiscretion. The action is usually set in motion by the indiscretion itself, in the case of Pinero’s *Magistrate* the prospect of Mrs Posket’s lie about her age being uncovered. This snowball grows through unlikely coincidences – Mr Posket and Cis get drunk in the hotel where Mrs Posket accompanied

by her sister Charlotte meet not only the family friend, but also Charlotte's friend. The snowball eventually encompasses innocent bystanders – Mrs Posket, her sister and the family friend end up at the police station. It finally explodes – the trial the next morning. These *snowball farces* have a three-part structure often reflected in three acts. Act 1 shows the hero in their respectable normal surroundings setting up the snowball. In Act 2 the hero tries to hide his indiscretions creating even bigger problems – the snowball grows bigger and faster – until it explodes. Finally, in the third act, the farce ends with “either mutual recrimination, or a shaky restoration of the façade of respectability, just in the nick of time” (Davis 1978: 71).

For much of the twentieth century, British farce has been associated with a playwright, his ensemble of actors and a specific theatre. Rix insisted that “farce needs to be written for a known crowd of actors” (quoted in Trussler 1966: 72). Pinero's Royal Court farces were followed by Ben Travers's farces at the Aldwych (1920s and 30s) and Brian Rix's Whitehall farces (1950s and 60s). In the 1980s, Ray Cooney continued the tradition with the production of his own and other farces at his Theatre of Comedy at the Shaftsbury. While these traditional farce teams came to an end in the early 1990s, farces continue to be written and performed and remain immensely popular. Many remain conventionally light-hearted, others have become more sinister and grotesque: the chaos is not resolved and in the end the situation does not return to relative normality, as is the case with Cooney's *Run for Your Wife*. The former continue to be ignored by critics and academics while the latter are now discussed more widely. Peter Shaffer's (1926-) *Black Comedy* (1965), Alan Ayckbourn's (1939-) *Bedroom Farce* (1975), Tom Stoppard's (1937-) *Dirty Linen* (1976) and Michael Frayn's (1933-) *Noises off* (1982) for example have all successfully fused the traditional features of farce with new elements, creating unease in the audience and, sometimes, an ending that does not see order restored as expected.

6.2. Characteristics of the British Farce – Nothing but Action?

The following chapter will outline the salient feature of British farce with special emphasis on language revealing the difficulties a translator faces when translating into

German. Examples are taken mostly from Cooney's *Run for Your Wife* which is an excellent illustration of the *bedroom farce* with a few special features.¹²⁹

John Smith, a taxi-driver is happily married – twice: with Mary in Wimbledon and Barbara in Streatham. Because of John's brilliant timetabling everything goes well until he intervenes in a mugging and is injured. In his confusion he gives different addresses to police and hospital. While John's tight schedule is unravelling he is faced with the well-meaning police officers from Streatham and Wimbledon police stations and the press threatening to reveal his bigamy. He enlists the help of his Wimbledon neighbour Stanley. However, their spontaneous lies are not consistent and their attempts to cover up incongruities with further unlikely explanations speed up the action. It soon engulfs all innocent bystanders – Stanley is in turn passed off as a farmer, as the husband of one of John's wives, and as John's lover who is about to destroy John's marriage. John's wife Barbara becomes first a cleaner and then a transvestite. His other wife Mary is turned into a nun and becomes hysterical; and one of the policemen finds himself passed off as a married bisexual. When at the end the chaos is most extreme, John blurts out the truth.

Normally, the starting point of a farce is a depiction of normality, and only when established is the snowball introduced and set in motion. However, *Run for your Wife* starts with the snowball already under way – the morning after the mugging with both of John's wives waiting worriedly and impatiently for his return. Also, at the end of Cooney's farce life does not return to normal: John remains trapped in his construction of lies and none of the involved parties believes his confession. These anomalies suggest a movement from the light-hearted towards the serious. John and Stanley being trapped in a world they do not comprehend and cannot escape from is reminiscent of Theatre of the Absurd.

Leaving these deviations aside all other characteristics of a British farce can be found. The characters are very broad, often stereotypes. In *Run for Your Wife*, the audience does not learn much about the individuality of John, his wives or any of the other characters. Barbara's upstairs neighbour Bobby Franklyn is the stereotypical gay character: his description in the stage directions is "flamboyant dress designer of indeterminate age (Cooney 2000b: 31) and his behaviour during the play is camp,

¹²⁹ Smith (1989: 1-16, 207-15), Davis (1978: 25-60) and Stephenson (1965: 322-25) discuss in detail the salient feature of farce. The following introduction is based on their discussions. Further sources will be identified.

addressing everyone indiscriminately as “lovey” (31), “ducky” (54) or “sunshine” (63). This broad-brush and recognisable characterization – even the name John Smith implies the average Englishman – tends to make the characters comic. The audience is less inclined to sympathise with an under-developed or stereotype character and this insensitivity is a prerequisite for the audience to be able to laugh about and at them (Bergson 1980: 155).

The main characters of a farce – whose true character and faults have been revealed to the audience – have to preserve a façade of respectability. John is desperately trying to cover up his bigamy and appear as an average middle-class husband and respectable neighbour. However, in order to cover up their indiscretions characters are forced into lying, deceiving, inventing unlikely plots and strategies, passing themselves and others off as invented characters. All these ploys go wrong and have to be covered up quickly by more lies, inventions, role play until, eventually, they spiral out of control. In *Run for Your Wife* the problem is complicated because John has to develop and keep apart two separate strings of lies. While Mary knows of the mugging during which John got injured, Barbara is told that John’s car broke down near Stanley’s farm where he injured himself. This works well until the wives meet and John has to pass off Mary to Barbara as a nun and Barbara to Mary as a transvestite. In addition, John has to give one of his wives a different identity when speaking to the policemen.

The device to which all these comic complications, confusions, coincidences and misunderstandings are connected is the chase. In Labiche’s *Le Chapeau de Paille d’Italie* it is the chase for a hat, in Cooney’s farce the attempt to prevent John’s wives and the policemen from finding out about his bigamy. Not only does the chase create suspense – will John succeed in hiding his bigamist lifestyle? – but also is it vital in speeding up the snowball. During the chase more and more complications pile up for the hero while at the same time speeding up the action to a frenzy, thereby diverting attention from the implausibility of the twists and turns in the plot and keeping up the momentum of the comedy.

Farce often employs the double act which originated in nineteenth-century music hall. Traditionally it is the ‘funny man’ who makes the ‘straight man’ the butt of his jokes, though the distinction between ‘funny’ and ‘straight’ is sometimes blurred as in *Run for your Wife*. John asks Stanley for help but their lack of communication and co-ordination leads to outrageous comic situations between them

but mainly involving innocent bystanders. For example, Stanley – unbeknown to John and in order to cover up Mary’s strange behaviour – tells Sergeant Troughton that she is distressed because her parents had an accident in the Canadian Rockies. When Troughton then mentions it, John is utterly baffled:

John: I didn’t even know they had left Sydney.

Troughton: Sydney?

Stanley: They’ve been staying with Mary’s brother Sydney. Sydney lives in Cincinnati.

John: Could we start at the beginning?

Troughton: I’m afraid they’re both dead.

John: Mary’s parents?

Troughton: Yes, sir.

John: Both of them?

Troughton: Yes, sir. They were on a hiking holiday apparently. It must come as a bit of a shock.

John: It does. Mary’s grandfather’s been in a wheelchair for twenty-five years now.

Stanley: But apparently his wife would push him *anywhere*.

(Cooney 2000b: 49-50)

Stanley has not been able to warn John about the new twist in their story. Only slowly does John come to understand the real situation while Stanley is forced to compensate making the story even more complicated.

All these plot devices are easily translated as they are not culture-specific or, rather they are features of a Europe-wide tradition of comedy and farce, easily understood by a German-speaking audience. They do not immediately affect the language used by the characters and should not pose major problems for the translator.

As the discussion so far demonstrates and many scholars emphasise, all these plot devices indicate the primacy in farce of action. Comedy derives from the contrast between appearance and reality and the deceit, lies, trickery, etc. are all employed unsuccessfully to maintain the crumbling façade. This has led to suggestions that farce is a relatively easy genre to translate: “Thanks to its robust character, farce

survives translation better than comedy [...]” (Hartnoll/Found 1992: 155). Even Cooney admits that “I suppose it’s easy to underestimate farce because the language appears mundane and ordinary” (2002: n. pag.). But Smith (1989: 2, 10) and Stephenson (1965: 323) in particular insist that, despite the huge emphasis on plot, dialogue, and, in particular, comic speech are essential. Works by Shaffer, Cooney, Chapman and Pinero demonstrate “wit and elegance of language” as well “linguistic resourcefulness and variety of humour” (Smith 1989: 2). And comic language is not always easily translated.

In his seminal work on comedy, *Le Rire* (1900, *Laughter*, 1980), French philosopher Henri Bergson (1859-1941) differentiates between “comic *expressed* by language and comic *created* by language” (1980: 127). Whereas the former can be translated albeit sometimes incurring a slight loss of meaning due to cultural differences; the latter cannot because the comedy lies in the language itself, its semantics, phonetics and syntax (127-8).

Linguistic devices can be divided into semantic (including phonetic) devices, syntactic devices, and language variation. Even though language variation is not as common as most of the semantic and syntactic devices used in British farce it does fulfil various functions, not least in Cooney’s *Run for Your Wife*.

Semantic devices such as play on words, pun and double entendre or conversation at cross-purposes depend on ambiguity of language and, in particular, the use of homonyms. In a dialogue a word may be used that has one meaning in the context but the audience chooses or is led by the author to understand something else. In the case of double entendre the chosen or intended meaning is usually indecent or sexual in nature. The result is often comic. In *Run for Your Wife* the use of homonyms makes up the vast majority of linguistic devices.

In example (1), Barbara and Stanley are clearly talking at cross-purposes: whereas Barbara refers to her husband hitting his head on the farm as “accident”, Stanley mis-interprets the “accident” to mean ‘not making it to the toilet.’ Here context of the dialogue provides the basis for the different interpretations of the meaning of the word “accident.” In the second example, it is the word “accessory” which means either (a) “someone who gives assistance to the perpetrator of a crime without taking part in it” or (b) “a small article or item of clothing carried or worn to complement a garment or outfit” (“Accessory”). Clearly, the policemen wants to warn Stanley about the consequences of doing anything illegal (a) while Stanley tries to

avoid Troughton’s warning by choosing the second meaning of the word (b). it is funny because the audience understands the situation well and Stanley’s rather pathetic attempt to deal with it.

(1)	<p>Stanley: The farmer speaking. Barbara: Where’s my husband? Stanley: Gone to the toilet. Barbara: Has he had an accident? Stanley: No, I’m sure he made it in time. (Cooney 2000b: 19)</p>
(2)	<p>Troughton: Do you know what an accessory is? Stanley: A handbag? (28)</p>
(3)	<p>Stanley: It’s Mr Farmer again, the gardner. Barbara: Look, I doubt very much if my husband will be able to help you. Cucumber just isn’t his line. Stanley: No, it’s potatoes actually, this time— Barbara: We don’t want any potatoes! Stanley: But they are King Edwards— Barbara: I don’t care whose they are, he’s not into agriculture. [...] (29-30)</p>
(4)	<p>Porterhouse: [...] It’s not natural agreeing to not have sex. [...] Barbara: Sergeant, really! That was very indelicate. Porterhouse: Well, that’s what her trouble is. Not getting her rations. Barbara: She doesn’t want any rations. She’s married to Him. (<i>She looks upwards to heaven</i>) (72)</p>

Returning to Bergson’s differentiation, it is obvious that the comedy in examples (1) and (2) is derived from language itself – “comic *created* by language” (1980: 127). The translator of this kind of comedy – which is the mainstay of Cooney’s *Run for Your Wife* – has to find an equivalent for the particular homonyms “accident”, and “accessory” which, in German do not have the same double meaning. There are, of course, homonyms which are easily translated, like the example about

the accident of Mary's parents discussed earlier on. John saying "I didn't even know they'd left Sydney," is obviously referring to the city in Australia while Stanley, trying desperately to cover up his earlier blunder, makes Sydney Mary's brother.

However, even proper names can be a stumbling block for the translator as example (3) demonstrates. While Stanley clearly refers to a variety of potatoes very popular and well-known to a British audience, Barbara chooses to interpret the phrase as containing a possessive -s – King Edward's – allowing her to express her anger enhancing the joke in the last line. Since this potato variety is not popular in Germany or Luxembourg the reference and the comedy may be lost.

Since sexual indiscretions and extra-marital affairs are common subjects of British farces of the late nineteenth and the twentieth century, double entendre is a device commonly used. Towards the end of the play (example 4), when Mary is utterly hysterical, Barbara, John and Sergeant Porterhouse discuss the root causes of her apparently irrational behaviour. "Rations" has a perfectly innocent meaning – a fixed amount of food. However, in the context of the conversation it is clear to both the characters and the audience that the word refers to a fixed amount of sexual activity. The phrase is difficult to translate as the German equivalent would not naturally allow for the innuendo. Therefore, the translator may have to find a different expression if he or she wants to retain the double entendre that underlies the comic situation.

Whereas double entendre and innuendo are implicit and dependent on the context, coarse language is explicit. In a farce it is usually mild, sometimes daring, but not offensive to the audience; it still has to fit into the language register of light comedy of the time. Stanley calls John almost admiringly a "randy little devil" (13) when he finds out that his friend is a bigamist. Mary calls Detective Sergeant Porterhouse a "perverted old poof" (66) because she believes him to be a bisexual who ruined her marriage by introducing John to the transvestite Lofty who is really John's other wife Barbara. Similarly, Sergeant Troughton's verdict – "You lying bastard!" (78) – at hearing John's confession of being a bigamist is rather coarse. In addition, various characters call each other "pansy" (75), call out in exasperation "blimey" (20) and "what the hell" (25), or swear "bloody hell" (34). The audience, having experienced the twists and turns of the story, will understand characters' reactions and delight in their use of daring language not commonly heard on stage in light comedy.

As coarse language exists in every language the translator should find equivalents relatively easily. However, he or she will have to be aware of the gradations, the slight differences in strength between individual expressions that may express essentially the same meaning. In addition, translators have to be aware of the changing acceptability of coarse language in the source culture over time. In the 1980s expressions such as ‘blimey’, ‘what the hell’ and ‘bloody hell’ may have been daring; today they are common usage in everyday speech. “Pansy,” on the other hand, in the early 1980s was still funny whereas today it feels old-fashioned and bordering on the offensive.

(5)	Bobby: Yes. I’ve – er – I’ve never actually seen anybody eat – er – that is newspaper, isn’t it? (Cooney 2000b: 43)
(6)	Mary: You stay here, Sergeant. (To Stanley) You – upstairs! Stanley: Mary, I’ve only been trying to— Mary: Get out! (38)
(7)	Mary: Hello? John: Oh thank goodness! Mary: John, where are you? John: Never mind that. Is everything all right? Mary: Sort of, yes. John: Nothing awful’s happened? Mary: No. There’s a policemen here but that’s been sorted out. John: A policeman? Mary: From Streatham. John: Oh, yes? Mary: <i>(to Porterhouse)</i> Do you want to talk to him? Porterhouse: No, thanks. Mary: No, the sergeant’s quite happy, I think. John: Oh, good. Is – er – Stanley about? Mary: I think, Stanley’s been drinking. <i>(Porterhouse reacts)</i> Or he’s on drugs. (40-1)

Common syntactic devices of farce are anacoluthon, ellipsis, parataxis and what Bergson (1980: 138-44) describes as inversion. An anacoluthon is the abrupt change from one syntactic structure to another within a sentence. The unexpected break in sequence and consistency is often used to highlight what is being said and attract the audience's attention. In addition, it indicates the emotional state of the speaker who may be excited, confused or lazy. In example (5), Bobby enters Barbara's flat as John is chewing a piece of paper. His reaction is clear: he is surprised, puzzled, almost speechless but manages to finish his sentence, albeit by an abrupt change of syntax.

Ellipsis, the omission of part of a sentence, often at the end, cuts information that has been mentioned before and is understood from context or co-text, thus helping to speed up the interactions between characters supporting the fast-moving action. The omission of information may also help the speaker to hide something – a common occurrence in farce. In example (6), Mary cuts the verb to make her instruction more decisive, and Stanley's explanation is interrupted and cut short by Mary who finds her neighbour's behaviour irritating.

Similarly to ellipsis, parataxis – sequences of usually coordinated simple short sentences – speeds up the interactions between characters and thus supports the fast-moving action in farces. The telephone conversation in example (7) between John and Mary moves on the plot creating more misunderstandings for Sergeant Porterhouse who thinks that Stanley is John and Mary's son. In addition, it adds to John's panic caused by his always trying to catch up with the latest twist in the story he and Stanley are inventing as they go along.

Bergson's *inversion* – the exchange of one part of the sentence with another, for example putting the subject in place of the object and vice versa (1980:137-8) – is often used in farces as a source of comedy. At the beginning of the telephone conversation between Barbara and Stanley in example (3), Stanley introduces himself but, in his confusion, he mixes up his name and profession. Just like anacoluthon and ellipsis, inversion can indicate the speaker's excitement, surprise or, in this case, confusion, which makes the audience laugh.

The syntactic devices described above are not culture-specific. They are used in original German literary works with the same aims and effects. Therefore, it should be straightforward for translators to transfer those in the English original to German without major problems.

The last linguistic device, however, is culture-specific: language variation. It is difficult to generalize on the use of dialects and accents in British farces. As long as all the characters in a farce have an upper- or middle-class background there will rarely be any use of language variation. However, if they have different backgrounds, class differences and regional background may be marked out by the use of accents or dialect. For example, in Pinero's *Dandy Dick* (1887), the main characters - the Dean of St. Marvells, his sister and two daughters, wealthy race horse owner Sir Tristram, and an army major - all speak in educated standard, while the two servants - butler at the Deanery, Blore, and Sir Tristram's groom, Hatcham - as well as the local policeman Topping and his wife Hannah speak with varying undetermined regional accents. The purpose of dialect is to contrast the wealthy, educated upper-class characters with the less-educated, lower class characters. It is a sociolect.

Even though there are lower class characters in the early twentieth century farces whose social background is expressed through accent and dialect, the focus of these farces is still on the (lower) middle class characters. In contrast, the early Whitehall farces tend to revolve round working class rather than middle or upper class situations. The first of the Whitehall farces, *Reluctant Heroes* (1950) by Colin Morris, relies to a considerable extent on the use of dialect. Its main characters - public schoolboy Tone, Lancashire country bumpkin Gregory, and Cockney lad Morgan - are the three recruits who stumble from one blunder to the next while Sergeant Bell tries to turn them into soldiers. The regional variation indicated in the dialogue for Morgan, Gregory and the Sergeant, however, is vague as in Pinero's play. In example (8) the new recruits have just been issued with their uniforms and are inspected by the Sergeant.

(8)

Sergeant: [...] What is it about you that makes me feel sick every time I look at **yer**? What '**ave yer** got tucked up there? A basket of kittens? What a mess, what a mess!

Gregory: It's best **Ah** can do with stuff issued to me.

Sergeant: The stuff's all right, son. It's what your shape does to it. We can't blame the army for **everythink**. Tell me son, '**ow** much do they pay you a day?

(Morris 1951: 46)

The pronunciation of /i/ as [ɑ:] instead of [aɪ] is typical for Lancastrian accents. However, in other places Gregory's speech also displays the misuse of [h] at the beginning of words, typical of a Cockney accent. The Sergeant's speech is also full of features of Cockney: in addition to the dropping of [h] and the over-pronunciation of /ing/ as [ɪŋk] he says 'yer' instead of 'you.' Representation of accents is rather crude, reduced to some salient features. As already discussed in Chapter 1.1., very rarely does a playwright record language variation precisely in the dialogue. Hints in the character list, stage directions as well as indication in the dialogue of salient features of the chosen dialect or accent will suffice for the actor to understand and produce the desired speech, particularly since British farces tend to be written with specific actors in mind; farce teams work together for many years.

The function of dialect is commonly to indicate social and regional background which may add to the creation of a comic character. However, according to Rix,

[...] each farce since *Reluctant Heroes* has slipped a little further towards a middle class background. [...] people are now identifying themselves less and less with the sort of north-country and cockney context which was typical of farces of a decade or so ago. (quoted in Trussler 1966: 58).

Thus, farce adjusted to changing attitudes to social class in order to attract and/or retain its audience. British farce of the second half of the twentieth century focusses mainly on the sexual indiscretions of middle-class characters who normally speak in standard. In fact, the choice of standard may underline the contrast between their superficially educated and sophisticated appearance and the reality of their (im)moral behaviour.

In *Run for Your Wife*, all 'real' characters speak in standard. There is only one exception: the (non-existent) farmer. John invents him when he calls his wife Barbara to explain that he will be late and is now at a farmer's cottage. Stanley who is with John at Mary's flat has just learnt about his friend's bigamy and finds the excuse funny, especially as it is he who has just been turned into the farmer:

(9)

Barbara: You still there, Johnny?

John: Yes the farmer's just asking me something. (*To Stanley*) What do you want?

Stanley: Mary says would you like cheese and pickle or eggs and tomato or both?

John: I don't care!

Stanley: Do you want to check what number two's giving you for dinner first?

John: One of each.

Stanley: And a flask of tea or coffee?

John (*accidentally into the phone*): Coffee!

Barbara: Coffee?

John: Sorry, darling. I was speaking to the farmer. He's a bit – er – well, you know what country folk are like.

Stanley (*in a West-country burr*): Coffee and sandwiches coming up, *surr*.

(Cooney 2000b: 14-5)

The accent is indicated in both stage direction and the spelling of “surr”. The West Country “burr” actually refers to the pronunciation of /r/ which is close to that in Ireland and North America. Stanley has chosen a West Country accent not because that is where the farmer is actually from (near Gatwick Airport in Sussex), but, stereotypically, associations of farming, country life and oddness are often connected with the West Country people – “It's a bit – er – well, you know what country folk are like” (15). As Stanley likes his original joke he then adopts the West Country accent in his own phone conversation with Barbara:

(10)

Stanley: Hello!

Barbara: Hello?

Stanley : Thanks for holding on. Stanley Gardner here.

Barbara: Are you the farmer?

Stanley: Yes, yes, that's right – (*in a West-country accent*) – **me** dear!

(Cooney 2000b: 16)

Again, the accent which Stanley changes into half way through the conversation is indicated by stage direction and spelling for the pronunciation of /y/ as [ɪ:]. However,

Stanley is not consistent in his use of West Country accent. In the following encounters between Barbara and Stanley, the farmer, both on the phone and in person, there are no indications of his chosen accent in either stage directions or dialogue. Either the joke has been exploited and the author decided to have Stanley speak in standard again, or Cooney did not feel the need for continuing to indicate the accent once he had established the 'rule' for language use in conversations between Barbara and Stanley.

As in the two previous case studies the use of language variation in Cooney's work is not arbitrary but fulfils specific functions – to indicate the regional background of the character and to activate in the audience the stereotypical associations with the people of the chosen region making it a source of comedy. The translator who wants to retain the ST-culture will face the problem of how to convey the functions of the dialect/accents use, especially the associations implicit in it, to the German-speaking audience without a major loss of meaning.

To sum up, a successful farce relies very much on action. Plot and situation devices as those discussed in this chapter do not normally pose particular problems for the translator. However, many common devices employed in farce are related to language use, be it semantic, syntactic or language variation. Whereas syntactic devices are easily translated into German as they fulfil the same functions in SL and TL, semantic devices and the use of dialect and/or accents can pose difficulties due to their cultural specificity. If the play is translated without cultural relocation – as is the case in both the standard German and the Luxembourgish translation of Cooney's *Run for Your Wife* – proper nouns are usually transferred without changes which may lead to a loss of meaning. In order for homonyms to work the audience has to understand the multiple meanings and connotations a word can have. This is not easily achieved as a homonym in one language rarely has the same multiple meanings and connotations in another. Finally, there is the question of how to represent a dialect and its culture-specific associations from one language to another without losing part of the original meaning or adding new meanings.

6.3. Farce in the German Context

In German-language theatre there are three comedy genres which are close to British farce – the *Posse*, the *Schwank* and the *Boulevardstück*.¹³⁰ When the word *Farce* entered the German language in the eighteenth century, it was associated with literary satire and parody, for example Jacob Michael Reinhold Lenz's (1751-92) *Pandämonium Germanicum* (1775), criticizing the inferior quality of literary works written in his time.

Similarly, in the early nineteenth century, German Romantic writers such as Ludwig Tieck (1773-1853) set out to criticize the contemporary German literary scene. In *Der Autor. Ein Fastnachts-Schwank*. (1800, *The Author. A Shrovetide Comedy*), for example, he relies on “die Wortkomik, die Situationskomik, sowie die karikierende Überzeichnung einzelner typischer Figuren für komische Effekte”¹³¹ (Petzold 2000: 145).

In the late nineteenth and early twentieth centuries *Farce* is used synonymously with *Schwank* or *Posse* referring to comic works of drama similar to those by Feydeau, Labiche or Brandon Thomas (1848-1914). However, gradually, as it moves closer to the grotesque, *Farce* becomes associated with the Theatre of the Absurd, for example, Max Frisch's (1911-91) *Die chinesische Mauer – eine Farce* (first version 1946) which ties in with previous German *Farces* in that it puts on stage fictitious and real (contemporary) figures.

It is the genres *Schwank*, *Boulevardstück* and *Posse*¹³² that are more closely related to British farce. They are forms of light comedy that rely to a large extent on stereotypical characters, usually from the lower middle classes who get trapped in one comic situation after the other due to misunderstandings and improbable

¹³⁰ The following introduction to the German genres *Farce*, *Posse*, *Schwank* and *Boulevardstück* are based on definitions and explanations by Gero von Wilpert (2001a, b, c, d), Poloni (2007a, b, c) and Schumacher/Beck (2007). Additional sources are outlined in the text.

¹³¹ Translation: “comedy based on language, situation comedy, as well as exaggeration and caricature of individual types for comic effect.”

¹³² In the nineteenth century, the *Posse* of the Viennese folk theatre, especially as written by Ferdinand Raimund (1791-1836) and Johann Nepumuk Nestroy (1801-62), had still been a means of criticism of contemporary society, e.g. Raimund's *Das Mädchen aus der Feenwelt oder Der Bauer als Millionär* (1826, *The Girl from the World of Fairies or The Peasant as Millionaire*) or Nestroy's *Der Talisman. Posse mit Gesang* (1840, *The Talisman*). In order to escape censorship these were set in the world of magic or fairy tales. Both writers make use of dialect to differentiate between groups of characters: ghosts and fairies usually speak in standard, romantic leads and characters of higher social classes and with educated background as well, but dialect is used by characters from lower social classes and to express particular regional backgrounds.

coincidences. The subjects of the plays are taken from everyday life often involving quarrels between husband and wife, love triangles, or adultery. They rely to a large extent on slapstick, character comedy, exaggeration, the accumulation of improbable situations. Action predominates over language. While none of the definitions of the three genres describes precisely the characteristics of a British farce, all three include salient features. Categorisation is not always straightforward as a look at the database of the *VDB* makes clear. Works that could be described as farce are varyingly labelled as *Schwank*, *Posse*, *Boulevardstück* or even simply comedy. In addition, not all of the translated works labelled this way would be described as farces in their countries of origin. Wilpert, Poloni and Schumacher/Beck name as important French representatives Labiche and Feydeau; as English representatives Noël Coward (1899-1973), Alan Ayckbourn (1939-), but also Brandon Thomas. However, many of the works of the German-language representatives do, indeed, show many of the characteristics of a British farce. For example Curth Flatow's (1920-2011) *Das Geld liegt auf der Bank* (1968, *The Banks are Paved with Gold*) which was not only immensely popular at its premiere with a run of more than 500 performances at the *Hebbel Theater* in Berlin but is still performed. Gustav Kühne, a professional bank robber has two young sons as helpers who show their stupidity by permanently running into doors or stumbling over rakes. When one of them steals a pearl necklace during one of Gustav's robberies the police close in on them. So, Gustav asks God for help promising not to break another safe for forty years. After forty years of decent middle-class life, Gustav plans his greatest bank robbery for his eightieth birthday. Similar to British farces described in Chapters 6.1. and 6.2., this *Schwank* relies on slapstick, character and situation comedy and unexpected coincidences to entertain the audience. It is written in standard.

Translation of British farces as a genre should not pose a problem as similar forms of comedy are well-known in the German-speaking countries. An analysis of entries in the database of the *VDB* confirms that works that in Britain would be defined as farces are labelled comedy, sometimes even drama, *Farce*, *Schwank* or, rarely, *Posse*.¹³³ For example, Brandon Thomas's *Charley's Aunt*, an internationally

¹³³ The analysis of database entries was carried out on 13 October 2012 on the webpage of the *VDB* http://www.theatertexte.de/data/index_search. The following keywords were searched: Farce; the authors Thomas, Pinero, Chapman, Travers, Cooney and Graham for British farce; Labiche and Feydeau for French farce; and Goetz, Ambesser and Flatow for German *Boulevardstück* or *Schwank*. All searches were in the category "Sprechtheater" (spoken theatre).

successful farce, has been translated into standard German eight times and once into dialect (Low German). Only two of these translations are labelled *Farce*, the others comedy, *Schwank* or drama, or a combination of these three. The works by Labiche and Feydeau and German writers like Flatow are also variously labelled, although the term used most often is comedy. In contrast, an overwhelming majority of the translations of British farce authors is labelled *Farce* (often with the second label comedy), i.e. the works by Pinero, Chapman, Travers, Cooney, Graham and Marriott. As Table 4 demonstrates, translations are numerous:

Playwright	Number of STs	Number of TTs for all Plays	Number of TTs in Dialect
Brandon Thomas	1	9	1
Arthur Wing Pinero	1	1	0
John Chapman	4	4	0
J. Chapman and David Freeman	1	3	2 (Low German, Swiss German)
J. Chapman and Jeremy Lloyd	1	1	0
J. Chapman and Anthony Marriott	2	6	4 (Low German, Swiss German)
J. Chapman and Michael Pertwee	2	4	2 (Swiss German)
J. Chapman and Peter Vincent	1	1	0
J. Chapman and Ray Cooney	4	10	6 (Swabian, Bavarian, Swiss German, Low German)
Ben Travers	5	5	0
Ray Cooney	7	20	13 (Swiss German, Low German)
R. Cooney, Arne Sultan and Earl Barret	1	1	0
R. Cooney and Michael Cooney	1	2	1 (Low German)
R. Cooney and Tony Hilton	1	2	1 (Swiss German)
R. Cooney and Gene Stone	1	3	2 (Bavarian, Low German)
John Graham	2	5	3 (Low German, Swiss German)
Anthony Marriott and Alistair Foot	2	7	5 (Swiss German, Low German, Bavarian)
A. Marriott and Bob Grant	1	2	1 (Swiss German)
Eugène Labiche	32	66	0
Georges Feydeau	44	90	5 (Bavarian, Hessian, Low German)

Table 3: Number of Translations of British and French Farces (Database of the VDB, 13 October 2012)

The data from the *VDB* suggests that both French farces and British farces are very popular in German theatres. The number of translations of farces by Labiche and Feydeau clearly marks out their particular popularity. They account for the most translated plays as Table 5 demonstrates, followed by British farceurs Chapman and Cooney with fifteen farces each (of which four are by Chapman and Cooney in collaboration).

Number of TTs	Playwright	Play Title	Number of TTs in Dialect
14	Georges Feydeau	La Puce à l’Oreille	3 (Low German)
12	Eugène Labiche	Un Chapeau de Paille d’Italie	0
9	Brandon Thomas	Charley’s Aunt	1 (Low German)
9	Georges Feydeau	La Cagnotte	0
8	E. Labiche and Edouard Martin	L’Affaire de la Rue de Lourcine	0
6	Georges Feydeau	La Dame de Chez Maxim	0
6	Georges Feydeau	Le Dindon	0
5	Eugène Labiche	Le Voyage de Monsieur Perrichon	0
4	Georges Feydeau	Le Chat en Poche	0
4	Georges Feydeau	Monsieur Chasse	0
4	John Chapman and Ray Cooney	Move over, Mrs Markham	3 (Swabian, Swiss German, Bavarian)
4	Anthony Marriott and Alistair Foot	No Sex, Please, We’re British	3 (Swiss German, Low German, Bavarian)

Table 5: The Most Translated French and British Farces (Database of the *VDB*, 13 October 2012)

Many of the plays have been translated multiple times, including into various dialects. However, most of the British farces have been translated into one to four dialects while most of the French have been translated into standard only. This may be because the French farces are firmly set in upper middle- and upper-class milieus associated with the German standard. Also some of the British farces have no or very few dialect versions. This may be for the same reason, e.g. *The Magistrate* and *Charley’s Aunt* are set in an upper-class milieu. Another reason may be that many of the French farces are one-act plays whereas dialect theatres, professional and amateur, prefer producing full-length plays. Lastly, the period in the original may have an influence. The farces without or with few dialect translations are mostly set in the

mid- to late-nineteenth century; to preserve period and place the translator may prefer standard.

The analysis of the *VDB* database entries demonstrates that French farces are less likely to be translated into dialect than British farces. There are 156 translations of 76 plays by Labiche and Feydeau, but only five of these translations, all of Feydeau plays, are into dialect (2 Low German, 1 Bavarian, 1 Hessian, 1 Munster region Low German). More than half (49) of the 86 translations of 38 plays by British farce writers are into four different dialects – Swiss German, Swabian and Bavarian (all three Upper German dialects) and Low German.

Most of the dialect translations of British farces are into Swiss German (23), followed by Low German (19), Bavarian (4) and Swabian (3). None of the translations is into a Middle German dialect, maybe because not all dialect translations are actually registered with a publisher, e.g. the Luxemburgish translation of Cooney's *Run for your Wife* analysed in this case study. Luxemburgish is originally a west-Middle-German dialect. That the Swiss German and the Low German translations each make up close to half of all dialect translations is due in part to a long and strong tradition of dialect translation in Switzerland and northern Germany. Original writing and translation into Low German increased and became common in the Low German literary movement of the nineteenth century. Originally, the aim was to protect a language that had degenerated into a dialect and was feared would die out, by raising its status through its use as literary language. In Switzerland, a similar movement to raise the status of Swiss German to a national language distinct from German, had the aim, with the rise of National Socialism, of distancing the German-speaking part of the country from Germany. Swiss German identity is defined by the use of the dialect which is regarded as a separate language to German. In both cases, the dialect has become a marker of national/regional identity and its use particularly in theatre is accepted and very much appreciated.

To sum up, while there is not the exact equivalent of British farce, *Schwank*, *Boulevardstück* and, to a lesser extent, *Posse*, have such similar characteristics that a British farce would be easily understood by German audiences. This conclusion is confirmed by the analysis of the entries in *VDB* database.

6.4. The Translations of Ray Cooney's *Run for Your Wife*

Ray Cooney (1932-) is one of the most successful modern British farce writers whose works have been translated into many languages, particularly French and German. *Out of Order* (1990) was awarded the Olivier Award for Best Comedy in 1991 and *Caught in the Net* (2000), the sequel to *Run for Your Wife*, was nominated for the Olivier Award for Best New Comedy in 2002. Three of his farces have been adapted for film, among them *Not now, Darling* (1973) and most recently *Run for Your Wife* (March 2013). In 2005 Cooney was made an OBE for his services to drama.

The German publisher Vertriebsstelle und Verlag deutscher Bühnenschriftsteller und Bühnenkomponisten, VVB, calls Ray Cooney “einer der erfolgreichsten Komödienautoren unserer Zeit”¹³⁴ (“VVB – Cooney”). According to the VDB database, fifteen of his farces, some written in collaboration with other authors, have been translated into German 38 times (see Appendix D). Each of the plays has been translated into standard and, except for one, into one or two dialects. The most prolific translator into standard is Horst Willems with seven translations. Of the 23 dialect translations ten each are into Low German and Swiss German, two into Bavarian and one into Swabian. Three of the Low German translations are by Arnold Preuß and two by each Kay Kruppa and Manfred Hinrichs. No translator's name was given for any of the Swiss German translations. As already hinted above, the list is probably not comprehensive as, for example, the Luxembourgish translation of *Run for Your Wife* by Gaby Greenwood-Hamilius and David Greenwood is not recorded.

Run for Your Wife (1983) is one of Cooney's most successful farces. It had his British premiere on 26 October 1982 at the Yvonne Arnaud Theatre in Guildford and opened at London's Shaftsbury Theatre eleven months later on 23 September 1983. It is about the futile attempts of John Smith and his neighbour Stanley Gardner to hide John's bigamy from the papers, the police and, not least, his two wives. It is set in a lower middle-class milieu, John being a taxi driver, his two wives working in offices, and Stanley on the dole. All of the characters, except for the farmer Mr Gardner – an invented character – speak in standard. While much of the comedy is derived from the action of the characters, there are also many cases of comedy based on language use, as is discussed in Chapter 6.2.

¹³⁴ Translation: “one of the most successful comedy writers of our time.”

According to the VVB, the drama publisher holding the rights to Cooney's plays for the German-speaking countries, *Run for Your Wife* has been translated three times: into standard German by Frank-Thomas Mende as *Doppelt leben hält besser* (1983, *Living Twice Lasts Longer*), into Low German by Kay Kruppa as *Leev nah Stünnenplan* (no year, *Love According to Schedule*), and into Swiss German as *Liebi macht erfinderisch* (no year, *Love is the Mother of Invention*). A fourth translation, into Luxembourgish by David and Gaby Greenwood-Hamilius as *Zwee Häerzer fir en Taxi* (2006, *Two Hearts for a Taxi*) is not represented by any German-language drama publisher. Since previous case studies have examined a Swiss German and Low German translation, this case study will focus on the Luxembourgish translation as well as the standard German.

Mende's standard translation opened at the *Komödie* Frankfurt, a privately run professional theatre only eight months after the Guildford premiere. "Das klassische Boulevard-Theater im Zentrum Frankfurts bezaubert mit Komödien, Schwänken, Musicals und bekannten Stars"¹³⁵ ("Komödie – Das Theater"). It had a run of 31 performances. In the 1983-84 season, there were three productions in Germany, in the 1984-85 season one production in each Germany and Austria, and in the 1985-86 season three in Germany and one in Switzerland. Since then it has been produced intermittently on German, Austrian and Swiss stages.

The Luxembourgish translation by Gaby Greenwood-Hamilius and her husband David Greenwood premiered in 2007 at the *Kapuziner Theater* in Luxembourg. The production by *DenThéater.lu*, a not-for-profit theatre company, was performed five times at the *Kapuziner Theater*, twice at the *Théâtre d'Esch* and once at the *Centre des Arts Pluriels Ettelbréck* (CAPE). In 2008 it was produced by the theatre group *Rido 89* at the *Centre Culturel Al Schmelz* in Steinfort (2 performances), and in 2011 by the *Theaterveräin Fëschbech*, in Schoos (7 performances). Both the 2008 and the 2011 productions were by amateur theatre companies.

Frank-Thomas Mende is an actor, dramaturg and director for both theatre and film, and a prolific translator of English and American drama.¹³⁶ Mende studied, amongst others, English, German and theatre in Marburg, Vienna, London and Boston (USA). He took acting classes and since 1973 has been working for theatres in

¹³⁵ Translation: "The typical boulevard theatre in the centre of Frankfurt entralls with comedies, *Schwänke*, musicals and famous stars."

¹³⁶ The following information is based on the biography provided by the VVB – "Frank-Thomas Mende."

Stuttgart, Marburg, Dortmund, Hamburg and Berlin. He starred in the daily soap *Gute Zeiten, schlechte Zeiten* (*Good Times, Bad Times*) from 1992 to 2011, then returned to stage acting.

Mende has been translating drama since 1975.¹³⁷ He was acting in a translation of D.H. Lawrence's *Touch and Go* (1919, *Auf der Kippe*) and, reading the original, realised that the translation was based on an adaptation by Peter Gill rather than the original. The director asked him to translate the missing sections for the production and later the publisher took over his translation which, according to the *VDB*, is now the only translation available. Since then he has translated 91 plays but does not specialise in a particular genre or author. Many of the plays listed on the *VVB* database are crime plays (e.g. by American comedian Stephanie Miller or British crime play writer Leslie Darbon), and comedies (e.g. by British playwrights Joan Shirley, Richard Harris or American playwright Dennis J. Reardon). The *VDB* lists three comedies by American playwright Michael McKeever and four plays by British playwright Michael Wilcox. *Doppelt leben hält besser* is his only translation of a play by Ray Cooney.

Gaby Greenwood-Hamilius is a secondary school teacher of English in Esch. Her husband David is British but has been living in Luxembourg for more than thirty years and is fluent in Luxembourgish.¹³⁸ They are not professional translators and *Zwee Häerzer fir en Taxi* is their first and only translation of a play. Greenwood-Hamilius' brother Marcel Hamilius who is a member of the *DenThéater.lu* theatre company asked them to translate for a company production.

6.5. The Translation Process: From Source Text to Target Text Production

The experience and background of the people involved in the translation process has an influence on the choice of play for translation and of TL. For example, Britta Geister chose *Passing Places* because she had seen the play while working in Britain

¹³⁷ The discussion in this and the following chapter of the background of Frank-Thomas Mende and the factors influencing the standard German translation is based on information provided by the translator (Mende, email of 13 November 2012). Additional sources will be stated in the text.

¹³⁸ The discussion in this and the following chapter of factors influencing the Luxembourgish translation is based on information provided in a questionnaire by Gaby Greenwood-Hamilius (Greenwood-Hamilius, email of 14 July 2012).

and thought it was suitable. She produced a close translation without cultural relocation in order to preserve the Britishness of the play. She was aware of its use of Scots but decided not to translate into dialect for several reasons, amongst others that productions at the *Theater Göttingen* are generally in standard, and a translation into dialect without cultural relocation would have led to confusion for the audience. On the other hand, Cyriacks/Nissen translate only into Low German, always with cultural relocation. They translated *The Playboy of the Western World* into Low German because they thought the existing translation could be improved. One reason for their selection was that the play can be easily transferred into the Low German culture. In both cases, it was not the language use in the ST that was the basis for the translators' decision, but common practice at the producing theatres, the target audience and knowledge and understanding of different translation strategies. The following discussion will explore whether the translation process had an influence on the choice of TL for the translations of Cooney's *Run for Your Wife*.

Both translations are into standard: Mende's into standard German, Greenwood-Hamilius/Greenwood's translation into standard Luxembourgish. All of Mende's translations are into standard and retain the original culture. As discussed, Luxembourgish started out as a dialect spoken not only in Luxembourg but also in the bordering regions of Belgium and Germany. However, after full independence in 1839, and especially during the two World Wars, Luxembourgish became a symbol of independence and was raised to the status of national language. Since then the variety of Luxembourgish spoken in Luxembourg city, the political and cultural centre of the country, has become the dominant variety and is developing into a standard. *Zwee Häerzer fir en Taxi* is written in this particular variety. Like Mende Greenwood-Hamilius/Greenwood retained the original setting. As will be demonstrated in the analysis below, with very few exceptions, place names, culture-specific references and character names are not changed and both translations are ST-oriented.

It was the drama publisher VVB that commissioned Mende to translate *Run for Your Wife*. The translator had seen a performance of the original in London "wo ich vor Lachen weinend unter dem Sitz lag"¹³⁹ and saw his task in reproducing the wordplay and the comedy of the original (Mende, email of 13 November 2012). As Mende was asked specifically to produce a translation he was "verpflichtet, nach

¹³⁹ Translation: "where I cried with laughter lying under my seat."

bestem Wissen und Gewissen, ein Stück ohne Weglassen irgendwelcher Satzteile nach bekanntem ‘droit moral’ ins Deutsche zu übertragen”¹⁴⁰ (Mende, email of 13 November 2012). He discussed with a native speaker potential translation problems such as the use of language variation in the original. Once translated, Mende read the finished script with an actor colleague in order to make sure the German dialogue flows. As is common in the German-speaking context, Mende was not involved in the production. The premiere of his translation was at the *Komödie* in Frankfurt/Main.

According to Greenwood-Hamilius, Cooney’s farce was chosen for translation into Luxembourgish because its cast size and distribution of male and female characters matched the theatre company *DenThéater.lu*. Being a comedy was a factor too as all plays performed by the company since 2006 have been comedies in the broadest sense, among them translations of two farces – apart from Cooney’s, Dario Fo’s *Non si paga! Non si paga!* (1974, *We Won’t Pay! We Won’t Pay!*, produced by *DenThéater.lu* January/February 2013). There was also an original farce by Luxembourgish cabaret and sketch writer Pol Pütz (produced 2010), and translations of Alan Ayckbourn’s *Season’s Greetings* (1980, produced 2007/08) and Stefan Vögel’s comedy *Eine gute Partie* (2002, produced 2009). All plays have been performed in Luxembourgish between six and thirteen times, usually at the *Kapuziner Theater* in Luxembourg, the *Théâtre d’Esch* and one or both of the following *Trifolion – Centre Culturel, Touristique et de Congrès* in Echternach and *Centre des Arts Pluriels* in Ettelbréck (“Stécker – Ass gespilt”).

The translation itself is based on the original. The translators set themselves the task of

keep[ing] to the original in spirit if not in letter. To this end, some of the verbal humour had to be reworked to succeed in Luxembourgish. (Greenwood-Hamilius, email of 14 July 2012)

They consulted the standard German translation once with a particular translation problem but felt it did not help. The play was translated line by line by the two translators together. Changes were made during the process and, at the end, native speakers of Luxembourgish read the final draft and identified “clumsy phraseology

¹⁴⁰ Translation: “obligated to translate a play into German, to the best of his knowledge, without the omission of parts of sentences according to the ‘moral rights’ [here of integrity of a literary work].”

that had slipped through” (Greenwood-Hamilius, email of 14 July 2012). The translators did not get involved in the rehearsals and did not discuss the original or the genre with the director or actors.

6.6. Language Use in the Target Texts

Unlike the previous two case studies, the analysis of the German and Luxembourgish TTs will be a direct comparison because both are without cultural relocation. Greenwood-Hamilius/Greenwood confirm that they aimed to stay very close to the original and present a British play. Similarly, Mende wanted to recreate the comedy of the original and his publisher required him to produce a ST-oriented translation. The direct comparison will be of individual decisions. The analysis will deal with translation strategies in further detail. It will explore culture-specific references, the use of Anglicisms; also linguistic features of farce identified in Chapter 6.2. and focus on those that may pose special problems for translators. Finally, the strategies to deal with language variation will be illuminated.

Both TTs are ST-oriented, i.e. the meaning of the original was transferred without any major cuts, additions or changes.¹⁴¹ In the Luxembourgish translation only two short exchanges of dialogue have not been translated. In example (11), Greenwood-Hamilius/Greenwood miss out an exchange between Troughton and Stanley:

(11)	
Stanley: And I'll try and find someone to comfort me.	Stanley: An ech wollt kucken fir een ze fannen dee mech tréischt.
Troughton: I reckon the best place you can go is abroad.	
Stanley: That's not a bad idea.	
Troughton: Well, I'll get back to the station and make my report.	Troughton: Majo, ech gin dann zréck op de Büro fir mäi Rapport

¹⁴¹ I exclude here changes due to translation strategies chosen in order to deal with the specific translation problems outlined above and discussed in further detail below.

(Cooney 2000b: 53)	ze schreiwen. (Cooney 2006: 126)
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The lines preceding and following those cut are exact equivalents of the original and the dialogue cut contains no obvious translation problems.

Mende's standard German translation, in places, moves further from the original. There are few instances of considerable changes in the dialogue, but quite frequent additions (example 12) and cuts (example 13) of sequences of dialogue as the following examples show. Neither have a major impact on the meaning of the play.

<p>(12)</p> <p>John: [...] We'll have a nice long lunch, bottle of wine then back here to spend the afternoon in bed.</p> <p><i>John takes Barbara to her hall door,</i></p> <p><i>opens the door, and as he does, Barbara's doorbell goes. John immediately shuts the door and marches Barbara away from it.</i></p> <p>Barbara: What's the matter?</p> <p>(Cooney 2000b: 31)</p>	<p>John: Wir werden uns ein nettes langes Mittagessen gönnen, ein Fläschchen Wein, dann wieder hierherkommen und den Nachmittag im Bett verbringen. <i>(Er nimmt Barbara und führt sie zur Dieleentür, hält inne.)</i> Oh, wir müssen noch bei deiner Bank vorbei.</p> <p>Barbara: Meiner Bank?</p> <p>John: Ja, ich bin ein bisschen knapp bei Kasse. Ich geb's dir später zurück.¹⁴²</p> <p><i>(John öffnet die Dieleentür – in dem Moment klingelt es an Barbaras Wohnungstür. John wirft die Tür zu und führt Barbara zurück ins Zimmer.</i></p> <p>Barbara: Was ist denn los?</p> <p>Cooney (2002: 57)</p>
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¹⁴² Translation of addition: "John: [...] Oh, we'll have to stop at your bank.
Barbara: My bank?
John: Yes, I'm a little bit short of money. I'll give it back to you later."

Similarly, the changes in Mende’s translation seem not to be the result of particular translation problems. The most likely explanation for differences between ST and TT is related to the fact that Mende’s translation is based on the version he received from the publisher in 1983. The script of the ST used in this analysis is the 2000 reprint of the 1984 version published. As the apparent differences between the two originals are limited a comparison of the two TTs will not be constrained. However, where differences between ST and Mende’s TT are considerable and cannot be explained by translation strategy it is assumed that they are due to a different version of the ST and therefore disregarded for the analysis.

Both translations remain in the British culture and references to the setting of the play – Streatham and Windsor – as well as to Gatwick Airport are retained. However, some other cultural references are cut or changed. For example, the reference to an imperial measure “two gallons” (Cooney 2000: 63) is transferred into the equivalent metric measure commonly used in the German-speaking countries, “10 Liter” (Cooney 2002: 113) and “zéng Liter” (Cooney 2006: 150). Both Mende and Greenwood-Hamilius/Greenwood cut or rather generalised in example (14) a reference to Mary Whitehouse who between the 1960s and 1980s campaigned against bad language and sexual references on TV and radio. The reference would not be understood in Germany nor in Luxembourg and is therefore generalised: while Mende’s Mary exclaims that this is the “demise of the Western world,” Greenwood-Hamilius/Hamilius wonder “what the neighbours will think.”

<p>(14)</p> <p>Mary: God, if Mary Whitehouse knew about you lot!</p> <p>(Cooney 2000b: 72)</p>	<p>Mary: Das ist der Untergang des Abendlandes.</p> <p>(Cooney 2002: 127)</p>	<p>Mary: Mäi Gott, wat sollen d’Noperen denken!</p> <p>(Cooney 2006: 169)</p>
<p>(15)</p> <p>Bobby: I’m absolutely abject about the paint, darling.</p> <p>Barbara: Don’t worry.</p>	<p>Bobby: Ich bin ausser mir wegen der roten Farbe, meine Liebe.</p> <p>Barbara: Keine</p>	<p>Bobby: ‘T ass mer esou eppes vu penibel, di Katastrof mat der Faarf.</p> <p>Barbara: Macht</p>

<p>Bobby: You'll worry when you see your bathroom. It looks like Sweeny Todd's cellar in there. (70)</p>	<p>Sorge. Bobby: Warten Sie erst, bis Sie Ihr Badezimmer gesehen haben. Dagegen sieht der Schlachthof wie 'ne Puppenstube aus. (124)</p>	<p>iech keng Gedanken. Bobby: Dir wert iech Gedanke maachen, wann dir äert Buedzëmmer gesid. Do gesäit et aus wie am Grof Dracula senger Spëndchen. (166)</p>
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Example (15) is very culture-specific. The fictional character Sweeney Todd has been well-known in Britain since Victorian times. The bathroom which is flooded by red paint from Bobby's flat above is compared to the blood from all the victims of Sweeney Todd in the cellar of his Barber shop. In the German-speaking countries the character was largely unknown until the cinema success of Tim Burton's 2007 *Sweeney Todd: the Demon Barber of Fleet Street*. Therefore, Mende opted for a generalisation ("In comparison, a slaughterhouse looks like a doll's house"), and Greenwood-Hamilius/Greenwood for a change of reference to a different, equally "bloody" fictional character ("It looks like Count Dracula's pantry").

The loss of references to British culture does not mean that the play in translation loses its Britishness. In addition to place and character names and the English address "Mr" and "Mrs," both translations make use of Anglicisms, possibly to compensate, but definitely to emphasise the source culture. The Luxembourgish translators can assume that most of their audience know the meaning of "underground" in example (16).

<p>(16) Troughton: [...]Wimbledon Underground Station [...]. (Cooney 2000b: 5)</p>	<p>Troughton: [...] d'Statioun vum Wimbledon Underground [...]. (Cooney 2006: 15)</p>
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(17)	Stanley: An Englishman’s home is his castle!	Stanley: My home is my castle! (47)
(18)		

In example (17) the retention of the slightly different but immediately recognisable phrase is due to the increasing presence of English in everyday life of German-speaking countries.

In comparison, Mende uses fewer Anglicisms, probably because, even though spreading, the English language was not yet as pervasive in all aspects of everyday life in the early 1980s. Throughout his translation, Mende uses the English loanwords “Farm” and “Farmer” instead of the more commonly used German “Bauernhof” and “Bauer”/“Landwirt.” He also retains the terms “publicity” and “story” in example (18) assuming them to be understood by the majority of the audience with the help of the context.

(18)	Stanley: He doesn’t want any publicity! [...]	Stanley: Er will keine Publicity . [...]
	Reporter: And I’m telling you, news is news. [...]	Reporter: ‘Ne gute Story ist ‘ne gute Story . [...]
	(Cooney 2000b: 19)	(Cooney 2002: 35)

Finally, the Luxembourgish translation contains numerous French words – evidence of the strong influence of the French language on Luxembourgish. This can lead to dialogue containing English and French words together as example (19) demonstrates:

(19)	Troughton: Morning then, Mr Smith. Mrs Smith.	Troughton: Bonjour, Mr Smith. Mrs Smith.
	(Cooney 2000: 9)	(Cooney 2006: 23)

Semantic devices in farces may be a source of translation problems, for example conversation at cross-purposes where the comic effect is based on

homonymy. The translators have to understand the double meaning of the relevant word and to find a homonym in the TL which can express a similar confusion of meanings.

As described earlier, the comedy in example (20) is based on the word “accessory” referring to both a fashion item and an assistant to a criminal/crime. Stanley chooses to understand the first meaning feigning no knowledge of any illegal goings-on. All translators understand the double meaning and comic effect of the use of “accessory” and try to replicate the homonym. Mende uses “Helfershelfer” for the legal term and has Stanley understand it to mean “someone from the Red Cross.” Even though the German “Helfershelfer” is not a homonym, the audience is encouraged to understand its literal meaning “helper of a helper” thereby facilitating the retention of the original joke. Greenwood-Hamilius/Greenwood use “Hehler” which in Luxembourgish is a homophone with “Heeler.” While the former means accessory in the legal sense, the latter means “healer” which explains Stanley’s response “Something like a doctor?” Thus both versions are able to retain the comic effect of language use in their translations.

<p>(20)</p> <p>Troughton: Do you know what an accessory is?</p> <p>Stanley: A handbag? Oh, an accessory, yes.</p> <p>Troughton: Good. (Cooney 2000b: 28)</p>	<p>Troughton: Wissen Sie, was ein “Helfershelfer” ist?</p> <p>Stanley: Einer vom Roten Kreuz? Oh, ein Helfershelfer. Ja.</p> <p>Troughton: Gut. (Cooney 2002: 53)</p>	<p>Troughton: Wësst dir wat en Hehler ass?</p> <p>Stanley: Eppes wie en Doktor? Ah, en Hehler. Jo.</p> <p>Troughton: Gudd. (Cooney 2006: 70)</p>
<p>(21)</p> <p>Stanley: [...] Mrs Smith hasn’t got a Standard floating around there has she?</p> <p>Bobby: A standard? (<i>He</i></p>	<p>Stanley: [...] Hat Mrs Smith irgendwo den “Evening Standard” rumliegen?</p>	<p>Stanley: [...] Et ass jo net zoufälleg en “Echo” bei der Mrs Smith?</p> <p>Bobby: Echo? (<i>De Bobby lauschtert</i></p>

<i>looks in the air for a flag.)</i>		<i>ronderëm.)</i>
Stanley: Newspaper. The Standard.		Stanley: D'Zeitung. "The London Echo."
Bobby: Oh, I really wouldn't know.	Bobby: Wie soll ich das denn wissen? [...]	Bobby: Ah. Ech hu keng Anung.
(33)	(61)	(81)

Example (21) combines a culture-specific reference to a newspaper with a homonym. Earlier on the *London Evening Standard* is mentioned by the Reporter who takes a photograph of John and Mary pronouncing "It should make the first edition of *The Standard*" (Cooney 2000b: 19). As the reference would probably be obscure to a German audience not familiar with all British newspapers, Mende's translation gives the fuller name "The Evening Standard" (Cooney 2002: 36) and trusts that the context will allow the audience to gather the reference to a newspaper. Greenwood-Hamilus/Greenwood change the title of the newspaper to "London Echo." "Echo" means the same in German and there are certainly smaller regional newspapers in the German-speaking countries that are called "Echo." However, the true reason for the change of newspaper name becomes clear in example (21). Here the translators into Luxembourgish are able to make use of the homonym "Echo." Whereas Stanley wants to know whether there is a copy of the newspaper in Barbara's flat, Bobby chooses to understand the literal meaning of "Echo" as is apparent from the stage directions "Bobby listens around." Thus, the change of the newspaper name enables the translators to both refer to a source-culture-specific item and create a comic effect on the basis of homonymy as in the original.

Whereas Mende varies his strategies between finding an equivalent (near-) homonym, cutting the relevant section of the dialogue and selecting one meaning of a particular homonym while neglecting the other thereby losing or weakening the comic effect, Greenwood-Hamilus/Greenwood's main strategy is to recreate the homonymy of the ST in the TT. Mende transfers three out of eleven incidences of homonymy into equivalent German homonyms, while Greenwood-Hamilus/Greenwood transfer seven. In most of the remaining incidences, both German and Luxembourgish

translators selected only one of the meanings. Thus, to slightly differing extents they are able to retain the frequency of comic moments.

Coarse language and sexually explicit language may pose a translation problem because it is not always easy to find an equivalent that conveys the same level of vulgarity. If the translator uses the stronger or, indeed, weaker term on several occasion this may change not only the audience's perception of individual characters but also the tone of the entire play. A British farce may be sexually explicit and use mildly coarse language but it will remain within the limits of what is acceptable on stage, possibly a bit daring and at times pushing the boundaries, but not to extreme vulgarity. In addition, the Luxembourgish translators have to consider changes in attitudes towards certain vulgar words between the 1980s and 2007 when the play was translated. As discussed above, words that may have been regarded as vulgar, daring and funny in the 1980s may today have entered colloquial speech or may no longer be acceptable.

The following examples demonstrate how the translators of *Run for Your Wife* deal with the challenge.

<p>(22)</p> <p>Stanley: Sorry, but I'm seeing you through new eyes now. <i>(Chuckling)</i></p> <p>You randy little devil.</p> <p>(Cooney 2000b: 13)</p>	<p>Stanley: Tut mir leid, aber ich seh' das jetzt mit ganz anderen Augen. <i>(Er kichert)</i> Du geiles Aas.</p> <p>(Cooney 2002: 26)</p>	<p>Stanley: Pardon, et deet mer Leed, mäi Beschten, mee elo gesin ech dech matt ganz aneren Aen. <i>(laacht an secheran)</i> Du bockege klengen Däiwel!</p> <p>(Cooney 2006: 34)</p>
<p>(23)</p> <p>Bobby: He won't lift a finger, lazy queen.</p> <p>(32)</p>	<p>Bobby: Der rührt keinen Finger, die faule Tunte.</p> <p>(59)</p>	<p>Bobby: E paakt keng Hand un, dat lidderecht Bëttschel.</p> <p>(78)</p>

<p>(24)</p> <p>Mary: Come on, show us your boobs, I dare you.</p> <p>(Cooney 2000b: 66)</p>	<p>Mary: Komm zeig uns deine Titten, wenn du dich traust.</p> <p>(Cooney 2002: 132)</p>	<p>Mary: Allez, komm schon, weis eis deng Titten, wanns de kanns!</p> <p>(Cooney 2006: 176)</p>
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In example (22) Stanley calls his friend and neighbour a “randy little devil” half in surprise, half in admiration at having just discovered John is living a double life, married to two women. The word “randy” can be translated in several ways – “brünstig” is a biological term usually used for animals, “liebestoll” and “lüstern” are colloquial terms used to refer to people and “geil” is a derogatory term. Mende chooses “geil” in combination with a second derogatory word “Aas” (“mean and cunning person”) to replace “little devil.” The combination creates a rather derogatory attitude not there in the original. Arguably, the audience may choose to interpret it rather less harshly taking into account the relationship between the characters. Greenwood-Hamilius/Greenwood opt for a phrase close to the original in both meaning and attitude. By retaining the phrase “klengen Däiwel”, a more friendly attitude is expressed at the same time retaining the sense of astonishment and admiration.

In example (23) Bobby affectionately calls his partner “lazy queen” with “queen” being a colloquial term for an ostentatiously effeminate homosexual man, but here not used in a derogatory sense. Mende’s translation “faule Tunte” is an exact equivalent. Just like “queen” “Tunte” can have a derogatory feel but the context mitigates against this interpretation. Similarly, “lidderecht Bëttschel”, literally “lazy goat”, conveys very well the original meaning even though Greenwood-Hamilius/Greenwood opt for a word that does not normally denote “effeminate homosexual man.” However, “Bëttschel” is a colloquial and slightly derogatory term used of girls, especially if they behave in a way not expected of them. So, the audience will understand immediately, that Bobby’s partner is a rather girlish man.

While the translators were able to transfer well the meaning of the phrase in example (23) they have shifted the tone of example (24) considerably. As in the previous examples, the context is important in gauging the strength of the word “boobs.” Both Mende and Greenwood-Hamilius/Greenwood opt for “Titten” which is

one of the translations given in a dictionary. However, in comparison to the English word which may have been mildly derogatory in the early 1980s (and has become less so), the German/Luxemburgish word “Titten” is rather coarse and vulgar.

In general, the translators try to convey coarse and sexually explicit language with both the meaning and the attitude of the speaker made clear through the surrounding dialogue. On very few occasions the translators opt for a slightly more derogatory term which shifts the tone of the particular scene but not the play as a whole. Similarly, in some cases the translators opt for less explicit or less coarse language.

In addition to semantic devices, farce also employs syntactic devices such as ellipsis, parataxis, anacoluthon and inversion. None of these pose particular translation challenges and their effective transfer ensures the speed of the action is maintained, the audience understands the confusion of the speaker, his or her intention to hide something, or the cause for conversations at cross-purposes. In the translations of example (25) all sentences are very close to the original and maintain the original length. Only the last sentence has been lengthened in order to convey the meaning “normal, commonplace” but also the slightly derogatory undertone “boring.” The translators choose to explicate the implied meaning as “completely ordinary average” (Mende) and “bog-standard average person” (Greenhorn-Hamilius/Greenwood). By using a tautology the translators are able to reinforce the meaning and suggest the negative undertone. In example (26), Stanley is continually frustrated in his attempts to prevent misunderstandings which lead Sergeant Troughton into totally misjudging the situation. Three times Stanley attempts to explain that Mary does not actually know that she is calling John’s second home, that she is trying to phone the police station but got the number wrong. But Troughton is suspicious and interrupts Stanley, not wanting to hear what he assumes to be lies. With each of the attempts the tension in the audience rises, especially as within a short dialogue misunderstandings and confusions pile up making John’s and Stanley’s attempts to cover up John’s bigamy more complicated. The translations capture well the interruptions in the original. In the first speech of example (9B) the translators even cut off half of the verb “erklä(ren)” and “expliz(éieren)”, repeated in the third speech where it is also in the original, in order to make the interruption even more obvious. In the second speech Greenwood-Hamilius/Greenwood replicate the original while Mende adds “Nummer” (telephone number) which does not change the ellipsis.

<p>(25)</p> <p>John: Barbara and I are married.</p> <p>Stanley: Mary and you are married.</p> <p>John: That too.</p> <p>Stanley: You've got two wives.</p> <p>John: Yes.</p> <p>Stanley And two homes?</p> <p>John: Yes.</p> <p>Stanley: God Almighty, I thought you were ordinary!</p> <p>(Cooney 2000b: 10-1)</p>	<p>John: Barbara und ich sind verheiratet.</p> <p>John: Du bist doch mit Mary verheiratet.</p> <p>John: Das auch.</p> <p>Stanley: Du hast zwei Frauen?</p> <p>John: Ja.</p> <p>Stanley: Und zwei Wohnungen?</p> <p>John: Ja.</p> <p>Stanley: Mein Gott, und ich dachte immer, du bist ganz gewöhnlicher Durchschnitt.</p> <p>(Cooney 2002: 21-2)</p>	<p>John: D'Barbara an ech si bestued.</p> <p>Stanley: D'Mary an du sidd bestued.</p> <p>John: Dat och.</p> <p>Stanley: Du hues zwou Fraen?</p> <p>John: Jo.</p> <p>Stanley: An zwou Wunnengen?</p> <p>John: Jo.</p> <p>Stanley: An ech hu geduecht, du wiers en hondsgewéinlechen Durchschnittsbierger!</p> <p>(Cooney 2006: 26-7)</p>
<p>(26)</p> <p>Stanley: I think I can explain—</p> <p>[...]</p> <p>Stanley: I think she's got hold of the wrong—</p> <p>[...]</p> <p>Stanley: I think, I can ex—</p> <p>(50-1)</p>	<p>Stanley: Das kann ich erklä—</p> <p>[...]</p> <p>Stanley: Ich glaube, sie hat die falsche Nummer—</p> <p>[...]</p> <p>Stanley: Ich glaube, das kann ich erklä—</p> <p>(90-1)</p>	<p>Stanley: Ech mengen ech kéint dat expliz—</p> <p>[...]</p> <p>Stanley: Ech mengen si hat di falsch —</p> <p>[...]</p> <p>Stanley: Ech mengen ech kann dat expliz—</p> <p>(120-1)</p>
<p>(27)</p> <p>Bobby: Yes. I've – er – I've never actually seen</p>	<p>Bobby: Ja. Ich habe – äh – ich habe wirklich noch nie</p>	<p>Bobby: Ech — ech hun eigentlech bis elo nach ni ee gesin</p>

<p>anybody eat – er – that is newspaper, isn't it?</p> <p>(43)</p>	<p>jemanden – äh – das ist doch Zeitungspapier, oder?</p> <p>(77)</p>	<p>deen — dat ass dach eng Zeitung, oder?</p> <p>(103)</p>
<p>(28)</p> <p>Stanley: It's Mr Farmer again, the gardner.</p> <p>(29)</p>	<p>Stanley: Ich bin's nochmal, der Farmer.</p> <p>(55)</p>	<p>Stanley: Et ass de Mr Bauer erëm, de Gäertner.</p> <p>(73)</p>

As discussed in Chapter 6.2., the anacoluthon in example (27) expresses the surprise of Bobby at the sight of John chewing a newspaper. Mende translates the dialogue word by word. Greenwood-Hamilius/Greenwood shorten the dialogue by cutting the first verb and all the exclamations “er” that express hesitation. Hesitation, however, can also be expressed by a pause in the speech of the character. In the final example (28) the inversion expresses Stanley’s confusion between his own name, Gardner, and his supposed identity, farmer. While the Luxembourgish translation replicates the inversion, the standard German translation does not. Given that Mende in general stays close to the original, this translation may be based on the earlier version of the original play. Overall, the translators replicated syntactic devices such as parataxis, ellipsis, anacoluthon and inversion without major changes thus retaining the speed of the dialogue, the expressions of surprise, confusion and the growing feeling of inevitable disaster.

The use of dialect in the original play poses a particular problem for translators who choose to retain the original culture. Whereas cultural relocation allows for the selection of a TL dialect to be used more easily,¹⁴⁴ a TL dialect imposed on a source culture environment creates an incongruity which may confuse or distract and convey a totally different meaning. Arguably, the Luxembourgish TT may create such an incongruity due to Luxembourgish being a dialect of German. However, the status of Luxembourgish has changed considerably in the twentieth century. It is a national language and the natural process of standardisation of the written form has begun. Greenwood-Hamilius emphasises the status of

¹⁴⁴ As explored in Chapter 1.2., here too the translator is faced with the problem of finding a dialect that conveys similar connotations and associations with the particular SL variation and its speakers.

Luxembourgish and that “we do not consider this “dialect theatre”, but rather [see Luxembourgish] as a vehicle to make an English play accessible to speakers of Luxembourgish as transparently as possible” (Greenwood-Hamilius, email of 27 February 2012). For most Luxembourgers Luxembourgish is their mother tongue, and it is therefore natural for them to hear it spoken on stage whether the play is set in Luxembourg or in a foreign country.

Run for Your Wife is written entirely in standard English. However, Cooney has John and Stanley speak in one or two non-standard varieties several times indicated, more often, in the stage directions, rarely in the dialogue. In example (29) John tries to explain why the hospital got a different address for him than the one he apparently lives at suggesting that the doctor wrote down his address wrongly because his English language skills were insufficient:

<p>(29)</p> <p>John: Yes. Late at night. Very rushed. Understaffed. And the young doctor in casualty – nice fellow – but English not too hot – maybe got it a bit confused. [...] He mistakes it for (<i>in an Indian voice</i>) Forty-seven Lewin Road, Streatham, S.W. Sixteen. (Cooney 2000b: 7)</p>	<p>John: Natürlich. Mitten in der Nacht, alles geht drunter und drüber, zu wenig Personal, der junge Arzt – übrigens ein netter Kerl – der Nachtdienst hat, ist Ausländer, hat Schwierigkeiten mit der Sprache. [...] und der versteht (<i>wieder undeutlich</i>) Lewin Road 46, Streatham, London 16. (Cooney 2002: 16)</p>	<p>John: Jo. Owes spéit. Enner Drock. Net genuch Personal. An dee jonken Dokter an der Urgence — léiwe Borscht — mee säin Englesch net deck — vläit huet en net alles matkritt. [...] Hie versteet — (<i>schwätzt mat engem friemen Accent</i>) Siwenavéierzeg Lewin Road, Streatham, S.W. siechzeng. (Cooney 2006: 19)</p>
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Mende decides to explicate the fact that the doctor “is a foreigner, has problems with the language” changing the stage directions to instruct the actor to speak “inarticulately” rather than with an Indian accent. The choice by Cooney of the Indian accent is very culture-specific. Britain has a relatively high Indian and Pakistani population and their accent would be immediately recognisable to a British audience. Most Germans would not be aware of this fact and would certainly not recognise an Indian accent in German. Even though the cultural specificity is lost in the translation, the audience will understand John’s argument that the foreign doctor got the address wrong. The Luxembourgish translation remains closer to the original. But here too, the reference to the Indian background of the doctor is lost, or rather generalised by the stage direction instructing the actor to use a “foreign accent”.

The different translation strategies chosen by Mende and Greenwood-Hamilius/Greenwood for the Indian accent are continued when dealing with the West-Country accent of the farmer invented by John. Twice stage directions suggest that Stanley speak with the West-Country accent which he (and the audience) associates stereotypically with all farmers. And once, in example (30), John uses the accent (as indicated in the stage direction and the spelling of “sir” as “surr”) to remind his wife Barbara of the farmer. In both TTs the surrounding dialogue is very close to the original in meaning but the indications of the regional dialect have been dealt with differently. In all incidences, Greenwood-Hamilius/Greenwood use generalisation: instead of specifying a particular British or, indeed, Luxembourgish accent their stage directions leave the choice to the actor instructing him to use a “regionalen Akzent” which may well be a rural accent. In addition, “surr” is not retained as in all of the other incidences of “sir” but translated by “Meeschter” which means both “master” and “mister” and may be an address more commonly used in rural areas of Luxembourg. In comparison, Mende has decided to drop the reference to a specific regional accent entirely. In two of the three instances in the play he cuts the stage directions completely and in example (30) Stanley is instructed to speak “mit verstellter Stimme” (trans. “with a disguised voice”). The dialogue suggests colloquial speech through the dropping of endings (“Ihn” instead of “Ihnen”) and of beginnings of words (“n” instead of “ein”/“einen”). The Luxembourgish solution may potentially retain the associations of the original West Country accent but the standard German solution is more likely to result in an outright loss of meaning.

<p>(30)</p> <p>John: (<i>on the phone</i>) Sorry darling, I was speaking to the farmer. He's a bit – er – well, you know what country folk are like.</p> <p>Stanley: (<i>in a West-Country burr</i>) Coffee and sandwiches coming up, surr. (Cooney 2000b: 15)</p>	<p>John: (am Telefon) Entschuldige Schatz. Ich sprach mit dem Farmer. Der ist ein bisschen... äh... du weißt doch, wie die Leute auf dem Land sind.</p> <p>Stanley: (<i>mit verstellter Stimme</i>) Ich bring' Ihn' gleich 'n Paar Brötchen und 'n Kaffee, Sir. (Cooney 2002: 29)</p>	<p>John: Oh, pardon, Mausi, ech hu mam Bauer geschwat. Hien ass e bëssen — also, du weess jo wéi se um Duerf sin.</p> <p>Stanley: (<i>mat engem regionalen Accent</i>) D'Schmieren an de Kaffi a sin ënnerwee, Meeschter. (Cooney 2006: 37)</p>
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6.7. Summary

The analysis above demonstrates how the translators of the standard German and the Luxembourgish translations applied various strategies to facilitate a ST-oriented translation without cultural relocation. They retain plot, setting and characters unchanged. Mende was contracted by a publisher and produced a model translation; Greenwood-Hamilius/Greenwood produced their translation for a production which nonetheless shows all the characteristics of a model translation. The translators of the two versions used common strategies in order to replicate, where possible, the functions of the linguistic devices commonly found in British farces to create comedy, speed of the action, confusion of the characters. They were not always able to retain specific devices but had to cut or change them, leading to a weakening, in very few cases an exaggeration, or a loss of the intended effect. This happens slightly less in

the Greenwood-Hamilius/Greenwood translation which reproduced more of the original devices, such as puns, in their TT.

Cultural references were frequently neutralised through generalisation or, in a few cases, cut in both TTs. Where the original reference was retained the cultural significance was sometimes lost but the primary meaning remained comprehensible with the help of context and co-text. The loss of cultural meaning in some cases weakens the intended – often comic – effects. The decision of the translators to retain or introduce English words and phrases in their TTs helps to keep the play firmly set in the British culture.

The translators chose different strategies for language variation. Mende neutralises the farmer's West-Country accent by cutting the reference in the stage directions and indicating colloquial speech rather than regional. Thus, not only the cultural reference is lost but also the stereotyping of farmers weakened. The neutralisation of the accent of the foreign doctor, as spoken by the character, is combined with an explication that refers to foreigner. This leads to a loss of the specific cultural reference to the Indian background of the doctor. However, the TT audience will still have a similar understanding of the general situation as the British audience. Similarly, Greenwood-Hamilius/Greenwood are not able to retain the cultural references expressed by the use of language variation. However, their decision to indicate in the stage directions that the characters speak in a regional accent and a foreign accent respectively, once applied by the actor, will capture the situation more effectively. Thus, the stereotyping of the farmer and the explanation of a confusion of addresses is expressed through the use of language variation without additional explication.

The result of the individual choices of translation strategies by Mende and Greenwood-Hamilius/Greenwood is that both standard German and the Luxembourgish translations produce a British farce set in the British society which is close to the original. All three standard German translations discussed in this thesis, whether for production (Geister and Hemmerle) or for the publisher (Mende) show the same approach, staying as close to the original without major cuts or changes. This confirms the conclusion of the discussion in Chapter 3.2.

Unlike the dialect translations of the first two case studies which are adaptations to the Swiss German and Low German cultures, the translation into Luxembourgish is in approach and outcome identical to the standard German

translation. Swiss German, Low German and Luxembourgish are comparable as regional/national languages in opposition to standard German and in their roles as marker of regional/national identity. In all three countries/regions German is the official language and the regional variety the spoken, colloquial language. Nevertheless, the Swiss German and Low German translators decide for cultural relocation, Cyriacks/Nissen in order to avoid confusion of ST culture with TT dialect, and Heinrich et al. because of the background of their audience and cast. Both are able to retain the theme of the ST but produce in effect Swiss and northern German plays. The translators of Ray Cooney's play saw their task as bringing a British farce onto the Luxembourg stage in Luxembourgish, the language of choice of the theatre company that commissioned the translation, and without major changes.

Both the resulting standard German and the Luxembourgish plays are light-hearted comedies with darker undertones at the end. The speed, confusions, twists and turns are just as vivid in the TTs as they are in the ST. Due to the translators' choices of translation strategies, the TTs preserve the farcical aspects and qualities of the ST which are still recognisable to the TT audience because of their familiarity with forms of comedy similar to the British farce.

Conclusion

This study set out to explore the socio-cultural factors influencing the choice of dialect translation strategy for drama in German-speaking Europe: the language situation, traditions of dialect use in German-language drama, translation theory and practice in the German-speaking area. The descriptive investigation combined with three case studies exploring the actual conditions of dialect translation in northern Germany, German-speaking Switzerland and Luxembourg uncovered a complex of interrelated constraints, norms and traditions in the target cultures that determine whether a foreign play is translated into dialect or into standard.

Less than one tenth of all play scripts available for staging in the German-speaking countries, including translations, are in dialect. Even when accounting for a number of Realist, Naturalist or folk dramas which make use of dialect but are not categorised as such, it is obvious that within the German drama polysystem the use of dialect is marginal. Similarly, only a very small number of translated plays are originally written in dialect. However, within the drama-in-dialect polysystem – at least for certain dialects – almost half the plays are translations, suggesting that in certain regions or countries translation of plays into dialect is relatively important. The factors uncovered in this thesis provide a clear explanation why, in the majority of cases, plays are translated into standard, and why very few plays are translated into dialect.

There is a clear distinction between, on the one hand, professional theatres and, on the other, professional dialect theatres and amateur theatres. Whereas the former stage original and translated plays mainly in standard, the latter focus overwhelmingly on plays in dialect. As I have argued, the following factors are at least partly responsible for this divide. First, one of the major linguistic factors responsible for the choice of standard for original drama and for translation was the introduction of the oral standard in 1898. It was theatre practitioners themselves who

had supported and even demanded a standardised stage language and were actively involved in the development of the oral standard. Even today acting students have to learn stage German but are not trained in dialects. Second, within the German language area a multitude of dialects are spoken which are not always mutually comprehensible. Using a particular dialect for production presents difficulties as audiences of professional theatres often come from different dialect regions and even from abroad. The use of standard facilitates an understanding of language and performance. Consequently, playwrights choose to write in standard so that their plays can be produced throughout the German-language area. Dialect use is associated mainly with oral, private and informal domains and this may be militating against the use of dialect on stage as well; despite being an oral genre, drama is seen as an art form, a form of high culture, and one that should, accordingly, be written (and performed) in standard. However, there is a vague and controversial differentiation between dialect drama and drama written in standard. Dialect may be used in both: the former is the domain of professional dialect and amateur theatres and offers light entertainment in the form of comedies, murder mystery plays and farces and relies to a large extent on dialect; the latter is the domain of professional theatres which focus on classical and contemporary world drama which rarely make use of dialect with the notable exception of Naturalist, Realist and folk drama.

There are two important factors that are likely to favour the translation of plays into dialect: first, the association of a particular language (variety) with national identity, and, second, the use of dialect in certain standard drama movements. The use of dialect instead of standard during and after both World Wars was a means by which German-speaking neighbours distanced themselves from Germany. In Luxembourg and the German-speaking part of Switzerland in particular, the status of dialect was raised to that of a language in order to express political independence. Luxembourgish is one of three national languages and Swiss German is a national language in all but name. Low German, recognised as a regional language, is a strong marker of regional identity within Germany. Its use in drama (and other literary genres) has its origin in the efforts of scholars and writers in the nineteenth century to save and raise the status of Low German. And as the number of Low German playwrights has decreased, translation has come to play an important role in maintaining the Low German drama polysystem. In contrast to the use of Swiss German and Luxembourgish the use of Low German does not have political

implications: while the first two are clear expressions of independence from Germany the last does not have any separatist implications. Changing attitudes and raised prestige of dialects are reflected in their increased use in literature and particularly drama. However, the literary polysystem is reluctant to accept dialect. There are only few drama genres and movements that make use of dialect; the folk theatre tradition, Realist and Naturalist drama use dialect as a stylistic device and are regarded highly within the standard drama tradition. However, the lack of dialect skills of actors has led to the reduction of dialect use even in those plays. The association of light-hearted comedies and related genres with dialect does little either to promote its use in professional theatre as they are regarded as less prestigious, popular genres.

As I have demonstrated, the norms of translation in German-speaking Europe to a large extent determine the choice of dialect translation strategy. The general approach to drama translation is *ST-oriented*, i.e. the *TT* remains close to the original. This common practice can be traced to Schleiermacher's influential lecture "On the Different Methods of Translation" (1813) demanding that literary translations be foreignising, i.e. *ST-oriented*. If dialect is a stylistic device deliberately deployed in the original the translator would therefore have to choose a strategy that allows for the functions of dialect to be reflected in the *TT*. However, there are two factors that mitigate against the use of dialect: first, recommendations since the 1950s not to translate dialect into dialect because of the association of dialect with blood-and-soil literature; and, second, the commissioning and distribution practice of drama translations. The rights to all plays available for production in German-speaking Europe lie with more than thirty drama publishing houses which act as agents of foreign playwrights and are based mainly in Germany. They commission translations and distribute these to theatres all over the German-language area. These publishers act as patrons who regulate which German-language and foreign plays are published and how the latter are translated. Therefore the general norm of drama translation is the potential translation that does not take into account the particularities of each theatre. The choice of a particular dialect would restrict the number of theatres to which the play can be distributed and thus limit the possible profits of the publishers. In addition, publishers avoid *STs* that are too culture-specific, i.e. present aspects of a culture that are likely to be alien to the audience and therefore difficult to understand and explain on stage. Arguably, the use of local or regional dialects may be regarded as one aspect of cultural specificity.

Not only the translations for drama publishers tend to be ST-oriented: two out of the three standard translations examined for this research project were production translations, i.e. prepared for a particular production. Nonetheless, these too are essentially ST-oriented demonstrating the pervasive influence of Schleiermacher's demand for all literary translation into German.

The situation looks very different with regard to professional dialect theatres and amateur theatres. In this context, attitudes towards dialect in general are very positive; it is regarded as the variety of the locale, the region and a symbol of regional and national identity. Theatres cater specifically for their local and regional audiences who understand the dialect and demand its use on stage. Often it reflects a feeling that the local dialects have to be protected and kept alive or, sometimes, that their status has to be raised by demonstrating that it is possible to fulfil the same functions in drama as using standard. The main aim of dialect and amateur theatres is to entertain, a goal that is reflected in the choice of particular genres which often are associated with the use of dialect. However, as the dialect drama polysystem is weak, i.e. there are not enough playwrights producing light-hearted entertainment in dialect, these theatres rely to a large extent on translations. These translations are not commissioned by a publisher but by the theatre for a particular production. Hence, the translators can choose the most appropriate dialect for the play and the audience. In addition, the fact that, most commonly, foreign plays are relocated to a German regional setting facilitates the use of dialect because the major perceived problems associated with its use in translated drama can be avoided, i.e. the discrepancy between source-culture setting and target-culture dialect. The notable exception is Luxembourg where translations into Luxembourgish seem not automatically to involve cultural relocation. Similarly to Scotland, audiences in this country are accustomed to foreign works staged in either German or Luxembourgish. The will of the people who see Luxembourgish as their mother tongue, political interventions which saw regional dialect raised to the status of a national language, linguistic efforts to create a written form, and the natural development to a standard of the variety spoken in and around the capital, all within that last 100 years, will have supported the acceptance of the use of Luxembourgish in translated drama without cultural relocation. However, true for all German-speaking countries is that the plays chosen for translation reflect the generally preferred genres of these theatres – comedies, murder mysteries and farces. The language use in the STs is not the main factor in their selection; the genre and the

suitability for adaptation to a German-speaking regional setting are more important reasons.

This study provides, for the first time, an insight into the complexities of drama translation into German dialects. My presentation of the functions of dialect in drama and of the strategies for its translation offers a hitherto non-existing systematic and comprehensive overview which will facilitate the work of translation scholars embarking on similar research projects. Without the inclusion of valuable information provided by theatre and drama translation practitioners this investigation would not have been able to provide the comprehensive picture of drama translation practice as encountered in the German-speaking countries today. These insights will be of particular interest and value not only to translation scholars, e.g. when comparing their theories with practices encountered in different countries, but also, and especially, to theatre practitioners and translators in other countries suggesting (new or other) ways of bringing foreign plays onto the stage and widening the choice of approaches and strategies available.

Utilising paradigms of Descriptive Translation Studies has, to a large extent, facilitated the outcome of the research project as the focus on the target culture led to the discovery of important factors. The case studies of Greenhorn's *Passing Places*, Synge's *The Playboy of the Western World* and Cooney's *Run for Your Wife* were of particular importance as they brought to light the influences that are specific to each individual case and which may support or override the general factors identified in the investigation. *Passing Places* was written at a time when Scottish society had changed considerably and it takes this new Scotland and Scottishness as its theme. The standard German and the Swiss German TTs were produced at a time when both Germany and Switzerland were stable societies without recent upheavals similar to those in target cultures. The choice of the ST for translation was based, in the case of Geister, on her liking for the production she had seen in Britain and, in the case of Heinrich, because of its focus on the theme of 'home.' One major reason for both translators was its suitability for a teenage audience. Even though *Passing Places* makes use of dialect for characterisation and to illustrate the theme of a new understanding of Scottishness, language use in the ST did not influence the choice of TL variety. Both standard German and Swiss German were chosen because of the situation at the producing theatre and the background of the audience. The standard German TT is very close to the original, retaining the Scottish culture, but is not able

to convey the political situation in Scotland to the German audience. The Swiss German TT has undergone considerable changes, not least cultural relocation to German-speaking Switzerland. A factor contributing to the use of dialect in translated drama is the prestige of Swiss German as the mother tongue and the political efforts to raise it to the status of national language while distancing itself from Nazi-Germany. The TT retains the theme of 'home' albeit in the Swiss context.

The Playboy of the Western World was written at a time of political upheaval and a surge in nationalism. Synge wanted it to contribute to a new body of Irish drama to support the Irish Dramatic Movement, and his use of Anglo-Irish was essential in expressing the Irishness of his play. The function of Anglo-Irish is both as a stylistic device of a drama movement but also a political one to contribute to the creation of a new literary language. It also defines the regional and social background of the characters of the play. The TTs were produced almost a century later into standard German and Low German; both remain close to the ST. Northern Germany, distinctive in culture and dialects, is an integral part of Germany and not seeking autonomy or independence. However, Low German has relatively high prestige, at least in the region, and has recently gained the status of regional language. Also, the use of Low German as a literary and dramatic language equal to standard German has been promoted in northern Germany for more than 150 years. To some extent, the subject matter and use of ST dialect did influence the selection of Synge's play for translation. The translator of the standard German TT chose *The Playboy* attracted by its poetic language which he wanted to bring to life in German in a way that previous translations had not succeeded to do. Similarly, the Low German translators aimed at improving on a previous Low German TT. In addition, they felt the subject matter was suitable for cultural relocation and the play had not been performed recently at theatres of the region. While the standard German TT creates a poetic language similar to the Anglo-Irish but neglects the political aspects of the play, the Low German TT focuses on the transfer of one dialect into another. It manages to retain some political aspects of the ST by transferring the action to a period when the northern German region where the ST is set was fighting for its independence from Denmark.

Run for Your Wife is a British farce without major political theme or intentions. A comedy with some darker undertones, it is written mainly in standard with very few instances of use of language variation to define national/regional

background of some characters. It displays typical linguistic devices of farces which support the action. However, its dramatic language was not the basis for its selection. It was chosen for translation into standard German by a drama publisher since German drama publishers commonly commission translations into standard, and for translation into Luxembourgish due to its suitability for production at the commissioning theatre at which performances are always in Luxembourgish. Both TTs are ST-oriented and retain the source culture. While the standard German translator was attracted by the comedy of the ST and wanted to retain it in the TT by transferring the linguistic devices, the Luxembourgish translators saw their task in bringing to life the play in the mother tongue of the audience. Luxembourgish, originally a group of dialects, has been raised to the status of a national language for political reasons, not least as an expression of independence from Nazi-Germany, and is today often used in drama. Significantly cultural relocation is rejected suggesting that the translators were not concerned about the incongruity between source culture setting and TL dialect. This is probably due to the audience being used to this practice. Both TTs present to the audience an essentially British farce in content and form.

The tight focus on northern Germany, German-speaking Switzerland and Luxembourg allowed for a detailed exploration that uncovered new insights into drama and dialect translation. Thus, the results of the study can inform future research that covers German-speaking regions such as the Alsace, South Tyrol and Old and New Belgium by providing a framework for how to approach the investigation and what factors to explore. This is true also for other countries for which my study has discovered that little research has been carried out so far – the GDR and Liechtenstein, and for the Middle-German dialect region. For the suggested countries and regions further investigations will provide a differentiated picture of the factors that determine the choice of certain dialect translation strategies for drama. By utilising such translation studies paradigms as polysystem theory and norms theory these studies will be able to address factors like the position of dialect drama within the drama polysystem and the influence of conventions for literary and drama production on the norms of translation.

The study was able to uncover many similarities and some, in part major, differences between the three German-speaking countries/regions in the use of dialect, attitudes towards it and its use in drama. The investigation of drama translation

practice, however, focuses specifically on Germany because the majority of drama publishers who commission translations for distribution to all German-speaking theatres are concentrated in Germany and therefore influence (if not dictate) drama translation practice in the whole language area. The results of the study open up several lines of future research in the field of drama translation in general and the translation of dialect in particular. My research suggests that the use of dialect in the ST plays only a minor role in the decision to translate them into dialect. An analysis of a corpus of STs that have been translated into dialect, in comparison with a corpus of STs that have been translated into standard, will allow for a more detailed understanding of the complexities of dialect translation in drama and, in particular, the influence of the use of dialect in the ST on the choice of dialect translation strategy.

Insights into drama translation practice rely to a large extent on case studies which look at individual translations. My study demonstrates that in order to get a better understanding of all practices common to a particular country or culture translation scholars have to combine these case studies with a systematic overview of dialect use in general and in drama as well as drama translation practices in the selected countries or regions. They provide important information on the status of translation, the translator and the TTs in the target culture. My study also suggests ways in which similarly extensive research on dialect translation in non-German countries can be carried out, including those where dialects are relatively strong, e.g. Italy, but also in English-speaking or French-speaking countries where dialects have a different status. In addition, my study has revealed the existence of a number of important gaps: an exploration of dialect translation in drama in the German-speaking regions in Europe, and within the Middle German dialect area are necessary to complete the picture drawn in this study. Even though more than twenty years have passed since the fall of the Berlin Wall and German Unification, research into literary and drama translation practice in the GDR is still lacking. Finally, this exploration has demonstrated that cooperation between translation scholars and drama translation practitioners is not only possible but necessary in order to understand drama translation practice. Dialogue between practitioners and scholars is mutually beneficial. Analyses and comparisons of STs and TTs certainly have their place, but future research must take advantage of the knowledge and understanding of the field by practitioners.

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1. Britta Geister. Director, translator of *Passing Places*. 22 October 2008

From: Britta Geister

Sent: Wed 22/10/2008 19:44

To: Rissmann, Jeannette

ATTACHMENT

1. Als Regisseurin und Übersetzerin, wie sehen Sie die Nutzung von Dialekt im Drama allgemein?

In Stücken wie „Passing Places“ liebe ich die Verwendung des Dialektes. Er verortet die Figuren eindeutig, die Sprache wird speziell, bekommt einen besonderen Humor. Auf Teufel-komm-heraus zu versuchen, im Deutschen einen Dialekt zu finden und den als Pendant der Übersetzung zu verpassen, halte ich für schwierig. Da braucht es dann eine kräftige Adaption, die mit dem Aufführungsort, der Region und den Schauspielern zu tun haben muß. Der Dialekt im Original hilft, das Stück auch sozial einzuordnen. Diese Einordnung kann man in der Übersetzung auch schaffen, ohne Dialekt zu verwenden. Für mich gehört ein Stück im Dialekt in die Region, wo dieser Dialekt gesprochen wird. Hätte ich „Passing Places“ für Berlin inszeniert, sähe die Übersetzung vielleicht anders aus.

2. Wie verlief Ihr Weg zum Dramaübersetzer?

Ich bin Autodidakt. Nach vier Semestern Anglistik/Germanistik und verbrachte ich mein Jahr als Teaching Assistant in Swansea in Südwales. Im Anschluß begann ich als Assistentin und Simultandolmetscherin für Jeremy Weller (Grassmarket Project Edinburgh) an der Volksbühne Berlin, dem Schauspiel Bonn und den Münchner Kammerspielen zu arbeiten. Im Rahmen meines Regiestudiums an der HfS Ernst Busch Berlin inszenierte ich in Glasgow und stieß dort auf Greenhorns Stück „Passing Places“.

3. Haben Sie andere Theaterstücke (aus anderen Sprachen) übersetzt oder adaptiert?

Für das Berliner Theatertreffen 2008 habe ich Einar Schleefts „Gertrud“ in der Fassung von Armin Petras ins Englische übersetzt. Eine wie ich fand sehr interessante Aufgabe, auch im Hinblick auf die Verwendung von Dialekt. Im Übrigen habe ich beim Inszenieren englischer oder amerikanischer Stücke immer die Originaltexte als Referenz dabei und ändere wenn nötig die deutschen Übersetzungen oder trete wenn möglich in Kontakt mit den Autoren.

4. Wer initiierte die Übersetzung von *Passing Places*: der Verlag, der Autor des Originals bzw. sein Vertreter, Sie als Übersetzerin?

Ich erhielt vom Deutschen Theater Göttingen das Angebot, die Eröffnungs-inszenierung der neuen Intendanz von Mark Zurmühle im Studiotheater zu machen. Der damalige Chef dramaturg fragte mich, ob ich eine Idee für ein Stück für junge Leute hätte und ich schlug „Passing Places“ vor. Die Dramaturgie stellte den Kontakt zum Verlag her und ich erhielt grünes Licht für die Übersetzung.

5. Welche allgemeinen Regeln zur Übersetzung gab der Verlag?

Soweit ich mich erinnern kann, keine.

6. Gab es spezielle Vorgaben, die die Umsetzung von nicht-standard- sprachlichem Ausdruck im Ausgangstext und dessen Übersetzung betreffen?

Nein. Es gab auch kein Lektorat. Nach Fertigstellung der Übersetzung schickte ich ein Exemplar an den Verlag und das wars.

7. Wie haben Sie den besonderen Sprachgebrauch des Ausgangstexts im Zieltext umgesetzt?

Da ich das Stück speziell für die deutsche Erstaufführung in Göttingen übersetzte und Göttingen nicht durch einen besonders speziellen Dialekt gesegnet ist, konzentrierte ich mich

bei der Übersetzung auf die Tatsache, dass es sich bei den Protagonisten um Jugendliche aus der schottischen Unterschicht handelte. Ich versuchte, einen direkten Ton zu finden, den die jungen Zuschauer als den ihren wiedererkennen können. Die Grammatik Greenhorns, die stellenweise ja sehr zerfleddert daherkommt, wie das Umgangssprache ja auch oft tut, versuchte ich zu adaptieren ohne sie zu imitieren. Ich komme aus Berlin und das Berlinische ist sicherlich die Grundlage, auf der ich Dialekt denke. Würde man „Surfing Scotland“ laut lesen, würde das wohl am besten mit einer gehörigen Portion berliner Diktion funktionieren. Ich weiß nicht, wie weit weg von der eigenen sprachlichen Sozialisation sich ein Übersetzer wagen sollte und da ich das Stück ja nicht nach Deutschland holen wollte um ein Roadmovie von Göttingen bis an die Nordseeküste daraus zu machen, schien mir die relative Dialektneutralität am passendsten.

8. War es Ihnen als Übersetzerin möglich, Theaterschaffende auf die besondere Sprachverwendung im Original aufmerksam zu machen?

Da ich die DEA inszenieren konnte, war mir das möglich. Während der Probenzeit stand auch meine Übersetzung auf dem Prüfstand und wenn etwas hakte oder sich nicht erzählte, konsultierte ich das Original und wir fanden bessere Alternativen. Da ich ein Jahr in Wales zugebracht hatte, hatte ich einen sehr direkten Zugang zum Englischen und oft reichte ein Zitieren im Original um den Gestus des Textes im Deutschen klarer zu kriegen.

9. Nutzten Sie im Übersetzungsprozess die Möglichkeit der Rücksprache mit dem Autor des Originaltexts?

Nein. Ich hatte den Eindruck, genau zu wissen, was Steven Greenhorn erzählen wollte und auch inhaltlich keine Fragen, die ich mit ihm hätte klären müssen.

2. Katharina Gerschler. Dramaturg, Staatstheater Mainz. 30 April 2008

From: Gerschler, Katharina
Sent: Wed 30/04/2008 14:47
To: Rissmann, Jeannette

ATTACHMENT

1.a) Unter den originaldeutschsprachigen Stuecken fuehren Sie unter anderem zwei Stuecke von Zuckmayer auf, werden diese im originalen Berliner Dialekt gespielt oder an den Mainzer Dialekt angepasst bzw. auf Hochdeutsch gespielt? Gibt es besondere Gruende fuer Ihre Entscheidung?

„Des Teufels General“ ist ja, anders als „Köpenick“, nicht durchgängig im Dialekt geschrieben, es gibt lediglich einzelne Figuren, die dialektal gefärbt sprechen. Es erschien uns nicht zwingend nötig, das in unserer Inszenierung zu berücksichtigen, da es lediglich als „Farbe“ und sehr am Rande stattfindet und es, z. B. für die Figur der Olivia Geiß, deren Bodenständigkeit und große Familiarität mit Harras sich auch über das plötzliche Verfallen in den Heimatdialekt erzählt, auch andere Mittel als die Benutzung des (der Darstellerin ohnehin fremden) Dialekts gab. Eine weitere Figur, die stark dialektal gefärbt spricht, ist die des Chauffeurs Korrianke. Da wir diese Figur mit einer anderen aus der Entourage des Harras zusammengelegt haben, musste der Dialekt auch hier einer größeren Einheitlichkeit wegen weichen, die Figur war aber mit einem Schauspieler besetzt, der seinerseits etwas dialektal klingt, da er aus Thüringen stammt. Diese Besetzung war aber eher eine typmäßige denn eine aufgrund der sprachlichen Eigenheiten getroffene.

Der „Hauptmann von Köpenick“ wurde in der Tat im Dialekt gespielt, da er ja auch durchgehend so geschrieben ist und der Regisseur das Stück sehr „werktreu“ inszeniert hat. Glücklicherweise hatten wir einen „Köpenick“ im Ensemble, der aus Berlin stammt, so dass

es auch keinen falsch bzw. künstlich klingenden Dialekt auf der Bühne gab. Für die übrigen Figuren, die ja z.T. auch ganz andere Dialekte sprechen, haben wir, wenn es nicht inhaltlich unmöglich war, den Dialekt teilweise z.B. auf jeweilige Heimatdialekte hin adaptiert, um ihn für die Darsteller sprechbarer zu machen. Das Mainzerische spielte hierbei aber keine Rolle. Neben der ganz simplen Tatsache, dass man dem Dialekt in diesem Stück kaum aus dem Weg gehen kann, ohne es komplett umzuschreiben, hatte die Beibehaltung desselbigen auch in kleine Figuren hinein definitiv damit zu tun, dass Zuckmayer über die jeweiligen Dialekte extrem schnell ein Charakterprofil entwirft, den Figuren über ihre Sprache Besonderheit, Geschichte verleiht, und es sehr schade wäre, sie dessen wieder zu berauben.

1b) Gehe ich recht in der Annahme, dass alle anderen original deutschsprachigen und uebersetzten Stuecke, bis auf *Drunner und dribber* oder *Die sinn völlig vun de Roll*, auf Hochdeutsch aufgefuehrt werden?

Ja. Bzw. eine Autorin wie Gerhild Steinbuch, die Österreicherin ist, schreibt in einer sehr kunstvollen Sprache, die syntaktisch allerdings dem Österreichischen näher ist, als dem Hochdeutschen. Insofern müsste man fast schon wieder differenzieren. Prinzipiell aber trotzdem: ja.

1c) *Drunner und dribber* oder *Die sinn völlig vun de Roll* ist eine Fassung eines original englischen Stuecks im Mainzer Dialekt. Wurde diese Fassung vom Original oder von der deutschsprachigen Uebersetzung angefertigt?

„Drunner un dribber“ war die diesjährige „Fastnachtsposse“, die zwar an unserem Haus aufgeführt aber nicht von unserem Ensemble bestritten wird. Das Haus wird während der Fastnachtszeit von Laien eines Karnevalsvereins bespielt und die Aufführung wird zwar vom Theater in technischer Hinsicht und in manch anderen Bereichen ein wenig mit betreut, hat aber sonst nichts Inhaltliches mit uns oder unserem sonstigen Spielplan zu tun. In diesem Falle weiß ich nur, dass die Bearbeitung von der deutschen Übersetzung ausging, das Stück aber ohnehin stark für die Zwecke der karnevalistischen Nutzung adaptiert wurde. In dieser Position werden häufig auch ursprünglich im Dialekt geschriebene Stücke gezeigt. [...]

2a) Gibt es Auswahlkriterien fuer die Produktionen einer Spielsaison, die die (deutsche) Sprache (Hochsprache oder Dialekt) betreffen? Wenn ja, welche?

Die Frage nach der „Sprache“ eines Autors ist sicherlich auch einer der Faktoren aufgrund dessen man ein Stück für das Programm eines Theaters auswählt. Hier geht es aber eher um Fragen nach der spezifischen sprachlichen Qualität der Theatertexte und nach dieser Qualität in Bezug auf das, worüber/wie erzählt wird. Wie oben bereits erwähnt ist es z.B. sicherlich ein Teil der poetischen Qualität von Gerhild Steinbuchs Sprache, dass sie von ihrer Syntax her relativ österreichisch ist, somit könnte man zumindest behaupten, dass hie ein mundartliches Element von Bedeutung ist. Grundsätzlich ist Dialekt aber kein bedeutsames Kriterium, aufgrund dessen ein Stück ausgewählt wird. Fast im Gegenteil: zu starke mundartliche Prägung kann ein Ausschlusskriterium für ein Stück sein, wenn man das Gefühl hat, dass es sich außerhalb des ihm spezifischen Sprachraums unter Umständen kaum vermitteln lässt.

2b) Wie haeufig sind Produktionen von Theaterstuecken im eigenen regionalen oder anderen Dialekten? Warum?

Zu warum siehe a). Planvoll als „Mundart“ gespielt wird, wie schon erwähnt, eigentlich nur die „Posse“, und die, wie gesagt, ist ja eine fastnachtliche Sonderveranstaltung, die mit dem eigentlichen Spielplan nichts zu tun hat. [...]

3. Gaby Greenwood. Teacher, co-translator of *Run for your Wife*. 27 February 2012

From: Gaby Greenwood
Sent: Mon 27/02/2012 17:04
To: Rissmann, Jeannette

Dear Jeanette,

We received an email with your request for information on the translation of *Run for your Wife* from Claude Fritz from dentheater.lu.

Let us introduce ourselves. I (Gaby Greenwood-Hamilius) am a Luxembourger and I am an English teacher at Lycée Hubert Clément Esch. My husband David Greenwood is a native English speaker who has spent over 30 years in Luxembourg and is fluent in Luxembourgish. My brother Marcel Hamilius is a member of dentheater.lu and he approached us to do the translation of Cooney's play several years ago. The pair of us worked as a team translating the play, which took about 2 months at about 1-2 hours per day.

Before committing ourselves to doing the translation, we read through the whole play in English. It is precisely because we found it such an excellent play in the genre of English farce, that we took on the task. The theatre group then gave us a copy of the German translation in case this might be helpful to us. We quickly decided that it would be of no help to us whatsoever, since much of the verbal humour had either been changed or completely left out of the German translation, and the play had become "German". In other words, we decided to attempt a pure translation from English to Luxembourgish. Consequently, we do not consider this "dialect theatre", but rather as a vehicle to make an English play accessible to speakers of Luxembourgish as transparently as possible.

Our aim was to keep as close as possible to the texture and the humour of the original play. We did not change any of the local settings, names or events; the aim was to keep it 'English'. In terms of the language used, we wanted to make it natural for a Luxembourgish audience. This was a challenge at times, but there were only a couple of jokes that we could not translate or recreate in Luxembourgish. The sole aim of the translation was to respect the work created by Ray Cooney.

After we passed on the finished manuscript, we did not take any part in the production itself. We went to see the play twice and were pleased that *Zwee Häerzer fir en Taxi* was very well received. English farce works well for a Luxembourgish audience!

Best wishes,
Gaby and David

4. Gaby Greenwood. Teacher, co-translator of *Run for your Wife*. 14 July 2012

From: Gaby Greenwood
Sent: 14 July 2012 15:46
To: Rissmann, Jeannette

ATTACHMENT

1. How do you see the use of Luxembourgish in (translated and original) drama? Do you see a	We have no experience in translating into 'dialect'. In the case of Luxembourgish this would mean regionalising it for the different locations in
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difference between translation into dialect in general and into Luxembourgish (which is not a dialect but developed from a dialect)?	Luxembourg. Our translation is into 'standard' Luxembourgish. Luxembourgish drama has a long tradition in this country (cf Dicks: Edmont de la Fontaine, etc.) but not being experts in its history, we are unable to give you any information on this subject.
2. How did you end up translating plays? Why do you translate into Luxembourgish?	We do not translate plays professionally. Gaby's mother tongue is Luxembourgish (and she is an English teacher) and David's mother tongue is English, he has lived in Luxembourg for over 30 years and speaks Luxembourgish fluently.
3. Have you translated other plays (also from other languages)?	No
4. Who initiated the translation of Ray Cooney's <i>Run for Your Wife</i> ? Did you suggest the translation or did the theatre approach you?	Our brother (brother-in-law) asked us to do it for his theatre group 'dentheater.lu'
5. For what reasons was Cooney's play chosen?	As far as we know, one of the reasons was that it had the right number of male and female roles for their group.
6. Did you watch or read the play in the original before starting the translation? Did you have a look at the standard German translation?	We read the original but have never seen the original, though Dave is naturally familiar with the genre of farce. We consulted the German translation initially to see if it could help us over a translation problem, but found that it did not help us.
7. Did you set yourselves a specific task for the translation?	To keep to the original in spirit if not in letter. To this end, some of the verbal humour had to be reworked to succeed in Luxembourgish.
8. As a translation team how did you work together / divide the task?	We took one line at a time, read it out loud and did a rough draft straight onto the computer, polishing it up as we went along and finally going through it several times until we were satisfied with it. We also had a couple of Luxembourg native speakers read through our final version to point out any clumsy phraseology that had slipped through.
9. Did you get involved in the rehearsals, e.g. did you discuss the original or the genre with the director and actors?	No
10. When and where did the translation premiere? How did the audience receive the play?	16.1.2007 Kapuziner Theater, Luxembourg The play was very well received. The audience quickly picked up on the humour after a brief initial confusion. There was general laughter but also individual expressions of mirth.
11. Do you know of any further productions of your translation?	Yes: <ul style="list-style-type: none"> • 5-6 December 2008 by drama group "Rido 89", "Al Schmelz" Steinfort, Luxembourg • 12-19 February 2011 by Theaterveräin Fëschbech, "Op der Héicht" in Schoos, Luxembourg Both of these productions were highly enjoyed by the audience.

5. Frank Grupe. Oberspielleiter, Ohnsorg-Theater. 23 April 2008

From: Frank Grupe
Sent: Wed 23/04/2008 12:13
To: Rissmann, Jeannette

ATTACHMENT

1a) [...] Das Ohnsorg-Theater ist traditionell eine Unterhaltungsbühne, die sich inzwischen aber zu einem modernen Volkstheater gewandelt hat, in dem alle Gattungen von Stücken gespielt werden können. Pro Saison zwei ernste Stücke „verzeiht“ das Abo-Publikum. Der Schwerpunkt liegt allerdings immer noch bei Komödien und Schwänken.

b) Das Ohnsorg-Theater ist (mangels guter original plattdeutscher Stücke) zunehmend auf Übersetzungen aus dem Hochdeutschen, aber auch aus dem Englischen, bisweilen auch aus dem Französischen, dem Italienischen oder dem Dänischen angewiesen. Entscheidend ist die Eignung für eine adäquate, vor allem milieugerechte Übertragung. Eine Präferenz hochdeutscher Stücke gibt es nicht.

c) Aufzeichnungen finden grundsätzlich auf Hochdeutsch, bzw. „Missingsch“ (Hochdeutsch mit plattdeutschen oder Hamburger Dialekteinsprengseln) statt. Das ist Bestandteil unseres Vertrages mit dem NDR, da unsere Aufzeichnungen bundesweit gesendet werden und verstanden werden sollen.

d) (siehe auch Antwort zu 1a) Seit geraumer Zeit bemühen wir uns, das Ohnsorg-Theater für andere als die längst bekannten Genres zu öffnen. Ohnsorg ist längst nicht mehr das „Schenkelklopf-Theater“ früherer Tage. Auch wenn der NDR für Aufzeichnungen immer noch das Profil vorgibt, hat sich das Spektrum erweitert: Stücke wie „Herr Puntila...“, „Mutter Courage“, „Tod eines Handlungsreisenden“, „Der zerbrochene Krug“, „Die Frau vom Meer“ oder aktuell „Pofessor Unrat“ haben Eingang in unseren Spielplan gefunden.

2a) Als Privattheater und Traditionsbühne sind wir natürlich in erster Linie der Unterhaltung verpflichtet. Daneben ist eine wesentliche Aufgabe die Pflege und Förderung der plattdeutschen Sprache. Darüber hinaus begreifen wir uns aber auch als modernes Volkstheater, das Zustand und Entwicklung unserer Gesellschaft kritisch reflektiert und einem Publikum Theater präsentiert, das in seiner Mehrheit nicht die Staatstheater besucht.

c) (b?) Wie unter 1b) bereits erwähnt, leiden wir unter einem Mangel an guten professionellen Autoren, die Plattdeutsch schreiben. Dennoch gibt es neben dem reichen Fundus älterer plattdeutscher Stücke immer wieder Uraufführungen in unserem Spielplan. Zu den renommiertesten lebenden plattdeutschen Theaterautoren gehören Konrad Hansen und Ingo Sax.

6. Frank Heibert. German drama translator. 19 October 2008

From: Frank Heibert
Sent: Sun 19/10/2008 09:56
To: Rissmann, Jeannette

ATTACHMENT

[...]

1. Wie verlief Ihr Weg zum Dramaübersetzer?

[...] Mitte der 80er schrieb ich in "Theater heute" eine argumentgespickte Polemik gegen die Übersetzung eines Stücks von Bernard-Marie Koltès durch Heiner Müller, die von falschen Freunden und anderen Fehlern nur so wimmelte, durch stilistische "Müllerisierung" aber zu blenden wusste (Müller sprach zugegebenermaßen kein Französisch). Daraufhin bekam ich Angebote von Theaterverlagen.

2. Wer initiiert die Übersetzung: der Verlag, der Autor des Originaltextes bzw. sein Vertreter, Sie als Übersetzer?

In aller Regel der Verlag. Die deutschen Verlage sind wenig erbaut davon, wenn der Autor, der meist kein Deutsch kann, sich in ihre Wahl des Übersetzers einmischt. Wenn man als Übersetzer einen gewissen Ruf hat, kann man allerdings auch mit Erfolg Stücke vorschlagen, die man im Ausland entdeckt hat.

3. Gibt es spezielle Vorgaben der Verlage fuer die die Umsetzung von nicht-standardsprachlichem Ausdruck im Ausgangstext und dessen Übersetzung?

Nein. Jedes Stück ist anders, da wären Vorgaben wenig sinnvoll. Natürlich haben die Lektoren in den Verlagen ihre Meinungen und Vorstellungen zu diesen Fragen. Wobei "nicht-standardsprachlich" ja weit über die Dialektfrage hinausgeht. Was Dialekte betrifft, ist meines Wissens aber breiter Konsens, dass deutsche Dialekte in Übersetzungen (also in Stücken, die allermeistens in anderen Ländern spielen) nichts zu suchen haben, weil sie vom Zuschauer als Widerspruch empfunden werden ("Warum berlinert dieser Londoner?"). [...]

4. Haben Sie persönlich Erfahrung in der Übersetzung von Dialekt? Wenn ja, in welchen Werken?

In meiner Anfangsphase als Übersetzer war ich sozusagen naiv und frech genug, es einmal zu probieren. Es ging um Lina Wertmüllers Stück "Liebe und Anarchie" (bekannter in seiner Filmversion), wo in einem römischen Bordell jede Prostituierte aus einer anderen Region Italiens kommt und ihren Dialekt spricht. Diesen Reiz des Stücks hätte man komplett aufgeben müssen, wenn man keinen Transfer versucht hätte. Ich probierte es damit, den Dialektsprechern in ihrer Klischeerolle innerhalb der italienischen Wahrnehmung (wie ist die typische Römerin, Venezianerin, Neapolitanerin, Toskanerin) deutsche Pendanten zur Seite zu stellen und dann in die Übersetzung die deutschen Dialekte sozusagen in homöopathischer Dosis einzuträufeln, also mit wenigen sprachlichen Markern, Füllwörtern, den Varianten für "ja", "nein", "nicht wahr" usw. den Dialekt anzudeuten, ohne in eine Verschriftlichung der jeweiligen Phonologie eines Dialekts zu gehen. Der Verlag war empört und lehnte die Übersetzung ab, ich musste mich auf eine standardisierte Umgangssprachlichkeit beschränken, die für alle Figuren gleichermaßen galt und den besagten Reiz des Originalstücks natürlich aufgab. Ich muss dazusagen, hier handelt es sich aber auch um einen Extremfall von Dialektverwendung auf der Bühne – weil ein Dutzend Dialekte bewusst eingesetzt wurden. Normalerweise sehe ich die Verwendung deutscher Dialektelemente in Übersetzungen auch als heikel an.

5. Welche Übersetzungsstrategien nutzen Sie? Wie setzen Sie besonderen Sprachgebrauch des Ausgangstexts im Zieltext um?

Die Frage ist zu allgemein. Ich gehe auf die Frage der Dialektverwendung ein. Dort wende ich, bezogen auf die oben genannten drei Typen, drei entsprechend andere Verfahren an.

Für Typ 1 [wählt als Standardsprache des Dramas einen bestimmten Dialekt (meist den des Autors) und ist, zumindest historisch, dem Volkstheater zuzurechnen] löse ich das Dialektproblem grundsätzlich, insofern als der Dialekt hier Standard ist. [...] ich gestalte die Sprache der einzelnen Figuren so differenziert, wie es das Original erfordert, aber gemessen am Standard dieses Stücks, der [...] in meiner Übersetzung erstmal Standard-Deutsch. Fragen von stärkerer Umgangssprachlichkeit, Soziolekten etc. sind damit noch gar nicht beantwortet und stellen sich je nach Original.

Bei Typ 2 [nutzt den Dialekt als Sprechweise einzelner Figuren im Unterschied zu anderen, hochsprachlicher redenden Figuren und charakterisiert die Dialektsprecher damit,

meistens in sozialer Hinsicht] untersuche ich, welche Funktion die Dialektverwendung im Stück hat; meistens handelt es sich um eine soziale Zuordnung der Figur, die sich mit soziolektalen Mitteln im Deutschen ebenso nachgestalten lässt und das Dialektproblem umgeht, als Mittel einfach ersetzt.

Typ 3 [nutzt dialektale oder dialektal anmutende Elemente in der Figurensprache, um eine Art Kunstsprache zu schaffen] hatte ich selbst noch nicht, [...].

Andere Arten besonderen Sprachgebrauchs setze ich um wie alle anderen Stilmittel – ich betrachte die Funktion im Text bzw. die von mir hochgerechnete beabsichtigte Wirkung des Stilmittels im Original und versuche dann, mit den sprachlichen Mitteln des Deutschen eine analoge Wirkung mit meiner Übersetzung zu erzielen. Das bedeutet manchmal, es mit ziemlich genau denselben Stilmitteln zu versuchen, manchmal aber auch, sich völlig vom vorgegebenen Mittel freizumachen, um das zu finden, was im Deutschen wirkungsäquivalent ist.

6. Ist es Ihnen als Übersetzer möglich, Theaterschaffende auf besondere Sprachverwendung im Original aufmerksam zu machen?

Im deutschen Sprachraum ist es selten, dass der Übersetzer von Theaterpraktikern auch nur konsultiert wird. Fragen kommen nur, wenn sprachliche Entscheidungen in der Übersetzung nicht unmittelbar nachvollziehbar sind – oder wenn Theaterleute die Originalsprache beherrschen (oder das glauben) und, da sie weniger übersetzungs-erfahren sind, mit der eben skizzierten Freiheit, die ich mir nehmen musste, um der Wirkung treu sein zu können, Probleme haben. Es gibt zwei Ausnahmen von dieser Regel, nämlich wenn Theaterübersetzungen nicht von Übersetzern gemacht werden, sondern von Leuten, die ohnehin mit dem jeweiligen Theater arbeitsmäßig in Verbindung stehen, also entweder Dramaturgen/Regisseure, die bei urheberrechtsfreien Autoren (Ibsen, Shakespeare, Goldoni, whatever) eine eigene "Übersetzung" für die Produktion anfertigen, welche neben dem Vorteil, die in dieser Produktion angepeilte Interpretation des Stücks bereits in der Sprache der Übersetzung anzulegen, auch denjenigen der oft erklecklichen Tantiemen für die "Neuübersetzer" bietet. Legendär sind Peter Zadeks und Gottfried Greiffenhagens Ibsen-"Übersetzungen", die von keinerlei Kenntnis des Norwegischen geprägt, sondern aus verschiedenen vorliegenden Ibsen-Übersetzungen ins Deutsche und auch ins Englische zusammengestrickt worden sind. Theaterpraktisch kann das gut funktionieren, philologisch ist so etwas ein Graus. Bei einer guten Übersetzung im eigentlichen Sinne sind theaterpraktisch und philologisch natürlich keine Gegensätze.

7. Nutzen Sie die Möglichkeit der Rücksprache mit dem Autor / der Autorin des Originaltexts im Übersetzungsprozess?

Da ich meistens zeitgenössische Autoren übersetze, nutze ich diese Möglichkeit immer. Ein guter Übersetzer ist m.E. nicht derjenige, der alles weiß (man weiß sowieso nie alles), sondern der einen Instinkt hat, an welchen Stellen des Originals Rückfragen nötig sind, um beim Verständnis des Originals nichts Entscheidendes zu übersehen. [...]

Herzlich,
Ihr Frank Heibert

7. Uwe Heinrich. Artistic director and dramaturg, Junges Theater Basel. Co-translators of *Passing Places*. 29 September 2008

From: junges theater basel
Sent: Mon 29/09/2008 19:38
To: Rissmann, Jeannette

ATTACHMENT

1. Warum wurde Stephen Greenhorns Theaterstück *Passing Places* von Ihnen für eine Produktion ausgewählt? Wem unterliegt eine solche Entscheidung – dem Regisseur, dem Dramaturgen?

mir als theaterleiter in enger - sehr enger - absprache mit dem regisseur

2. Haben Sie das Stück zunächst in der (hoch)deutschen Übersetzung oder im Original gelesen bzw. sogar eine Aufführung gesehen?

hochdeutsch, dann original, nie gesehen

3. Wie kam es zu der Entscheidung, das Stück zu adaptieren und in die Schweiz zu verlegen?

wir spielen für ein jugendliches publikum von 14 - 20 jahre

und theater ist etwas sehr fremdes für sie

diesen umstand versuchen wir nicht noch zu verschärfen, indem wir noch stücke mit anbieten, bei denen man zu viel wissen muss. im stück werden viele sehr konkrete fakten und bezüge zu schottland gemacht, die das stück hermetischer erscheinen lassen, als es ist - vor allem für ein publikum, welches nicht darauf vertraut, dass ihre persönlichen assoziationen genau das sind, worum es geht. das gefühl, dass sie nicht verstehen, worum es geht, wollten wir nicht aufkommen lassen.

da das thema heimat im stück eine wesentliche rolle spielt, haben wir konkret auf die heimat unseres publikums bezug nehmen wollen und ausserdem eine grosse freude auch an dieser art der übersetzung gehabt

4. Gehe ich richtig in der Annahme, dass *Gletschersurfen* ins Schweizerdeutsche übersetzt wurde?

ja, ist auf dem postweg unterwegs

Von wem?

von dem spielerinnen in enger zusammenarbeit mit mir als dramaturg und dem regisseur. wir haben dafür über den zwei probenwochen verwendet

Und auf der Basis welcher Vorlage – des Originals oder der hochdeutschen Fassung von Bloch Erben Verlag?

beides

Welche örtlichen Dialekte wurden gewählt und warum?

die der spielerinnen

bzw. die der ort, in die die jeweiligen szenen spielten

5. Ist es möglich eine Kopie der Übersetzung zur Analyse zu erhalten?

ja

6. Wie hat das Publikum die Produktion aufgenommen?

sehr gut

7. Gab es weitere Aufführungen an anderen Theatern in der Schweiz oder im Ausland?

das müssen sie den verlag fragen

8. In diesem Jahr führen Sie Tim Staffels *Next Level Percival* in schweizerdeutscher Übertragung auf. Sind Produktionen generell im Schweizerdeutschen?

ja

jugendlichen rollen werden von jugendlichen gespielt - erwachsene von profis

die jugendlichen haben keine schauspielausbildung und hochdeutsch ist für sie eine

fremdsprache. die direktheit des spieles wird gebrochen, wenn sie für den text erst in den kof müssen. das gleiche gilt für das publikum. durch den dialekt können wir eine direktere brücke

in den kopf und den bauch schlagen. auch für jugendliche mit migrationshintergrund ist schweizerdeutsch die sprache des alltages und wir möchten auf diesen alltag bezug nehmen. ausserdem bietet die übersetzungsarbeit mit den spielerinnen die möglichkeit die figuren in ihrer sprache besser zu ergründen. sie müssen ja durch die jeweiligen spieler sprachlich neu erfunden werden.

8. Uwe Heinrich. Artistic director and dramaturg, Junges Theater Basel. Co-translator of *Passing Places*. 21 June 2009

From: junges theater basel
Sent: Sun 21/06/2009 13:38
To: Rissmann, Jeannette

alles ok so
herzlichst uwe

Anfang der weitergeleiteten E-Mail:

Von: hansjürg
Datum: 20. Juni 2009 16:46:06 GMT+02:00

lieber Uwe, diese Analyse der Dialekte stimmt mit meiner Erinnerung überein. h.

Alex und Beni	Basler Dialekt	ja
Alex's Mutter	Basler Dialekt	
Shaper	Basler Dialekt	ja
Miraina und Tom	Basler Dialekt	ja
Binggs	Zuercher Dialekt	
Zuercherin	Zuercher Dialekt	
Diesel	Berner Dialekt	Ja
Mo	Berner Dialekt	
aelteres Ehepaar und Kid	die kurzen Dialoge zeigten keine spezifischen Merkmale bestimmter Dialekte	

[Darsteller]

Stephan Bircher – basel
Hans Jürg Müller - basel +
Sandra Werner - zürich +

Alistair Freeland - basel
Melanie Studer - baselland
Yves Wüthrich - basel

9. Klaus Hemmerle. Director, translator of *The Playboy of the Western World*. 20 May 2012

From: Klaus Hemmerle
Sent: 20 May 2012 12:25
To: Rissmann, Jeannette

ATTACHMENT

1. Ich habe ein großes Faible für Dialekte entwickelt, seit meiner Kindheit schon, und in vielen Jahren als Schauspieler an immer wechselnden Orten. Gerade die deutsche Sprache bietet von den friesischen Inseln bis ins Berner Oberland eine berückende Fülle von abenteuerlichen Variationen an, das hat mich immer beschäftigt und fasziniert.

Für die Arbeit im Theater hat mich immer der spezifisch seelische, direkte Ausdruck der Mundart interessiert, das, was man in keiner anderen Sprache ausdrücken kann. Dabei spielt Humor zwar eine große Rolle, die Dialekt – Komödie oder das gängige Unterhaltungs-, 'Volks'- Theater ist jedoch eine ganz andere Welt, die nicht in meinem Interesse und meinem Erfahrungsbereich lag.

In meinem Theaterleben habe ich Dialekt als Herausforderung und Anregung erlebt, auf der Bühne sich fremde Tonfälle und Sprechhaltungen anzueignen, mit Sprache musikalisch zu arbeiten.

2. Ich hatte in den 90er Jahren eine Phase, wo ich mich intensiv mit irischen Theaterautoren beschäftigt habe und auch auf ihren Spuren in Irland herumgereist bin. Dabei stieß ich auf den Schriftsteller John Brendan Keane, von dem es damals nur ein Stück, 'The Field', auf Deutsch gab. Ich habe ausprobiert, wie man ihn ins Deutsche übertragen kann, und daraus sind zwei Übersetzungen geworden, 'Sive' und 'Big Maggie', die im Theaterstückverlag in München vorliegen.

3. Bis jetzt keine Weiteren.

4. Ich wollte unbedingt 'Playboy' auf die Bühne bringen und hatte eine Verabredung mit dem Heidelberger Theater. In der Vorbereitung fuhr ich nach Mayo und auf die Aran- Inseln, beschäftigte mich mit Synges anderen Stücken, seinem Leben und der 'irischen Renaissance', der Suche nach der irischen Identität und der 'Erfindung' einer poetischen angloirischen Sprachwelt im 19. Jahrhundert. Diese sprachliche Kreativität, sogar grammatikalische Besonderheiten einer Sprache subversiv in eine andere zu übertragen, und diese dadurch zu verändern, hat mich fasziniert, und ich empfand sie damals in den Übersetzungen des Stückes, die ich verglichen habe, nicht genügend wiedergegeben. Also habe ich mich, nach den Erfahrungen mit Keane, selber drangesetzt, diesmal mit dem klaren Ziel der direkten Umsetzung auf der Bühne.

5./6. Überhaupt nicht, ich hatte totale Freiheit.

7. Ich hatte den Ehrgeiz, so direkt und nah wie irgend möglich am Original zu bleiben und im Deutschen auch diese poetische und fremde, stilisiert (fast maniert) archaische Sprache nachzuvollziehen, die Synge kreiert hat.

Inhalt und Form sind in diesem Stück eng verbunden, die Handlung dreht sich ja um die Wirkung großer Worte. Die Figuren benutzen die Sprache als Mittel, sich zu definieren, sich anders als sie sind, neu zu erfinden, stets ist die Behauptung wichtiger als die Realität. Lüge und Wahrheit finden ihre Synthese in dem, was man anderen Menschen erzählt. Das ist zum Teil charakteristisch für die irischen Dichter, aber auch sehr theatralisch.

8. Eine sehr bereichernde Erfahrung war für mich als nicht hauptberuflicher Übersetzer, zu bemerken, wie bei fortschreitender Arbeit meine persönlichen Spracherfahrungen auftauchten, nacherlebt und hinterfragt wurden. So wurde die Suche nach Entsprechungen für Synges üppigen Wortschatz eine sehr persönliche Reise in die eigenen Erinnerungen. Dadurch kann es natürlich sein, dass die Sprache der Übertragung süddeutsch klingt. Das können Sie von außen sicher besser beurteilen. Um Dialekt ging es mir allerdings in keinem Augenblick, eher um eine theatergemäße poetische Kunstsprache, die aber lebt, Saft und Kraft, Fleisch und Blut hat.

9. Ja, wir haben uns viel mit der Sprache befasst, ich habe ihnen viel erzählt über Synges Intentionen und teilweise haben wir auch in's Original zurückgeschaut.

Die Leseprobe war ein großartiges Erlebnis, die Sprache, mit der ich mich wochenlang beschäftigt hatte, begann zu leben. Instinktiv fanden die Schauspieler einen ernsthaften, energischen aber leicht federnden Ton, und das Stück wurde sehr witzig und grotesk. Es war

wahnsinnig harte Arbeit über Wochen, diese Geradlinigkeit und Selbstverständlichkeit der Sprache wiederzufinden!

KLAUS HEMMERLE

STUTTGART, 20.05.12

10. Karla Mäder. Dramaturg. Stadttheater Bern. Email message 1 of 21 April 2008

From: Maeder, Karla

Sent: Mon 21/04/2008 09:13

To: Rissmann, Jeannette

Sehr geehrte Frau Rissmann,

[...] Ich könnte mir vorstellen, dass die Fixierung auf das Hochdeutsche im Theater mit der Nationaltheaterbewegung im 18. / 19. Jahrhundert zusammenhing, als Deutschland in viele kleine Fürstentümer zersplittert war. [...], die deutsche Nation existierte eben nur in der gemeinsamen Sprache, und Leute wie Friedrich Schiller haben das erkannt und gefordert, dass eine deutsche Nationalliteratur entstehen müsse. So geschah es dann ja auch, und wenn es diese Bewegung nicht gegeben hätte, so hätten wir heute wohl Verhältnisse wie im flämischen Teil von Belgien... - [...]

In der Schweiz nun ist es so, dass das Schweizerdeutsch (hier sagt man dazu „Mundart“) ja als eigene Sprache gilt, nicht als Dialekt. In den letzten Jahren ist zu beobachten, dass das Sprechen des Schweizerdeutschen eine gewisse Renaissance erfährt. Während z.B. früher am Gymnasium selbstverständlich nur hochdeutsch (in der Schweiz wird das „schriftdeutsch“ genannt...) gesprochen wurde, ist das heute nicht automatisch mehr so. Zunehmend gibt es auch Autoren, die wieder auf Schweizerdeutsch schreiben. [...]

Im Allgemeinen schreiben Schweizer Dramatiker aber in Hochdeutsch, es gibt aber wie gesagt auch heute ein paar Ausnahmen, die (fast) ausschliesslich in Mundart schreiben. Guy Krneta (schreibt viele Kinderstücke) zum Beispiel. Da wir natürlich sehr viele deutsche Schauspieler und Regisseure haben, sind wir quasi darauf angewiesen, dass wir Stücke in hochdeutsch spielen! Es ist also eine Not, die zur Tugend wird. Bei den fremdsprachigen Stücken ist es so, dass die ins hochdeutsche übersetzt werden. Wenn der Uebersetzer noch nicht angegeben ist, so liegt das meist daran, dass der Regisseur sich noch auf keine Uebersetzung festlegen wollte. [...] Grundsätzlich arbeitet man mit Theaterverlagen zusammen; d.h. diese beauftragen die Uebersetzer. Ausnahmen können Auftragswerke an ausländische Autoren sein (kommt allerdings selten vor), wo man dann selber einen Uebersetzer sucht, der dann allerdings die Rechte an seiner Uebersetzung an den jeweiligen Verlag abtritt. Zu Ihrer Frage mit den Kurzstücken: Ja, es gab einen Autor, der in Mundart geschrieben hat. Allerdings kommt der aus der spoken-word-Bewegung, ist selber Performer, so dass es nahe lag, dass er ein Stück in seinem Stil und seiner Sprache schrieb. Es ist aber kein Volksstück, sondern ein Monolog.

Zu 2.)

- a) Nein. Wir bemühen uns, einen Spielplan zu machen, der den Menschen in dieser Stadt gefällt. Die überwiegende Mehrheit der Stücke muss deutsch sein – siehe oben – da die Mehrheit der Schauspieler keine Mundart spricht. Wir haben uns aber z.B. entschieden, das Weihnachtsmärchen in der kommenden Saison teilweise in Mundart zu spielen (es ist eine Uraufführung mit einem Berner Stoff), da die Kinder in der Regel erst in der Schule hochdeutsch lernen. Sie sehen natürlich auch fern und lernen so schon ein bisschen hochdeutsch, aber gesprochen wird zuhause eben Mundart.

b) siehe oben

c) nein

[...] Wir produzieren im Schauspiel pro Spielzeit allein 15 – 20 Produktionen mit unserem festen Ensemble. Da wir ein Repertoirebetrieb mit Ensemble sind, ist es uns auch nicht ohne weiteres möglich, spezialisierte Gäste für einen begrenzten Zeitraum zu engagieren.

[...] Es gibt in der Schweiz viele Laiengruppen, die in Mundart spielen. [...]

Karla Mäder
Schauspieldramaturgin

11. Karla Mäder. Dramaturg. Stadttheater Bern. Email message 2 of 21 April 2008

From: Maeder, Karla
Sent: Mon 21/04/2008 12:05
To: Rissmann, Jeannette

Liebe Frau Rissmann

[...]Ich denke, es ist schon so, wie Sie schreiben – die Verlage kooperieren mit bestimmten Agenturen im Ausland und bekommen so ihre Stücke. Die Theater dann wiederum haben Kontakte zu den Verlagen. In der Regel vergeben die Theater jedoch keine Uebersetzungsauftraege.

[...] Natürlich kommt jeder Schauspieler aus einer Ecke des Landes und hat mehr oder minder einen Heimatdialekt. Aber es wird ja schon sehr viel Mühe darauf verwendet, den Schauspielern auf den Schauspielschulen hochdeutsch beizubringen. (Je nach Schule mit mehr oder weniger gutem Erfolg.) In der Schweiz nun ist das wirklich sehr anders. Weil es eben hier das Schweizerdeutsch als eigene Sprache gibt, die ihrerseits wieder zahlreiche Dialekte hat: berndütsch, baseldütsch, züridütsch usw. Ich selber bin Deutsche, kann die einzelnen Schweizer Dialekte auch nicht immer auseinanderhalten, aber die Schweizer reagieren darauf sehr sensibel. Wir hatten z.B. in dieser Saison ein Stück nach einer Novelle von Jeremias Gotthelf, das eigentlich im Emmental spielt (also im Kanton Bern). Der eine oder andere Schweizer Schauspieler hat immer mal wieder ein paar Worte auf Schweizerdeutsch eingeflochten (irgendwelche alltäglichen Ausdrücke wie Flüche usw.), aber es wurde sehr wohl registriert, dass die eben nicht alle aus dem Kanton Bern kommen, sondern auch aus dem Wallis oder aus der Ostschweiz. [...]

Nochmals Grüsse aus Bern,
Karla Mäder

12. Frank-Thomas Mende. Actor, director, drama translator. Translator of *Run for Your Wife*. 13 November 2012

From: Frank-Thomas Mende
Sent: 13 November 2012 12:31
To: Rissmann, Jeannette

Liebe Frau Rissmann,

1. Als Schauspieler und Übersetzer, wie sehen Sie die Nutzung von Dialekt im Drama

allgemein?

Da wir im Deutschen lange nicht die differenzierten Nuancen der englischen Sprache in Hinblick auf Herkunft und Bildung besitzen, ist die Nutzung von Dialekt ein wichtiges Stilmittel, um verschiedene Gesellschaftsschichten gegeneinander abzugrenzen. Englische Autoren bemühen in der Hinsicht oft den genau abgegrenzten Dialekt (von Cockney über Manchurian zu Scottish und diversen anderen Dialekten). Dialektmittel sind im Deutschen längst nicht so vertreten, wie im Englischen. Da kann ein Professor durchaus einen Dialekt haben, der ihn als Northumbrian ausweist - wo hingegen ein Professor, der Schwäbisch spricht, bei uns der Lächerlichkeit preis gegeben wäre. Das klappt vielleicht in Komödien, in "normalen" Dramen aber nicht. Bildungsunterschiede kann man durch Cockney z.B. wunderbar abgrenzen, das ist im Deutschen nur mit einer veränderten Syntax wiedergebar. Je einfacher und kürzer der Satz, desto geringer die Bildung - unter Berücksichtigung von Fremdwörtern o.ä. - Dialekt ist also sehr wichtig!

2. Wie verlief Ihr Weg zum Dramenübersetzer?

Als wir 1975 in Dortmund ein Stück von D.H. Lawrence spielten (*Touch an Go - Auf der Kippe*), fiel mir beim Lesen des Original auf, dass das, was wir probten, eine englische Bearbeitung des Stückes von Peter Gill war, der einige Personen einfach hatte verschwinden lassen (u.a. ein deutsches Pfarrer-Ehepaar, was Gill wohl dem engl. Publikum nach dem II. Weltkrieg nicht mehr zumuten wollten, obschon es auch nach dem I. ein Wagnis war). Mein Regisseur wollte wissen, was ausgelassen worden war und wollte das natürlich haben, weil es für das Verständnis des Stückes eminent wichtig war: ich übersetzte die fehlenden Teile und der Verlag willigte ein, sie zu übernehmen. Von diesem Verlag bekam ich sofort ein weiteres D.H. Lawrence-Stück zur Übersetzung angeboten, das ich natürlich gern annahm. So sind seit 1975 bis heute von mir 91 Stücke aus dem anglo-amerikanischen Bereich ins Deutsche übersetzt (und t.T auch bearbeitet) worden.

3. Spezialisieren Sie sich bei Ihrer Übersetzertätigkeit auf bestimmte Autoren, Genres oder Sprachen/Ursprungsländer?

Überhaupt nicht. Von der ernstesten Tragödie bis zur Klamotte habe ich alles schon übersetzt. Weder bestimmte Autoren, noch Genres. Ich übersetze ausschließlich aus dem Englischen/Amerikanischen ins Deutsche.

4. Welche Übersetzungsstrategien nutzen Sie allgemein in Bezug auf nicht-standardsprachlichen Ausdruck im Ausgangstext?

Nicht-standardsprachliche Ausdrücke werden allesamt von mir mit einem native speaker (der Deutsch so gut kann, wie ich Englisch) abgeklärt. Das vermeidet Falschaussagen. Was ich nicht weiß, wird erfragt. Mein Beruf als Schauspieler macht es mir vielleicht etwas leichter, eine Text dann so klingen zu lassen, dass er nach Spreche und nicht nach Schreibe klingt. Ich lese den Gesamttext nach der Übersetzung dialogisch mit einer Kollegin laut durch. Da wird abgeklopft, was nach gutem Dialog klingt ... und nicht nach Papier.

5. Wer initiierte die Übersetzung von Run for Your Wife: der Verlag, das Theater oder Sie als Übersetzer?

Das ging vom Verlag aus, für den ich schon einige Stücke übersetzt und damit meine Qualität bewiesen hatte.

6. Gab es Regeln/Vorgaben zur Übersetzung vom Verlag/Theater?

Da gibt es klare Vorgaben im Übersetzungsvertrag, der sie verpflichtet, nach bestem Wissen und Gewissen ein Stück ohne Weglassung irgendwelcher Satzteile nach bekanntem "droit morale" ins Deutsche zu übertragen und abzuliefern. Und daran sollte man sich dann auch halten. Bearbeitungen, die es auch gibt, werden präzise abgesprochen. Theater bekommen meist erst das fertig übersetzte Stück auf Deutsch. Wer klug ist, s.o. holt sich auch noch das Original und schaut mal nach, wie das aussieht.

7. Gibt es spezielle Vorgaben, die die Umsetzung von nicht-standardsprachlichem Ausdruck im Ausgangstext und dessen Übersetzung betreffen?

Nein, das blieb und bleibt in meinem Falle dem Übersetzer überlassen, er ist der Fachmann in dieser Hinsicht. Ich habe in all meiner Zeit als Übersetzer nicht einmal irgend welche Regeln einhalten müssen.

8. Haben Sie sich eine besondere Aufgabe für die Cooney-Übersetzung gestellt?

Nein, ich kannte das Stück von einem Theaterbesuch in London, wo ich vor Lachen weinend unter dem Sitz lag ... und das wollte ich in der deutschen Übersetzung genau so rüber bringen, will heißen, wollte allen Wortwitz, alle *puns* adequat übersetzen, dass sie dem Original so gut wie möglich entsprechen. Ich hoffe, das ist mir gelungen. [...]

10. Haben Sie als Übersetzer in Vorbereitung der Premiere mit dem Regisseur und den Schauspielern zusammengearbeitet?

Nein, das passiert in den seltensten Fällen. Man übergibt dem Verlag seine Übersetzung, der bietet es den Theatern an, und dann kommt das Stück irgendwo raus. Wenn man Glück hat, ist es nicht weit, und man kann es sich ansehen (manchmal nur, um festzustellen, dass doch wesentliche Dinge verändert wurden, weil Regisseure oder Kollegen meinen, es sei nicht witzig genug). Doch da schweigst des Übersetzers Höflichkeit (es sei denn, das Stück wurde dem Inhalt nach so verändert, dass es nicht mehr dem Original entspricht).

Mit besten Grüßen
Frank-Thomas Mende

13. Frank-Thomas Mende. Actor, Director, Translator. Translator of *Run for Your Wife*. 15 November 2012

From: Frank-Thomas Mende
Sent: 15 November 2012 10:54
To: Rissmann, Jeannette

Liebe Frau Rissmann,

[...] Wie ich schon schrieb, die Übersetzung geht an den Verlag, von da an die Bühnen. Da bin ich jetzt ein wenig verwundert. *Run For Your Wife* von Ray Cooney wurde 1983 geschrieben, ich selbst habe es in jenem Jahr im Shaftesbury Theatre gesehen (http://en.wikipedia.org/wiki/Run_for_Your_Wife_%28play%29). Wenn Sie schreiben *Meine Version des Originals stammt von 2000 und enthaelt laut Anmerkung des Verlegers leichte Veraenderungen gegenueber dem Original* bin ich leicht verwirrt, denn ich habe es nach dem Original von 1983 übersetzt. Was Ihr sog. "Original" von 2000 enthält, entzieht sich meiner Kenntnis.

[...]

Für heute mit besten Grüßen
Ihr Frank-Thomas Mende

14. Werner Niederer, *Baseldytschi Bihni*. 15 April 2008

From: Werner Niederer
Sent: Tue 15/04/2008 11:21

To: Rissmann, Jeannette

Sehr geehrte Frau Rissmann

[...] Ich bin seit 1960 dabei, seit 1962 in der Leitung, seit 1967 Vizepräsident und Produktionsleiter und seit 1992 bis 2004 Präsident. Mit einer Ausnahme immer gespielt bis 2006.

Frage 1.

[...] Beilage: Liste mit allen Inszenierungen seit 1962. Darauf sind ersichtlich der Original- oder der Deutsche- und der Dialekttitel, sowie der oder die Autoren. Von 1962 bis 1966 haben wir kabarettistische Stücke von Basler Autoren gespielt. Zum Teil wurden sie für uns geschrieben. Ab 1966 mussten wir auf bestehende Stücke zurückgreifen und sie selber in Dialekt übersetzen. Der Grund: es gibt praktisch keine einheimischen Autoren mehr. Alle Stücke haben wir immer aus der Deutschen Fassung übersetzt. Der Titel wurde in der Regel in Dialekt übersetzt. Wo das nicht möglich war, haben wir einen neuen kreiert.

Frage 2.

Das Stück muss in erster Linie besetzbar und das Bühnenbild machbar sein. Wir können keine grossen Umbauten bewerkstelligen. Es muss gut sein, Charme haben, lustig oder spannend sein. (kein Schenkelklopfer)

Frage 3.

Wir haben uns zum Ziel gesetzt gute Unterhaltung im Dialekt anzubieten. Dazu gehören Lustspiele, Komödien, Schwänke und natürlich hie und da ein guter Krimi. Unser Publikum möchte sich unterhalten und sich vom Alltagsstress erholen und keine Probleme wälzen.

Frage 4.

Unser Publikum ist altersmässig gemischt, eher von 40 an aufwärts. In den letzten Jahren ist der Zulauf von jüngeren merkbar angestiegen, Sie kommen aus Basel und der Umgebung, aber auch aus dem nahen Elsass und aus der Grenzregion von Deutschland. Weiter haben wir auch Besucher aus der restlichen Deutschschweiz.

Frage 5.

In den Stadttheatern wird selten in Dialekt gespielt. In Basel gibt es 2 professionelle Kleintheater. Sie bieten zwischendurch Dialektinszenierungen an. In der Schweiz ist die Amateur-Theaterszene sehr gross. [...]

Die Baseldytschi Bihni ist in der Schweiz der einzige Amateur-Theaterverein welcher ein eigenes Theater besitzt und praktisch einen professionellen Betrieb betreibt. Wir arbeiten in Regie und Bühnenbild nur mit Profis. [...]

Mit freundlichen Grüssen
Werner Niederer

15. Peter Nissen, Low German translator. 8 May 2007

From: Peter Nissen

Sent: Tue 08/05/2007 21:20

To: Rissmann, Jeannette

ATTACHMENT:

[...] Bei der Übersetzung und Übertragung von Theaterstücken halten wir es in der Regel so, dass wir eine 'Überführung des Schauplatzes in die Zielkultur' vornehmen. Dies ließe sich allein sprachlich begründen, etwa mit der Forderung, dass Plattdeutsch eine in den Ohren der Zuschauer regional verortete Variante ist, es also vorstellbar sein muss, dass die handelnden Personen auch im 'wirklichen' Leben Plattdeutsch sprechen. [...] Wenn man ein amerikanisches Stück am Originalschauplatz belässt und in dem Stück ein Afroamerikaner auftritt, dann würde bei einem Großteil der Zuschauer vermutlich allein die Tatsache, dass der dann gegebenenfalls Plattdeutsch spricht, als komisch empfunden werden. Der unbehinderte Zugang zu dem, was er sagt und was vielleicht wirklich komisch ist, wäre erschwert, vielleicht sogar ganz verstellt.

[...] In der Regel übersetzen wir Theaterstücke für das Ohnsorg-Theater in Hamburg. Dieses Theater genießt - nicht zuletzt durch die Fernsehpopularität - den Ruf, dem Publikum unterhaltsame und eingängige Stoffe zu präsentieren. Dies gilt nicht nur für Komödien, Schwänke und Lustspiele, sondern auch für die so genannten 'ernsten' Stücke. Auch dort erwartet das Publikum einen direkten Zugang zu den Figuren auf der Bühne, der nicht durch eine intellektuelle Vorleistung erschwert wird, bei der der Zuschauer sich erst einmal in fremde Lebenszusammenhänge einfinden muss. Beispielhaft dafür ist unsere Bearbeitung von Arthur Millers *Death of a Salesman*. Wir folgen dabei dem Konzept, dass die Art des Theaters, die wir bedienen, den Zuschauer zur Identifikation mit den Bühnenfiguren auffordert. [...]

[...] Allein die Tatsache, dass die niederdeutsche Theaterbewegung schon länger als hundert Jahre existiert und ihren ersten Höhepunkt um und nach 1920 hatte, zeigt eine andere Traditionslinie auf. Übersetzungen spielten dabei anfangs eine mehr als marginale Rolle. [...]

[...] Schon Klaus Groth, der mit seinem 1852 erschienen *Quickborn* als Begründer der neuniederdeutschen Literatur gilt, übersetzte und adaptierte Gedichte und Lieder von Robert Burns. [...] Auch Prosa wurde im 19. Jahrhundert übersetzt, so Joachim Mähl *Don Quixote* und auch Theaterliteratur so etwa eine ostpreußisch plattdeutsche Fassung der *Merry Wives of Windsor*. Aber irgendwann um 1900 herum betrat die niederdeutsche Bewegung einen Sonderweg. Im Fokus standen allein noch Erzeugnisse, die original auf Plattdeutsch verfasst waren. Ich habe dazu bisher keine Quelle gefunden, die diese Ausrichtung als eine 'programmatische' propagiert, aber sie passt vermutlich in Konzepte der zu der Zeit aufkommenden Heimatliteratur, die dann später so schmachvoll in der Blut- und Bodenliteratur vor und während des Nationalsozialismus gipfelte.

Als erstes Genre scheint sich die Dramatik aus diesem Ghetto gelöst zu haben. Nach der Professionalisierung des Ohnsorg-Theaters mit fester Spielstätte in den Großen Bleichen in Hamburg 1936 gab es einen erhöhten, weil kontinuierlichen Bedarf an spielbaren Stücken. Anfangs wurden dazu vornehmlich 'stamm- und rasseverwandte' Autoren - häufig Flamen - übersetzt, später auch oberdeutsche Stücke, bei denen gelegentlich - schamvoll? - verschwiegen wurde, dass es sich überhaupt um Übersetzungen handelte.

In den Genres Prosa und Lyrik dauerte es wohl bis in die 1970er Jahre, bis sich etwa der von uns hoch geschätzte Friedrich Hans Schaefer daran machte, etwa Francois Villon oder Astrid Lindgren zu übersetzen. Der kommerzielle Erfolg war dabei eher bescheiden. Erst in den 80ern gelang es Prof. Reimer Bull mit einer Übersetzung von Kurzgeschichten von Siegfried Lenz sowohl öffentlichkeitswirksam als auch kommerziell zu reüssieren. Wir selbst hatten selbst Ende der 90er noch arge Zweifel, ob unsere Übersetzungen von Asterix ein Erfolg werden würden, und wurden dann positiv überrascht. Nach vielen Jahrzehnten des Mauerblümchendaseins haben Übersetzungen also nach unserer Auffassung erst in den letzten zwanzig Jahren eine für plattdeutsche Verhältnisse bemerkenswert dynamische Entwicklung innerhalb der niederdeutschen Begleitkultur genommen. [...]

Von unseren Arbeiten etwa ist verlegt:

- Arthur Miller: *Death of a Salesman* als *Utmustert* bei: Theaterverlag Karl Mahnke [...]
- John Millington Synge: *The Playboy of the Western World* als *Een Held in 'n Dörpskroog* bei: Vertriebsstelle und Verlag [...]

Nebenbei: Bei der Übersetzung der beiden Harry Potter Bände haben wir es an den Originalschauplätzen belassen. Uns erschien es von der Anlage der Romane her schwer möglich und auch nicht sinnvoll, sie in Norddeutschland zu konkretisieren. Abgesehen davon hätte das vermutlich auch zu Auseinandersetzungen mit dem Agenten von Frau Rowling geführt. Nur bei Namen, die buchstäblich so auch als Lemmata in einem englischen Wörterbuch zu finden waren, haben wir sie übersetzt, z.B. das Hundebiest 'Fluffy' mit 'Plüüschi'. [...]

16. Peter Nissen, Drama translator. 5 November 2008

From: Peter Nissen

Sent: Wed 05/11/2008 17:19

To: Rissmann, Jeannette

Liebe Frau Rissmann,

[...]

Zu Ihren Fragen:

1. Soweit uns die Sprache des Originals zugaenglich ist (mein Schwerpunkt eher nur bei englischen Texten, Hartmuts auch bei franzoesischen), beziehen wir uns tunlichst auf das Original. [...] Hintergrund ist, dass wir erstens nicht Fehler, die in jeder Übersetzung auftreten (koennen), noch weiter tradieren moechten, und zweitens, weil nach unserer Beobachtung Uebersetzungen schneller 'altern' als die Originale. [...] In unser Praxis ist uns das Phaenomen des Alterns z.B. bei John M. Synges 'Playboy of the Western World' aufgefallen. In der hochdeutschen Uebersetzung des Ehepaares Boell beherrschen die im Original durch einen stark restringierten Code gekennzeichneten Figuren gelegentlich korrekte hochdeutsche Konjunktive. Das ist zwar in erster Linie der Entstehungszeit der Boellschen Übersetzung anzulasten, die noch in die Phase fiel, als es wohl klare Vorstellungen von der auf hochdeutschen Buehnen zu sprechenden Sprache gab, und also weniger der Unfaehigkeit der Boells als Uebersetzer. Trotzdem vermeidet man solche Missweisungen, wenn man sich auf das Original bezieht [...].

2. [...] Als ehemalige Dramaturgen, die wir zum Zeitpunkt der Abfassung des Aufsatzes noch waren, mussten wir allerdings auch auf 'ideologische' Rahmenbedingungen des niederdeutschen Theaters eingehen. Da war, jedenfalls in unseren Augen, die Phase der Legitimation des Theaterschaffens im Dialekt/Mundart durch den Nachweis, dass sich dort auch weltliterarische Stoffe adaequat darstellen liessen, eigentlich schon abgeschlossen. Rueckfaelle insbesondere in Texten der veroeffentlichten Medien zu diesem Thema wuerden sich bei genauem Hinschauen vermutlich allerdings bis heute gelegentlich nachweisen lassen. Fuer uns ist und war diese Frage allerdings historisch abgeschlossen.

Auch die immer wiederkehrende Klage, dass nicht genug originalplattdeutsche Stuecke zur Verfuegung stehen, ist wohl eher ein Standardtopos der Medien als der beteiligten Theatermacher. Für die steht in der Regel die Adaptionsfaehigkeit der Stuecke fuer ihre speziellen Buehnenbedingungen im Vordergrund und nicht irgendwelche 'sprachideologischen' Motive. [...]

Mit herzlichen Gruessen

Peter Nissen

17. Peter Nissen. Low German drama translator, co-translator of *The Playboy of the Western World*. 25 May 2012

From: Peter Nissen
Sent: 25 May 2012 15:41
To: Rissmann, Jeannette

ATTACHMENT

1. Als Dramaturg und Übersetzer, wie sehen Sie die Nutzung von Dialekt im Drama allgemein?

Bei unseren Übersetzungsarbeiten sehen wir das Plattdeutsche (Niederdeutsche) nicht als Dialekt an. Im sprachlichen Alltag in Norddeutschland funktioniert Plattdeutsch heute zwar als Dialekt/Mundart durchaus vergleichbar zu hochdeutschen Dialekten/Mundarten in anderen Teilen Deutschlands. Das heißt, es ist eher eine Nah- und Familiensprache und wird daneben auch gern konnotiert etwa mit Vorstellungen wie "ländlich/bäurisch", "bildungsfern" oder "sozial benachteiligt". Für die Bühne behandeln wir Plattdeutsch aber wie eine Sprache neben, nicht unter, dem Hochdeutschen. Es gab in der Vergangenheit durchaus auch Autoren/Übersetzer, die versucht haben, dem Plattdeutschen in Theaterstücken auch eine soziale Markierung beizugeben, indem sie etwa Amtspersonen (Pastoren, Richter, Polizisten etc.) Hochdeutsch sprechen ließen und Protagonisten aus "niederen" Milieus Plattdeutsch. Das tun wir in der Regel nicht.

2. Wie verlief Ihr Weg zum Dramaübersetzer? Warum spezialisierten Sie sich auf die Übersetzung ins Niederdeutsche?

Wir waren beide (Harmut Cyriacks von 1985 bis 1994, Peter Nissen von 1987 bis 1994) Dramaturgen am Ohnsorg-Theater in Hamburg. Das war zu einer Zeit, als für die Spielplan-Erweiterung vermehrt neue Stücke aus dem Hochdeutschen aber auch aus anderen Sprachen berücksichtigt wurden. Weil mit der Übersetzung meistens auch eine Übertragung, bzw. Anpassung an die speziellen Bühnen-Bedürfnisse des Ohnsorg-Theaters verbunden war, lag es nahe, damit Übersetzer zu betrauen, die dem Hause eng verbunden waren. Durch unsere in dieser Zeit erworbene intime Kenntnis der vermuteten Publikumserwartung, der Bühnenverhältnisse und des Schauspieler-Ensembles blieb es auch nach 1994 dabei, dass wir regelmäßig Stücke für eben das Ohnsorg-Theater adaptiert haben. Zugute kam uns für diese spezielle Herausforderung, dass wir Plattdeutsch muttersprachlich, bzw. quasi-muttersprachlich in zwei allerdings regional markierten Varianten beherrschten. Das vereinfachte den Weg zum Übersetzen von Textvorlagen in bühnsprachliches Plattdeutsch ungemein.

3. Haben Sie andere Theaterstücke (aus anderen Sprachen) übersetzt oder adaptiert?

Ja. Neben zahlreichen anderen Vorlagen aus dem Englischen und Amerikanischen haben wir selbstverständlich auch aus dem Hochdeutschen, bzw. einer hochdeutschen Mundart (Karl Wittlinger, allemannisch) übersetzt, daneben aus dem Französischen und einmal mit rudimentären Sprachkenntnissen aus dem Dänischen. Zur Zeit übersetzen wir mit Anton Tschechovs "Onkel Wanja" erstmals ein ursprünglich russischsprachiges Stück. Aufgrund mangelnder Sprachkenntnis müssen wir hier aber allein auf vorliegende hochdeutsche Übersetzungen zurückgreifen.

4. Wer initiierte die Übersetzung von *The Playboy*: der Verlag, das Theater oder Sie als Übersetzer?

Die Übersetzung wurde vom Intendanten des Ohnsorg-Theaters, Christian Seeler, initiiert. Eine vorliegende plattdeutsche Übersetzung des Stoffes erschien ihm sprachlich, wie auch vom Maß der Adaption her nicht ausreichend und er beauftragte uns mit einer Neu-Übersetzung. Der Stoff war uns zwar lange bekannt und hatte unser Interesse geweckt, ohne ein konkretes Verwertungs-Versprechen fertigen wir aber keine Übersetzung an. Nach der

Erstverwertung am Ohnsorg-Theater haben wir unsere Fassung an einen Theater-Verlag zur Weitervermarktung gegeben.

5. Warum wurde gerade dieses Stück zur Übersetzung ins Niederdeutsche gewählt?

Es ist ein Stück Weltliteratur. Auch wenn das Stück üblicherweise als "Schauspiel" rubriziert wird, enthält es doch überwiegend Komödien-Elemente. Es spielt in einem Milieu und zu einer Zeit, zu der alle handelnden Personen glaubhaft Plattdeutsch sprechen können, ohne dass es einer weiteren Begründung bedarf. Es sind überwiegend Rollen, die den Schauspielern "Futter" bieten. Das Stück war mit dem vorhandenen Schauspieler-Ensemble ohne Probleme besetzbar und es war in Hamburg (auf Hochdeutsch) lange Zeit nicht gespielt worden. Das Ohnsorg-Theater muss alljährlich sieben Spielplan-Positionen besetzen und versucht, mit möglichst wenig Reprisen auszukommen. Da gerät so ein "starkes" Stück wie der Playboy unweigerlich irgendwann in die nähere Auswahl.

6. Haben Sie das Stück zunächst in der (hoch)deutschen Übersetzung, einer anderen Dialektübersetzung oder im Original gelesen bzw. sogar eine Aufführung gesehen?

Die erste Begegnung mit dem Stück geschah bei der Lektüre einer vorliegenden plattdeutschen Übersetzung. In der Vorbereitung unserer Arbeit haben wir dann die Übersetzung des Ehepaars Böll gelesen und erst bei der konkreten Arbeit kam das Originalstück, dessen Text seit den 80-er Jahren ungelesen in Peter Nissens Bücherregal stand, zum Zuge. Eine Aufführung haben wir vorher nicht gesehen.

7. Haben Sie sich eine besondere Aufgabe für die Übersetzung und Adaption gestellt?

In der Regel stellen wir uns als Aufgabe, dass am Ende unserer Arbeit nicht mehr erkennbar ist, aus welcher Sprache und aus welchen gesellschaftlichen Verhältnissen das Stück ursprünglich stammte. Das mag zwar der Intention des Original-Autors diametral entgegengesetzt sein, aber uns ist vornehmlich wichtig, dass es am Ende ein im Plattdeutschen Bühnenwirksames Stück wird, das uns glaubhafte Figuren zeigt. Wir fühlen uns dabei als "Anwalt des Originalautoren" nicht im Sinne der größtmöglichen Werktreue, sondern im Sinne der größtmöglichen Bühnenwirksamkeit.

8. Wie haben Sie den besonderen Sprachgebrauch des Ausgangstexts im Zieltext umgesetzt?

So weit für uns erkennbar, weicht Synges Sprache in Lexik, Bildhaftigkeit und Syntax deutlich von Standard-Englischen ab. Das tut das Plattdeutsche vom Hochdeutschen per se. Darüber hinaus haben wir das Stück in unserer Bearbeitung um mehrere Jahrzehnte hinter die Original-Spielzeit um das Jahr 1900 zurückspielen lassen. Dafür haben wir versucht, eine sprachliche Form des Plattdeutschen zu kreieren, die zwar für heutige Ohren gut verständlich ist, aber trotzdem einen leicht archaischen Eindruck macht. Anders als im Hochdeutschen gibt es im Plattdeutschen zu wenig literarische Zeugnisse aus der Mitte des 19. Jahrhunderts, als dass wir die Sprache danach hätten bilden können. Mit dem Versuch, der leichten künstlichen Altertümlichkeit der Sprache wollten wir in diesem Fall den Eindruck der Abgeschiedenheit des Ortes und der vormodernen Zurückgebliebenheit seiner Bewohner stützen. Ob Zuschauer das auch so erkannt oder empfunden haben, haben wir nicht überprüft.

9. Haben Sie als Übersetzer mit Regisseur und Darstellern über das Originalwerk gesprochen?

So weit es uns erinnerlich ist, haben wir mit dem Regisseur oder den Darstellern kaum über das Originalwerk gesprochen. Dem Regisseur, Frank Grupe, war es selbstverständlich bekannt. Ob einzelne Darsteller sich eigenständig damit vertraut gemacht haben, wissen wir nicht. Wir haben aber in diesem - wie im Zweifelsfall immer - Auskunft darüber gegeben, was wir uns mit der einen oder anderen Stelle der Bearbeitung gedacht haben.

10. Wie hat das Publikum die Produktion aufgenommen?

So weit wir uns erinnern können, wurde die Inszenierung freundlich, aber nicht überschwänglich aufgenommen. Aber insgesamt war der Zuschauer-Zuspruch nicht so groß, wie wir es erwartet hatten. Wir führen dies u.a. darauf zurück, dass unser "Held" in allen Ankündigungen des Theaters als "Schauspiel" firmierte. Erfahrungsgemäß schätzt das Publikum das Ohnsorg-Theater mehr für seine soliden Komödien, Lustspiele und Schwänke und weniger für die ebenso liebevoll und leidenschaftlich präsentierten "ernsten" Stücke. Nach dieser Erfahrung hätten wir nachträglich geraten, den "Held" als Komödie zu führen. Das einzige Komödien-Kriterium, das der "Playboy" wirklich nicht erfüllt, scheint uns zu sein, dass sich das junge Paar am Ende nicht "kriegt".

11. Gab es außer im Ohnsorg-Theater weitere Aufführungen an anderen Theatern in Norddeutschland oder im Ausland?

Es gab bislang eine weitere Inszenierung an der Niederdeutschen Bühne Flensburg in der Spielzeit 2005/06 und eine an der August-Hinrichs-Bühne am Staatstheater Oldenburg in der Spielzeit 2009/10. Das Besondere an der letzten Inszenierung war, dass der Regisseur das Stück um Elemente einer Western-Parodie erweitert hatte. Diese zeigten sich weniger im Text als in Kostümen und inszenierten Bildern.

<http://www.nwzonline.de/Aktuelles/Kultur/Theater/NWZ/Artikel/2133753/In+diesem++West+ern+spricht+man+Platt.html>

Neben diesen beiden Theater-Inszenierungen gab es bei Radio Bremen eine plattdeutsche Hörspiel-Adaption, die wir nach der Bühnenfassung geschrieben haben.

Hartmut Cyriacks & Peter Nissen
Hamburg, 25. Mai 2012

18. Andreas Wagner. Dramaturg, Théâtre National du Luxembourg. 19 March 2008

From: Andreas Wagner
Sent: Wed 19/03/2008 16:25
To: Rissmann, Jeannette

Sehr geehrte Frau Rissmann,

[...] Luxemburg ist eine sehr junge Theaterlandschaft, die sich im Grunde noch immer im Aufbau befindet, was bei einer so jungen Nationen und den historischen Verwicklungen des 20. Jahrhunderts nicht weiter Wunder nimmt. Aus dem Schatten einer französischen oder deutschen Kulturprovinz ist das Land gleichwohl schon längere Zeit getreten. [...]

Es gibt keine offizielle Quote. Wir bemühen uns darum, soweit wie möglich, die Stücke in Originalsprache zu spielen. De facto heißt das, ein vernünftiges Gleichgewicht zwischen den Sprachen zu finden, wobei wir neben Letzebuergesch, Deutsch und Französisch auch in der Regel 1 - 2 englischsprachige Produktionen haben. In der hiesigen Presse, die entweder Französisch oder Deutsch oder beides oder letzebuergesch ist, wird jedes sprachliche Übergewicht sehr sensibel wahrgenommen. [...]

Die Kriterien für die Auswahl und Anzahl der Produktionen sind:

1) Es gibt ein Französisches Publikum in Luxemburg und dem nahegelegenen Belgien und Frankreich, ebenso ein Deutsches aus Luxemburg und dem nahegelegenen Deutschland. Es gibt 130.000 Pendler, die täglich zum Arbeiten ins Land kommen. Luxemburg Stadt hat 39% Luxemburger und 61% Nichtluxemburger (insgesamt 150 Nationen). Die größten Gruppen sind: Italiener, Portugiesen, Franzosen, Belgier, Deutsche, Engländer, Niederländer,

Amerikaner. Jede Klientel muß beachtet werden, um dem Anspruch einer internationalen nationalen Identität eines so multikulturellen Landes nachzukommen. [...]

2) Eine Quote für Luxemburgische Stücke gibt es nicht. Es gibt Autoren, die u.a. in Luxemburgischer Sprache schreiben. Das Centre National de littérature in Mersch hat letztes Jahr ein Luxemburgisches Autorenlexikon herausgegeben, das über 1000 Namen enthält. Auf jeden Fall bemühen wir uns, pro Saison zumindest eine Produktion in Luxemburgischer Sprache aufzuführen.

3) Die Anzahl der Produktionen hat deutlich zugenommen.

4) Übersetzungen gibt es. So hat Guy Wagner einige Stücke von Beckett ins Luxemburgische übersetzt. Letzte Saison haben wir *Endspill* gezeigt. Frank Hoffmann hat beispielsweise die Schauspielerszenen aus *Hamlet* in Luxemburgisch in seine deutschsprachige Hamletinszenierung integriert. Die Autoren übersetzen teilweise auch selbst aus dem Luxemburgischen und umgekehrt. Im Rahmen des Kulturhauptstadtjahres 2007 haben wir *Now here & nowhere* von Nico Helminger, als Auftragsstück, in Saarbrücken, Trier, Thionville und Liège gezeigt. Das Stück besteht zu 70% aus Luxemburgisch, ansonsten aus unterschiedlichen Formen von Französisch, Deutsch, Englisch. Dazu habe ich folgenden Text fürs Programm geschrieben, der vielleicht ein Schlaglicht auf unsere sprachliche Situation werfen kann:

friem ass een nëmme viru sech selwer

Über Nico Helmingers *Now here & nowhere*

[...] Alte Stadt der Sprache, irgendwo angesiedelt zwischen Luxemburgisch, Deutsch, Französisch, Englisch. Ein linguistisches Puzzle, das aus Ideolekten, Soziolekten, Sprachschichten, d.h. aus ganz unterschiedlichen Teilen gefügt ist. Nico Helminger siedelt sein neuestes Theaterstück *Now here & nowhere* nicht nur in der sprachlichen Situation Luxemburgs allein, sondern an wechselnden Schnittpunkten zwischen Sprachen, Sprechern, Sprachsituationen und den Charakteren an. Ein Spiel um echte und gespielte Identitäten als Vision eines Ortes, der nicht wirklich existiert.

Helmingers Umgang mit der Sprache ist außerordentlich vielschichtig, was besonders in den unterschiedlichen Formen des Französisch deutlich wird, die hier eingesetzt werden: Das verluxemburgisierte, hilflose Französisch des Polizisten, der Französisch lernt, um seine Identität zu wechseln. Dann das gebildete Französisch des Kulturfunktionärs Sylvain Ackermann, das sich dort am gewähltesten gebärdet, wo er am unsichersten ist und den Umweg über das artifizielle Französisch von Francis Ponge nimmt. [...]

Das Gleiten von einer Sprache in die andere ist nicht nur ein bloßer Sprachwechsel, sondern auch immer ein Wechsel zwischen Sprachschichten. Wie groß ist doch die Fallhöhe zwischen dem zisierten Französisch und dem Luxemburgischen. Wenn Sylvain Ackerman während des ersten Besuches des Straßenmusikers Foda sich in seine eigene Rolle als dichtender Beamter mit Mitteln der Sprache Francis Ponges in Positur wirft, so springt die Sprache momentweise auf Foda über. Doch eine Vertrautheit zwischen ihnen wird es durch den Wechsel in das Luxemburgische möglich, das der vermeintliche Vertreter Io Minh Peis aus Amerika zur vollsten Verblüffung Ackermanns beherrscht. [...]

Das Wallonische Idiom ist greifbar bei Tintin und Milou, zwei Charakteren, die sich gleich in mehrere Stücke Nico Helmingers verirrt haben. Scheinbar außenstehend, sprechen sie ihre eigene Sprache, denn Milou der Hund kann nur von Tintin verstanden werden und von Kindern.

Das Französisch der Immigrantinnen, als Lingua Franca, wird im Dialog der zwei Frauen mit Alltagsdeutsch zusammengeführt: eine Schlüsselszene des Stückes. Hier versteht die eine Frau die andere, ohne sie auch nur im entferntesten zu verstehen, denn weder spricht die französisch sprechende Immigrantin Deutsch, noch versteht sie es und umgekehrt. [...]

Das Luxemburgisch steht für Nähe und Enge: Einmal ist es die Sprache, die Foda gelernt hat, aus Liebe zu Vicky. Dann steht es für die Borniertheit des *Zeien*, der aus dem stickigen Mief seiner eigenen Nähe ausbricht zum Schuß auf den Hirschen.

Das Englisch, das Diane aus Liebe zu Robbie Williams spricht, bleibt in ihr selbst geborgen. Sie ist die einzige Figur, die sich ihrer Fremdheit vor sich selbst bewußt wird.

[...] In *Now here & nowhere* existieren gleich mehrere Sprachgemeinschaften, zwischen denen sich die Charaktere bewegen. Ihre Identität geht dort verloren, wo ihre Privatsprachen in der Kommunikation der Sprachgemeinschaften versagen. [...]

beste Grüße aus Luxemburg,
Andreas Wagner

19. Andreas Wagner. Dramaturg, Théâtre National du Luxembourg. 4 April 2008

From: Andreas Wagner
Sent: Fri 04/04/2008 19:36
To: Rissmann, Jeannette

Sehr geehrte Frau Rissmann,
[...] Ich weiss aus eigener Erfahrung, dass die Antworten sehr unterschiedlich ausfallen werden, da Nico Helminger auch seine Deutschen Stücke zunächst in Luxemburgisch schreibt, dann ins Deutsche übersetzt, andere schreiben direkt auf Deutsch oder auch Französisch. Dies ist ein übersetzerischer Transferprozeß, der natürlich noch vor dem Eintritt der Stücke in die Praxis des Theaters steht. [...]

viele Grüße,
Andreas Wagner

Appendix B

Survey among German Drama Publishers – Results

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Table 1A: The Path of ST to Drama Publisher

Respondents	From Source Culture to Drama Publisher					
	Foreign agencies	Theatre practitioners	Foreign authors	Theatre publications	Foreign drama publishers	Translators
1. edition Smidt						√
2. Felix Bloch Erben	√	√				√
3. Kiepenheuer	√	√	√	√		
4. Hartmann & Stauffacher					√	
5. Karl Mahnke					√	√
6. Litag	√			√		
7. S. Fischer	√	√			√	
8. Suhrkamp	√	√	√			
9. Korn-Wimmer & Wimmer		√	√			
10. Jussenhoven & Fischer	√	√	√			
11. MTT		√				√
12. Thomas Sessler					√	√

Table 1B: The Path of TT to Theatres

Respondents	TT from Publisher to Theatres				
	Catalogues (print & online)	VDB catalogue	Theatre and general press	Flyers or newsletters	Contact to theatre practitioners
1. edition Smidt	√	√			√
2. Felix Bloch Erben	√		√	√	√
3. Kiepenheuer			√	√	√
4. Hartmann & Stauffacher		√		√	√
5. Karl Mahnke	√	√	√	√	√
6. Litag	√		√	√	√
7. S. Fischer	√			√	√
8. Suhrkamp	√		√		√
9. Korn-Wimmer & Wimmer			√	√	√
10. Jussenhoven & Fischer	√		√		√
11. MTT	√		√	√	
12. Thomas Sessler	√			√	√

Table 2: Decision-Making Processes within the Publishing Houses

Respondents	Decision to Translate the ST			Choice of Translator			
	Management	Editor/dramaturg	Management and editor	Management	Editor/Dramaturg	Management and editor	ST author
1. edition Smidt	√			√			
2. Felix Bloch Erben			√		√		
3. Kiepenheuer			√			√	
4. Hartmann & Stauffacher	√			√			
5. Karl Mahnke		√			√		
6. Litag	√			√			
7. S. Fischer		√				√	
8. Suhrkamp			√			√	
9. Korn-Wimmer & Wimmer		√			√		√
10. Jussenhoven & Fischer	√			√			
11. MTT	√			√			√
12. Thomas Sessler	√			√			

Table 3: Criteria for Choice of ST for Translation

Respondents	Suitability for target culture	Dramaturgical considerations			
		Quality of ST	Quality of ST language	Structure of ST	Cast size & stage requirements
1. edition Smidt	√		√	√	
2. Felix Bloch Erben	√	√			
3. Kiepenheuer	√	√			√
4. Hartmann & Stauffacher	√				
5. Karl Mahnke	√			√	√
6. Litag	√		√		
7. S. Fischer ¹⁴⁵					
8. Suhrkamp	√				
9. Korn-Wimmer & Wimmer	√				
10. Jussenhoven & Fischer	√	√			
11. MTT		√			
12. Thomas Sessler	√				

¹⁴⁵ The answer of Fischer “Qualität der Übersetzung”, i.e. “quality of the translation”, does not refer to any factors governing the choice of the ST.

Table 4: Criteria for Choice of Translator

Respondents	Quality of previous work	Existing work-relationship	Theatre experience	qualifications	Knowledge and experience of SC	Language skills	Same translator for all plays of one author	Translator who initiated translation
1. edition Smidt	√							
2. Felix Bloch Erben	√			√			√	
3. Kiepenheuer			√		√	√ ¹⁴⁶		
4. Hartmann & Stauffacher								
5. Karl Mahnke	√			√				√
6. Litag								
7. S. Fischer								
8. Suhrkamp		√						
9. Korn-Wimmer & Wimmer		√						
10. Jussenhoven & Fischer			√					
11. MTT	√ ¹⁴⁷							
12. Thomas Sessler						√ ¹⁴⁸		

Table 5: Guidelines for General Approach to Translation

Respondents	No guidelines	Close to ST	Not word-for-word but meaning	Dependent on ST	Discussion of TT (editor and translator)
1. edition Smidt	√				
2. Felix Bloch Erben	√	√			
3. Kiepenheuer	√				√
5. Karl Mahnke		√	√		
6. Litag				√	
7. S. Fischer	√				
8. Suhrkamp				√	
10. Jussenhoven & Fischer	√				√
11. MTT			√		

¹⁴⁶ Kiepenheuer refers to German language skills.

¹⁴⁷ MTT refers to “quality” without specifying the subject.

¹⁴⁸ Sessler does not specify whether “language skills” refers to the source language or the target language or both.

Table 6: Guidelines on Translation Strategies for Dialect

Respondents	(German/Swiss/ Austrian) Standard German	Colloquial language	German equivalent	Strategy dependent on ST
2. Felix Bloch Erben	in general, standard	√		√
3. Kiepenheuer				√
5. Karl Mahnke	?		√	
6. Litag				√
7. S. Fischer	German standard			
8. Suhrkamp				√
11. MTT	?		For slang, youth language etc.	

Appendix C

Analysis of Catalogue Entries of the *Verband deutscher Bühnen- und Medienverlage (VDB)*

Table 1: Entries in the <i>VDB</i> Catalogue	262
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Table 1: Entries in the VDB Catalogue

	Language variety	Number of entries	% of all entries	% of dialect entries
Total Drama Entries		26,741	100	
Standard German		24,458	91,46	
Total dialect play entries		2,217	8.29	100
Low German Dialects	Low German	1,409	5.3	63.55
	Münsterland, Osnabrück and Minden-Ravensberg Platt (Low German local dialects)	111	0.4	5.0
	Rheinisch	30	0.1	1.35
	Rheinisch-Westpfaelisch	9	0.03	0.4
	Berlinish	7	0.03	0.31
Total Low German Dialects		1,566	5.86	70.64
Middle German Dialects	Hessian	34	0.1	1.53
	Luxembourgish	6	0.01	0.27
	Palatine	3	0.02	0.14
Total Middle German Dialects		43	0.16	1.94
Upper German Dialects	Bavarian	340	1.3	15.34
	Swiss German	116	0.4	5.23
	Swabian	76	0.3	3.43
	Franconian	29	0.1	1.31
	Austrian	26	0.1	1.17
	Alemannic	12	0.05	0.54
	Alsatian	5	0.02	0.23
	Swabian-Bavarian	4	0.015	0.18
Total Upper German Dialects		608	2.27	27.42

Table 2: Dialect and Standard Entries According to Genre

Genre	Dialect entries		Standard entries	
	Number	%	Number	%
	2,217 entries	100%	24,458 entries	100%
Comedy	1,211	54.62%	3,514	14.37%
Farce	51	2.30%	109	0.45%
Murder mystery play	49	2.21%	259	1.06%
Crime-comedy	33	1.49%	91	0.37%
Folk play	136	6.13%	237	0.97%
Total typical dialect genres	1,480	66.76%	4,210	17.21%
Drama	148	6.68%	15,229	62.27%

Table 3: Entries by Dialect (Total and Foreign ST)

Dialect	Total dialect entries	Dialect entries of foreign ST	
	468	73	15.6%
Münsterland, Osnabrück and Minden-Ravensberg Platt	111	1	0.9%
Luxembourgish	6	1	16.67%
Austrian	26	2	7.69%
Hessian	34	7	20.59%
Swabian	76	9	11.84%
Swiss German	116	53	45.69%

Table 4: Genres of Foreign Plays in Dialect

Genre	Dialect entries for foreign plays	
	73 (of 468 dialect entries)	100%
Comedy	36	49.32%
Farce	17	23.29%
Murder mystery play	1	1.37%
Crime-comedy	5	6.85%
Folk play	0	0%
Total typical dialect genres	59	80.82%
Drama	9	12.33%

Table 5: Dialect Entries for Foreign Playwrights

ST author	Low German dialect entries	Middle German dialect entries	Upper German dialect entries	Total entries per playwright
Jack Popplewell	7	1	17	25
Ray Cooney alone or with co-writer	8		7	15
Ray Cooney / John Chapman	1		7	8
Molière	4	3	1	8
Anthony Marriott / Alistair Foot	2		4	6
Anthony Marriott / John Chapman	1		2	3
John Graham	3		3	6
Goldoni	3		1	4
Georges Feydeau	2	1	1	4
Ibsen	2		1	3
Norman Robbins	1		2	3
Aristophanes			2	2
Shakespeare	1		1	2

Appendix D

VDB Statistics: JM Synge's *The Playboy of the Western World* and Ray Cooney's Plays in German

Table 1: List of all German TTs for JM Synge's <i>The Playboy of the Western World</i> (Database of the <i>VDB</i> , 25 May 2012)	265
Table 2: List of Plays by Ray Cooney and their German Translations (Database of the <i>VDB</i> , 13 October 2012)	266

Table 1: List of all German TTs for JM Synge's *The Playboy of the Western World* (Database of the VDB, 25 May 2012)

Date	Title of Standard German Translation	Translators	Productions
1912	Der Held des Westernlandes	G.A. Sil-Vara	(4) 1924 Berlin, 1948 Munich, 1955 Wien, 1959 Göttingen
1952	Der Gaukler von Mayo	Katrin Janecke and Günter Blöcker	(6) 1952 Bonn, 1953 Berlin, 1953 Wiesbaden, 1955 Freiburg, 1955 Iserlohn, [no date] Stuttgart, 1962 Hamburg
1956	Der Held der westlichen Welt	Anna Elisabeth Wiede and Peter Hacks (for Brecht production)	(26+1) 1956 Berlin, 1959 Stuttgart, 1964 Salzburg, 1967-8 Landshut, 1968-9 Hamburg, 1968 Hannover, 1968-9 Wilhelmshafen, 1969-70 Heidelberg, 1971 Munich (radio play), 1972 Frankfurt/Main, 1972 Munich, 1972-3 Bern, 1973-4 Paderborn, 1973-4 St. Gallen, 1975-6 Augsburg, 1976-7 Memmingen, 1976-7 Wien, 1980-81 Graz 1986,87,88 Köln, 1988-89 Hildesheim, 1989 Paderborn, 1990 Munich, 1989,90,91 Munich, 1992-93 Gera, 1992 Brig (CH) 1999-2000 Theater Zittau, 2010-11 Stendal
1960	Ein wahrer Held	Annemarie and Heinrich Böll	(1) 1960 Köln
1986	Ein schöner Held	Andreas Marber (for his own production)	(1) 1986 Esslingen
1998	Der Held der westlichen Welt	Klaus Hemmerle (for his own production)	(1) 1998 Heidelberg
2005	Der Held der westlichen Welt	Daniel Ris (for his own production)	(2) 2005 Konstanz, 2008 Lörrach
2008	Der Held der westlichen Welt	Adaption by David Gieselmann (based on German translation by Martin Michael Driessen)	(3) 2008 Essen, 2010 Rudolstadt, 2011 Anklam
no date	Der Held der westlichen Welt	Gerhard Kelling	no productions
no date	Der Held der westlichen Welt	Ulla Berkéwicz	no productions

Year	Titel of Dialect Translation	Translators	Productions
1983	Der Sackhupfer (Low German)	Heinz Busch (based on German translation by Böll/Böll)	no productions
2004	Een Held in'n Dörpskroog (Low German)	Hartmut Cyriacks and Peter Nissen	(3+1) 2004 Hamburg, 2005 Flensburg, 2006 Bremen (radio play), 2009 Oldenburg
no date	Der Sackhupfer (Bavarian)	Leonhard M. Seidl	no information available

Table 2: List of Plays by Ray Cooney and their German Translations (Database of the VDB, 13 October 2012)

Original	Translation	Language	Translator
Chase Me, Comrade (1964)	Danz op de Steed	Low German	Dieter Kay
	Hasch mich, Genosse!	Standard	Horst Willems
One for the Pot (1966) (with Tony Hilton)	Drü mol drü	Swiss German	
	Einer für alles	Standard	Horst Willems
My Giddy Aunt (1967) (with John Chapman)	Schwester Hester aus Lancaster	Standard	Horst Willems
Move over, Mrs. Markham (1969) (with John Chapman)	Wie wär's denn, Mrs. Markham?	Standard	Paul Overhoff
	Oimol isch Koimol	Swabian	Monika Hirschle
	Hoppla Frau Marquart	Swiss German	
	Einmal ist keinmal	Bavarian	Werner Zeussel
Why Not Stay for Breakfast? (1970) (with Gene Stone)	Bleib doch zum Frühstück	Standard	Christian Wölffer
	Bleib hoid zum Frühstück	Bavarian	Christina Kern
	Bliev doch to'n Fröhstück	Low German	Jochen Schütt
Not now, Darling! (1973) (with John Chapman)	Schatz, beherrsich dich	Swiss German	
	Jetzt nicht, Liebling	Standard	Andreina Sposa
There Goes The Bride (1974) (with John Chapman)	Und das am Hochzeitsmorgen	Standard	Alfons Höckmann
	Un dat an'n Hochtiedsmorgen	Low German	Heino Buerhoop
	U das am Hoochziitsmorge	Swiss German	
Two into one (1981)	Wenn schon - denn schon	Standard	Wolfgang Spier
	Wenn al - denn al	Low German	Arnold Preuß
	E tüüre Höischregge-Kongräss	Swiss German	

Run for your Wife (1983)	Doppelt leben hält besser	Standard	Frank-Thomas Mende
	Leev nah Stünnenplan	Low German	Kay Kruppa
	Liebi macht erfinderisch	Swiss German	
Wife Begins at Forty (1985) (with Arne Sultan and Earl Barret)	Eine Frau beginnt mit vierzig...?	Standard	Horst Willems
It runs in the Family (1987)	Allens op Krankenschien (2 versions)	Low German	Manfred Hinrichs
	Und alles auf Krankenschein	Standard	Horst Willems
	...und alles uf Chrankeschiin!!!	Swiss German	
Out of Order (1991)	Allens ut de Reeg	Low German	Arnold Preuß
	Außer Kontrolle	Standard	Nick Walsh
	Außer Kontrolle	Swiss German	
Funny Money! (1994)	Verruckts Gäld	Swiss German	
	Funny Money!	Standard	Horst Willems
	Geld verdarvt den Charakter	Low German	Manfred Hinrichs
Caught in the Net - Run for your Wife Again (2001)	Achtung – Internet	Swiss German	
	Lögen hebbt junge Been	Low German	Kay Kruppa
	Lügen haben junge Beine	Standard	Horst Willems
Tom, Dick and Harry (2003) (with Michael Cooney)	Tom, Dick und Harry	Standard	Nick Walsh
	Dat kann jedeen passeern	Low German	Arnold Preuß

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