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1 Introduction

Seeing theatre performances is a part of the cultural life of many of us and we are mostly used to seeing theatre plays in our native language or in a language we fully comprehend. However, in the cases when the production and the theatre audience do not share the same language, which means that either the audience members are foreigners or a foreign-language production is on the stage, translation is necessary, especially if the play is strongly text-based. Yvonne Griesel (2005, 63) suggests four types of translation: simultaneous interpretation (where the audience is given headphones and listens to a simultaneous live interpretation during the performance), a summarizing translation (where the audience receives a written synopsis of the play before the performance starts and then the audience watches the performance without further translation), surtitles (text passages are manually projected on stage in condensed and translated form) or alternative forms (for example with the interpreter as one of the performers). In this work, I also focus shortly on these alternatives to theatre subtitling.

According to Griesel (2005, 63), surtitling is the most dominant mode of translation when it comes to bringing performances nearer to a foreign-language speaking audience. Surtitling is a form of live subtitling, with the surtitles prepared before the performance on the basis of either screenplay or a videotape of the performance and then the surtitles are manually inserted on stage during the performance (Griesel 2009, 120), either by the translator of the surtitles (which is in many cases recommended) or by somebody else, usually a technician.

Despite the fact that theatre surtitling is becoming more and more popular, it is quite a new field when it comes to research. The aim of this work is to summarise what we know about the topic of translated theatre surtitles so far and present how translated surtitles are being used in the Czech Republic, mainly focusing on the use of theatre surtitles in plays performed in The National

Theatre, Dejvické Theatre and the Švandovo Theatre in Smíchov. In these theatres, English surtitles are used for some of their plays performed in Czech language to attract foreign audiences. I aim to see the process behind the translation of the surtitles, the restrictions that are connected to translating a live performance, the strategies used during the translation of surtitles and the technical aspects of the surtitling process. For this part, I will be using available literature on theatre surtitling and an interview with a translator who translates surtitles for one of the aforementioned theatres.

One of the chapters of this thesis is also dedicated to relating surtitling to other fields of translation. As surtitling is such a new field of translation, I focus on relating this new field of translation to more known and better researched fields of translation.

An interesting part of this field is the reaction of the audience to theatre surtitles. I introduce shortly what we know about audience reception in surtitling and propose further research on this topic, for example it could be useful to find out who the audience members are.

I hope this work helps to summarise the research of theatre surtitles and at the same time helps introduce new possibilities in further research in this field.

2 Methodology

The aim of this thesis is to summarize what we know about a very specific form of translation, which is theatre surtitling. For this part, I used available literature on theatre surtitling.

This thesis also focuses on the actual use of theatre surtitling in the Czech Republic, as it is a relatively new phenomenon in our country. This means that in this thesis I aim to find out the specifics of theatre surtitling, as well as how the surtitles are used in theatres in the Czech Republic. For the former, my method was to conduct a semi-structured interview with a Czech theatre surtitles translator.

Because I knew on which themes of theatre surtitling I want to focus before the interview with the translator, but I was also aware of the fact that due to the translator's experience in the field, the translator could tell me about things that might not have come to my mind before the interview, I used the semi-structured method of qualitative research. I prepared the topics I wanted to discuss with the translator beforehand and let the interview flow naturally.

For the latter part, the actual use of theatre surtitles in theatres in the Czech Republic, I used a structured interview with the people working in production of the theatres. The structured interview was, however, open-ended. In the words of Pérez-González (2014, 157): “[Open-ended questions] allow respondents to contribute individual points of view and detailed information.”

In this thesis, I also analyse English surtitles of Czech production of the play *Misanthrope* and the Czech script of the same play. Both were kindly provided to me for the purpose of this thesis by the producers of Švandovo Theatre. My main aim was to see how the translator works with available material elsewhere (in this case the English translation of *Misanthrope*) and to see how the constraints of surtitles affect the translation.

3 Surtitling in Relation to Other Fields of Translation

Surtitles are a form of audio-visual translation used in live theatre performances, opera performances, concerts or conferences (Díaz Cintas and Remael 2014, 25), where the surtitle list is prepared beforehand and then manually inserted on stage live by a technician, as it is difficult in a live performance to determine the duration and the in and out of the surtitles, since the performers never perform twice in the same way, or at the same rate (Gambier 2013, 51).

To form a better understanding of what surtitling (and theatre surtitling especially) is, I have decided to devote this chapter to three fields theatre surtitling is most related to. First and foremost, theatre surtitling is, as I have already mentioned, a form of audio-visual translation, therefore we need to understand what audio-visual translation is. However, there are different forms of audio-visual translation and out of these different ways of translating audio-visual formats, surtitling is the closest to subtitling. I then focus on opera surtitling, as it was in opera, where we saw for the first time the translation of a live performance using surtitles. Because theatre surtitles are a relatively new phenomenon, not a lot of studies can be found on the topic of theatre surtitling, on the other hand opera surtitling has been here since the 1980s (Díaz Cintas and Ramael 2007, 25) and has its share of research. And because opera surtitles were the first surtitles, they greatly influenced theatre surtitles. Lastly, I focus on theatre translation as a whole.

3.1 Audio-visual translation

While this thesis aims to focus on theatre surtitles, one specific form of audio-visual translation, there are many more instances of audio-visual translation in our everyday lives. Television programmes that do not originate from our country are

dubbed, the films in the cinema subtitled, voice-over is used in interviews on the news on our televisions when people speak in a foreign language. Audio-visual translation is used for translating commercials, the videos on the internet, for bringing audiences closer to opera and theatre. And with more and more television channels, more internet content, flourishing film festivals, the need for audio-visual translation is on a rise and in the last years, audio-visual translation has been the fastest growing strand of translation (Pérez-González 2014, 12).

Audio-visual translation can be intralingual – for example a shift from the spoken form of verbal exchange to the written form of subtitles. The target audience of intralingual audio-visual translation are in most cases the hearing impaired and language learners. On the opposite side of the coin we have interlingual audio-visual translation, translation between two languages (Gambier 2013, 49-50). Both practices can be found in theatre surtitling.

Three most common forms of audio-visual translation are mentioned in *New Trends in Audio-visual Translation*. Jorge Diaz Cintas (2009, 4) mentions dubbing, voice-over and subtitling. Dubbing involves “replacing the original soundtrack containing the actors’ dialogue with a target language recording that reproduces the original message, ensuring that the target language sounds and the actors’ lip movements are synchronised, in such a way that target viewers are led to believe that the actors on screen are actually speaking their language.”

Díaz Cintas (2009, 5) explains voice-over as: “... reducing the volume of the original soundtrack to a minimal auditory level, in order to ensure that the translation, which is orally overlapped on to the original soundtrack, can be heard by the target audience.” Viewers hear a few seconds of the original foreign speech before the volume of the original sound is reduced and we hear a voice-over translation.

Of the three forms of audio-visual translation mentioned here (dubbing, voiceover and subtitling), theatre surtitling is closest to subtitling.

3.1.1 Subtitling

Díaz Cintas (2009, 5) defines subtitling as “presenting a written text, usually along the bottom of the screen, which gives an account of the original dialogue exchanges of the speakers as well as other linguistic elements which form part of the visual image (inserts, letters, graffiti, banners and the like) or of the soundtrack (songs, voices off).”

Subtitling is a very specific form of translation. The source text is ever-present for the audience, because they can hear the original dialogue while they are reading the target language subtitles. Because of the format of subtitles, there are many technical constraints to subtitling. Georgakopoulou (2009, 22) mentions the following: space, time and presentation.

Because there is limited space allowed for a subtitle, a norm is usually two lines and the number of characters usually depends on the format of the screening of the audio-visual programme. (Georgakopoulou 2009, 22)

Georgakopoulou (2009,22) describes the constraints related to time thusly: “The length of a subtitle is directly related to its on-air time. Accurate in and out timing is very important and the text in the subtitles should always be in balance with the appropriate reading time setting.” She continues by stressing that one of the most vital things about subtitles is that the readers should have time to read it.

When it comes to the presentation of the subtitles, Georgakopoulou continues by explaining that “subtitles can take up to 20% of screen space. Important factors for their legibility are the size of the characters, their position on screen, as well as the technology used for the projection of subtitles in the cinema [...] as it affects their definition.”

Every one of these constraints influences greatly the translators work and the decisions the translator makes during the translation process.

While subtitling is used for films and television programmes and surtitling is used in opera and theatre, both practices are similar and we might notice that the process used in theatre surtitling is similar to the process used in film subtitling. In an interview with translator Tomáš Pártl (personal interview, 4 November 2016), who does both subtitling for films and surtitling for theatre performances, he mentions that the practices are similar in many ways, he also mentions that especially subtitles which are manually projected (technique used in for example film festivals) are very similar to theatre surtitles, because the same technique is used. One difference is the position of subtitles and surtitles. While subtitles are usually found at the bottom of the screen, surtitles are usually positioned at the top of the stage. While the time and space constraints are similar in both subtitling and surtitling, the presentation constraints are different, because the position of the surtitles is different.

3.2 Opera Surtitling

The closest relative to theatre surtitles are with no doubt opera surtitles. As I have already mentioned, opera surtitles were used long before theatre surtitles. The history of opera surtitling is, however, not very well documented, but we know for sure that in the 1980s they were used in Canada, where an opera performance was surtitled into English (Burton 2009, 59).

However, the reasons for creating opera surtitles differed slightly from the reasons why theatre surtitles came into existence. While translated theatre surtitles are here mostly to attract foreign audiences to theatre performances, opera-goers have been going to foreign-language operas for centuries. “In the eighteenth century – before electric lighting with dimmers – the more well-heeled members of the opera audience would have invested in a printed libretto with translation, which they would follow during the performance with the house lights up; this is perhaps the nearest equivalent to modern surtitling.” (Burton 2009, 60) The changes in opera translation

from a printed libretto with translation to translated surtitles projected on stage or on small screens on the back of the seats in the auditorium happened because audiences wanted to know every word that was sung, the same way they want to understand a foreign language films. (Burton 2009, 61)

Marta Mateo defines surtitles as

[...] [A] condensed written translation of the libretto, which is projected on a rectangular screen above the stage – or on small screens on the backs of the seats of the auditorium – at the same time as the source text is being sung, so that the audience receives both the sung performance and the written translation simultaneously.

(Marta Mateo 2004, 170)

Because opera surtitling and theatre surtitling are closely related, some of the concepts specific for opera surtitling are also specific for theatre surtitling and vice versa. Therefore, in this work I will base some of my observations on theatre surtitling on research made on opera surtitling, because as the older sibling of theatre surtitling, more studies have been made on opera surtitling. The resemblances are mainly in the technical aspects and constraints – the number of lines, the number of characters per line, the way surtitles are projected on stage.

3.3 Theatre Translation

When comparing and relating theatre surtitling to other fields of translation studies, with no doubt theatre translation springs to mind first. I would however argue that theatre translation and surtitling share only very little. Even though both theatre translation and theatre surtitling both share the theatre environment, the aim of both translations is quite different. Theatre translation is here for the stage directors, actors and other people from the theatre sphere, so that new theatre performance can come into existence, as well as just for pleasure reading. On the other hand, surtitles are a part of a theatre performance, they help

the audience to a better understanding of the play, while translated theatre play is a self-contained text. Because of that I believe theatre translation as a whole is much closer to literary translation, whereas surtitles have a different purpose altogether – they are here for the audience who does not understand the spoken dialogue.

Because the target recipients are different, the strategies and methods in translation differ. One of the main aims of translators of theatre plays is speakability. The text of the translation is intended for oral delivery and aural reception, which means the translated text must be smooth for the actor delivering the line to say and should be written in a way that it must be clear for the audience what the actors are saying (Levý 2011, 129). While the surtitles should, of course, sound natural, it is not as important for them to be a smooth sentence easy to utter for the actor.

One way however, that theatre translation is proving to be helpful to translators of surtitles is when the theatre play that needs to be subtitled into another language already has a translation of the screenplay in the target language. The translator can then use the translation of the script as a supporting material and base their surtitles on this translation. However, due to constraints as time for the surtitles and the spotting, some changes have to be made. And then there are other factors that make it impossible to use the screenplay in the target language as it is – the scenes and the dialogues can get altered by the director and actors and other people working on the play. Here the translator of the surtitles must act with caution when using the screenplay as a supporting material for the surtitles. The same applies if the staged play is originally written in the target language. Say, for example, that there is a Czech production of Hamlet by William Shakespeare on stage, with English surtitles. The translator of the surtitles can then use the original screenplay by Shakespeare as a supporting material for their surtitles.

The use of theatre translation can be observed in surtitles for the play *Misanthrope* by Molière in Czech production of the play in Švandovo Theatre, as in the example (1)

1)

English translation of Misanthrope	Czech screenplay from Švandovo Theatre	English surtitles from Švandovo Theatre
Philinte: Now, what's got into you?	Flint: Už zase? Prosím vás?	-Now, what's got into you?
Alceste: Kindly leave me alone.	Alcest: Nechte mě na pokoji.	-Kindly leave me alone.

Table 1: the comparison of original English translation, Czech screenplay and English surtitles

In this example, we can see that the lines in the surtitle correspond with the dialogue in the English translation of *Misanthrope* by Richard Wilbur. What is more, the first line in the Czech screenplay („Už zase? Prosím vás?“), which would literally translate into “Again? Please,” and its English translation in the surtitles (“Now, what’s got into you?”) does not carry the exact same meaning. Here it is evident that the translator was working with the translation by Richard Wilbur.

Translator Tomáš Pártl (personal communication, 4 November 2016) states that this does not have to be the decision of the translator, as he himself was asked to create English surtitles for Czech production of William Shakespeare’s *Winter’s Tale* based on William Shakespeare’s original script. Tomáš Pártl continues by saying that this decision that the theatre had made – to create the surtitles based on Shakespeare’s original script – was not, in his personal view, the best choice, because the Czech production of the play itself was based on a modern Czech translation, therefore the language of the production was modern and easy for everyone to understand, whereas the original script by William Shakespeare is hundreds of years old, the language has evolved since then and therefore the surtitles might not be as easy to understand for a common audience member, who in many cases is not a native English speaker themselves

and English might be their second language. Another example Tomáš Pártl gives, is an example of when he subtitled a play called *A Blockage in The System*, based on short stories by Irvine Welsh. He states that: “If I had based my translation on his short stories, it would not have made sense to, for example, someone from Italy, because [Irvine Welsh] uses too many slang words and no one would really understand that. For my translation, I used only some of them.”

If this approach is taken another problem that might occur is that some lines in the script might be changed by the stage director or eliminated, or added. If the translator is asked to simply recreate existing English translation into subtitles, there is a danger that the subtitles will not correspond with the performance.

In many cases, theatres ask the translators to use the existing translation because they believe that the subtitling process will then be easier and therefore cheaper, but the comfort of the audience and their understanding of the play should be also taken into consideration.

4 Theatre Surtitles

Theatre surtitling is a form of translation needed when a foreign language production is on stage, for example during theatre festivals or when the production travels to other countries, or when the members of the audience are foreigners who do not understand the language of the play. Theatre surtitling is a relatively new phenomenon, but becoming more and more popular. (Griesel 2009, 120)

Griesel (2009, 122) labels surtitling as a “hybrid” translation. Hybrid because audio-visual translation as a whole (and surtitling included) can be seen as a hybrid between translation and interpreting, but also because surtitling can be seen as a combination of literary and pragmatic translation. As in few other types of audio-visual translation, both source text and target text are present at the same time. However unlike in other forms of audio-visual translation, in theatre performances, no two performances are the same.

4.1 Surtitling a Live Performance

Every performance is different. The actor might say the line a little bit earlier or a little bit later. They might add something or intentionally or unintentionally lose a line, there might be a little bit of improvisation included in the play. Above all that, theatre performance is in a constant development. Just as the performance will not look the same during the first rehearsal and the last, the performance will not look the same during its première and its final performance. A lot of factors might affect this – the decisions of the people involved in the production, or other factors. The people involved might notice that to some things the audience does not react in the desired way, it does not have

the desired effect and therefore they decide to change the scene. This can be a very specific problem for theatre surtitling.

In my interview with surtitles translator Tomáš Pártl (4 November 2016), he mentions that the surtitler is given the final script of the play, or the surtitlerer is given a videotape of the performance. Based on either of these prototypes, the screenplay or the videotape, the translator creates the surtitles. According to Tomáš Pártl (*ibid.*), basing the surtitles on a videotape of the performance is a better alternative. The surtitler can then create the surtitles as if he was creating subtitles for a film. He also states that very often the translator is asked to create the surtitles based on the script of the play, but according to him, these surtitles have to be later further edited before the first performance, because the play always further develops during the rehearsals and therefore the play always more or less differs from the script. Another feature that the translator can hardly read from the script is when the replicas are said closer together, therefore they can be put into one surtitle, or whether there is a larger pause between the replicas and therefore it would be better to separate the lines into two surtitles. The videotape of the performance is therefore a more reliable source on which the target text is based.

Because the surtitles are manually projected on stage, Tomáš Pártl (*ibid.*) says that in the Czech theatre he was surtitling for it is a usual practise that he, as the translator, goes to the first few performances and he himself manually projects the surtitles on stage, together with a technician who in later performances is the one who manually projects the surtitles on stage.

Tomáš Pártl (*ibid.*) adds that after a few performances, the translator is usually invited to see the theatre performance again to see what has changed and then based on that, he updates the surtitles. He says that this practise is, however, getting less common, as the technicians are getting better in projecting the surtitles on stage and know when to show a surtitle earlier, later, or skip the surtitle and not show the surtitle at all.

4.2 Position of the surtitles

A very important thing about the surtitles is where they are projected, therefore their position. Whereas position of subtitles in films is more or less given and very rarely we can see subtitles somewhere else than at the bottom of the screen, the position of surtitles can be different and specific for not only each theatre, but also for each performance in the theatre. The size of the theatre, its shape, the design of the set and other aspects should be taken into consideration before the decision where to project the surtitles is made.

First and foremost, an important factor of the position of the surtitles is that they have to be in a place where majority of people in the audience can see them. (Majority because not all people who come see the play need the surtitles. In cases when the surtitles are not visible from all the seats in the theatre, the audience should usually be informed beforehand from which seat the surtitles can be watched.) However, it is also important to remember that the foreign member of the audience did not go to the theatre to read, but they went there to see a theatre performance. The theatre surtitles should be placed so that, ideally, the audience can watch the surtitles and the action on stage at the same time.

As of April 2017, this information can be found on the Stage Text website: The most favoured position of the surtitles by the hard-of-hearing audiences in theatre performances captioned for the hard-of-hearing turned out to be when the surtitles were projected at the back of the set, above the heads of the actors. This way the audience members do not have to look at a different place from where the action is happening and they can take in both surtitles and the performance.

Similarly, a place for the surtitles that allows the audience to take in both the performance and the surtitles is in the centre at the bottom to the stage, just the way we are used to seeing subtitles. Even though this position of the surtitles is good for the audience, the theatre might not be suited for this option. Usually, the way theatres are shaped would allow only the audience members in the first

few rows to see the surtitles, not all of them. This option might work best for theatres with raked seating (*ibid.*).

Another often used option of positioning the surtitles is above the stage. The advantage is that every audience member, wherever they sit, can see these surtitles; the disadvantage is that they might find it difficult to follow both the action on stage and the surtitles, which are so far above the stage, and in addition to that, looking up to read the surtitles might be uncomfortable (*ibid.*).

There are other ways. The surtitles might be projected on one of the sides of the stage, or in the back of the seat, or the audience members who need translation might be given portable monitors (not dissimilar to tablets), where the surtitles are projected.

4.3 Space restrictions

In the chapter dedicated to subtitling, I mentioned the restrictions connected to subtitles: time, space and presentation. In the previous chapter devoted to position of the surtitles I already discussed the presentation of the surtitles. In this chapter I want to further focus on the space restrictions of theatre surtitles.

Because theatre surtitles are always projected on stage manually, according to Tomáš Pártl (personal communication, 4 November 2016) one of the aspects that has to be taken into consideration when surtitling a live performance is that the surtitles should be easy to work with for the technician who manually projects them on stage. This means that while being as concise as possible is important in most of the forms of audio-visual translation, when translating surtitles for the theatre, the translator should keep in mind that the surtitles will be projected manually, therefore it is not certain for how long they will be projected there for the audience to read, until the next surtitle for the next replica of a dialogue has to be shown. The more concise the surtitles are, the less surtitles there are, therefore one surtitle can stay there longer and

the technician does not have to go too quickly through the surtitles. Tomáš Pártl (*ibid.*) also states that being as concise as possible is important also because of the position of the surtitles, because depending on where the surtitles are situated, it might be hard for the audience member to take in both the action on stage and the surtitles.

As in subtitling, surtitles are traditionally restricted to either one or two lines per surtitle. The length of the surtitle depends on the technical aspects of the theatre – where the surtitles are projected, how many characters fit into the space where the surtitles are projected. For Švandovo Theatre, there can be a maximum of 38 characters per line in a surtitle (*ibid.*).

4.4 Time Restrictions and Manual Projection of Surtitles

As the performance is live and different every time, it is very hard to accurately determine the in and out of the surtitle. For that reason, the surtitles are projected on stage manually by a technician. It is therefore more difficult to determine the time restriction to surtitling – while for subtitling of films or television we know how much time we have for a surtitle to be shown, we do not know that exactly for surtitling a live performance. What we do know is that the same simple rule applies for both surtitles and subtitles – the audience has to have enough time to read the surtitle. As mentioned in the previous chapter, being as concise as possible when translating each surtitle helps to reinsure that the audience will have enough time to read given surtitle.

The rhythm of manually projecting the surtitles on stage should be the same as the rhythm of the live performance itself. In the personal experience of stage director Ariane Mnouchkine (2014, 27), the method of projection of the surtitles which turned out to be the best was when the surtitles were showed shortly after the actor had already started speaking. In this short moment, the audience has the time to realise that they are supposed to look at the surtitles. In the same interview, she continues by saying: “Except for a few exceptions, we show

the surtitle when the first half of the words is already said. So, before the audience can say: ‘I do not understand anything’, but after they see who is speaking. The audience sees which actor is speaking and then the surtitles are projected, but not somewhere far up, but close to where the actor who is speaking is.” (*ibid.*)¹

4.5 Part of a Whole

I will later in this thesis discuss that in the future we should focus on finding out how the audience perceives theatre surtitles. Are they disturbing for them? Do they just not notice them? But in my opinion it is also important to know what the view of people involved in creating a theatre performance is. Do they think surtitles are a necessary evil, something that we need if we want to attract people from foreign countries to our performances? Do they try to ignore the surtitles during performance? Or do they see surtitles as a part of the whole artistic performance? Are surtitles left only in the care of the translators and technicians, or do other creatives from the theatre environment make decisions about for example (and perhaps most importantly) the position of the surtitles?

In Yvonne Griesel’s interview with French stage director Ariane Mnouchkine, Mnouchkine states that theatre surtitles are absolutely an aesthetic part of a theatre performance. (2014, 31) Moreover, she states: “Surtitles are a part of the beauty of the performance, a profound element of distance, of poetry. Another sense is included in the performance, another vision – the dimension of reading.”

Mnouchkine continues by explaining that every production should decide where the best place for their surtitles is.

¹ Unless stated otherwise, all the translations from German to English are done by author of the thesis.

She also states that not only the rhythm, the translation and the syntax are important, but the typography is also a substantial element of theatre surtitling.

When we want to say something alarming, we need bigger font or the sentence should have an exclamation mark. [...] Working with typography is challenging. It is a science of its own, it is an artform. And we have to accept that surtitles are a part of this artform. Surtitles are means of communication and an additional treat.

(Ariane Mnouchkine 2014, 30-31)

But the number of stage directors who use this opportunity to work further with surtitles and who see surtitles as an artistic part of the theatre performance is very small. According to Mnouchkine (2014, 31) this is because they are unable to empathize with the audience. Theatre surtitles should help with not only understanding the words spoken, but also with the emotions conveyed in the words. Perhaps better typography and working with other technical aspects individually and making them specific for each performance would make the performance altogether a better experience for foreign audience.

4.6 Surtitling in Real Time

One of the possibilities is that surtitles can be created in real time, not beforehand. For the performance itself, the surtitles are always prepared before, for obvious reasons – the translator has more time to think about the best way of transferring the source text into the target text and the translator has also time to go through the translated text and check for errors, and those are only the main advantages of having the surtitles done before the performance.

Situations where surtitling in real time is needed can, however, occur in the theatre. There can be an announcement during the break that needs to be

translated for the foreign audience or something unexpected might happen that the audience has to be informed about.

Because the rate of typing cannot be as fast as the rate of speaking (Susanne Wagner (2005, 212) explains this by saying that “A good secretary can type about 300 key strokes (letters) per minute. [...] [A]verage speaking rate is about 150 words per minute [...]”) and because the audience needs to be able to read it comfortably, it is important that the translator surtitling in real time remembers to focus on transferring the message of the information in the most concise way possible, rather than transferring every word into the target language.

For obvious reasons, however, we should keep in mind that this kind of translation should be reserved for emergency cases only.

5 The Translator

In this chapter, I aim to sum up what we already know about the work of the translator of theatre surtitles. The translator of theatre surtitles has to deal with all the specifics of theatre surtitling mentioned above. As I have already mentioned, an auxiliary material for their translation can be the English version of the play (either the original text if the play is originally in English or the English translation). Another material the translator works with is a prototype – either a videotape of the play or the script of the play. The translator's surtitles are based on this prototype.

In an ideal case, the translator should come to the theatre and see the play once in a while to see how the play has changed and based on these changes update the surtitles. In my opinion, there should exist a good communication between the translator of the surtitles and the director of the play. Sadly, the reality is that in the Czech Republic theatre companies ask translation agencies to create the surtitles, the translating agencies then proceed to ask one of their translators to work on the surtitles. I personally believe that for theatre companies who have more than one theatre play subtitled and they are in constant need of either new surtitles or an update of old surtitles, it would be better to hire their personal translator, simply because the communication might be easier and this would also ensure that the translator is familiar with this kind of work.

6 Audience

There is no need to argue the fact that a substantial part of any theatre performance is its audience. As Kenneth Pickering and Mark Woolgar (2009,19) put it in their *Theatre Studies*, “[T]heatre is a narrative art in which stories are told to the audience, enabling them to make sense of the past and the present. [...] It must be alive to the needs and interests of potential audiences and the text [...] must relate to the language spoken in recognizable life situations.”

The fact that more people are travelling and visiting foreign countries provides a new opportunity for cultural venues such as theatres. In the year 2016, the number of tourists that visited the Czech Republic was 14% higher than in the previous year.² The following question then arises – how to attract these foreign tourists to Czech theatre performances? Theatres Švandovo Theatre, The National Theatre and Dejvické divadlo introduced English surtitles to their theatre performances for the theatre-goers who do not understand Czech.

6.1 Audience reception

Although not many studies have been conducted on the topic of audience reception of theatre surtitles, it is evident that the trend of theatre surtitles is on a rise in the Czech Republic. Most of the more recognised Prague theatres provide surtitles for both the foreign audience members (meaning that the play is performed in Czech and the surtitles are an English translation) and for the hard-of-hearing audience members (meaning that both the surtitles and the performance are in the Czech language). According to the producer in Švandovo Theatre, Jitka

² <https://www.czechtourism.cz/pro-media/tiskove-zpravy/zahranicnich-turistu-prijelo-do-cr-o-14-procent-vi/>

Dvořáková (personal communication, 3 March 2017), in 2017, out of 20 plays that you can attend in the aforementioned theatre, 12 are subtitled either into English or into Czech for the hard-of-hearing audience. She also mentions that the plays that seem to mostly attract foreign theatre-goers are classical works or works by well-known authors, like for example *The Metamorphosis* by Franz Kafka. However, she stresses that this is merely her observation, not based on an actual research or statistics.

What we do know, however, is that theatre subtitles seem to meet with a much better reception than opera subtitles. Unlike opera goers, some of whom find opera subtitles intrusive and unnecessary, theatre audience seems to welcome theatre subtitling and also seems to be highly interested in subtitled performances, as Marta Mateo (2007, 148) suggests: "Interestingly then, the division that subtitling initially caused among opera goers i.e. between those who found it intrusive and unnecessary and those who welcomed it enthusiastically appears not to have been replicated in theatre audiences, who seem to accept that this is the only way to see foreign companies performing in the original language."

In her research, Tanja Borg (2007, 5) focuses on the audience reception of the theatre subtitles for the hard-of-hearing. This research shows mostly positive reception of the subtitles by the audience. Most of the respondents who were hard-of-hearing claimed that they would welcome more subtitled theatre performances and what is perhaps more interesting, the audience members with normal hearing, i.e. those who did not need the subtitles themselves, had a positive attitude towards the subtitles in the performance and curiously, a small number of the audience members with normal hearing also claimed that they would visit more theatre performances, were they subtitled. I believe that similar research should be conducted in the Czech Republic concerning translated subtitles. Would foreign theatre-goers visit more theatre plays in the Czech Republic if there were more theatre performances translated into English? Do Czech theatre-goers find these English words projected on stage intrusive? And what about the technical aspects – the size of the subtitles, the place where they

are projected – are the surtitles legible for the audience? I believe that in the near future we should focus on finding answers to these questions, so that we can make the theatre experience all the more pleasant for the audience.

6.2 Who Are the Audience Members?

Another question that I think the theatres should find an answer for, is who are the audience members who need translated surtitles. In the Czech Republic, the two most common languages of surtitles are Czech (for the hard-of-hearing) and English, for foreign theatre-goers.

If the theatres and directors ask themselves the question of whom they are acquiring the surtitles for, the steps and decisions in theatre surtitling might turn out to be different.

I do have to state that this is just my assumption and not based on actual statistics, but I believe that a lot of the theatre-goers from foreign countries (if not most of them) who visit Czech theatre productions subtitled into English are not English native speakers and do not have English as their first language.

If my assumption is correct and this is true, the translations based on English theatre translations (or original English screenplays), as discussed in chapter 3.3, might prove not sufficient for non-native English speakers.

We have to keep in mind that the foreign audience member has to follow two separate things – the action on stage and the surtitles, which in many cases might be projected in a way that makes it difficult to follow both. If in addition to that the surtitles are written in, say, Shakespearean English, because they are based on the original screenplay or an old English translation, how well does the audience member understand?

Even if it would be proved that most of the foreign audience members are not native English speakers, English surtitles would still be made, because English is considered the *lingua franca* in our times and for most non-native

English speakers, English is their second language. The translator, however, should keep in mind that they are not translating for English recipients. In these cases, perhaps aiming to translate the sense of the dialogues is the most important thing.

For this, however, a broader study of the audience would be needed, perhaps in co-operation with one of the Czech theatres which has English surtitles, as this study might be a helpful material for them.

6.3 The Reception By the Actors

In my opinion, a very interesting part of a research made on audience reception would be a research of the reception by the actors on stage. The actors work with the audience during every performance night after night.

From Yvonne Griesel's interview with actress Bettina Stucky (2014, 38) we can understand that the actors can tell when they are playing with surtitles and when they are playing without them based on the reactions of the audience. "...[A]bove all, you can notice whether the audience is laughing at the punchline. One part [of the audience] laughs at the punchline, because they speak or understand the language, the other part is reading and laughs afterwards." She adds that for actors on the stage, laughter of the audience is something liberating, because it signals that they are present in the theatre experience.

7 Other Forms of Translation in Theatre

In this thesis, we have explored the topic of theatre surtitling, which is on the rise in the Czech Republic. However, in this chapter, I would like to focus on the alternatives to theatre surtitling – what other decisions can the production make in order to attract foreign audience who does not understand the language of the play and help them understand? Yvonne Griesel (2005, 63) suggests four types of translation: surtitles, simultaneous interpretation, a summarizing translation or alternative forms (for example with the interpreter as one of the performers).

7.1 Summarizing translation

The same way opera-goers would receive a translation of the printed libretto, it is very common that in cases where the audience and the stage production do not share a language, the audience receives a printed summary – the synopsis of the play, in a language they understand.

Even though this form of translation is perhaps the easiest one and perhaps the most cost-effective one (usually found on the independent scene of theatres which lacks the money for other forms of language transfer) (as of April 2017, this information is accessible on goethe.de website) it has its own difficulties. Stage director Ariane Mnouchkine (2014, 32) states that one of the problems of theatre booklets is, that sometimes instead of only explaining what the theatre performance is about, the booklet might sometimes try to tell you about what you should think about the play. It is therefore important that the synopsis is well written and its sole aim is to help the audience member to understand what the play is about.

7.2 Simultaneous interpreting

In simultaneously interpreted theatre performances, the audience members who need the translation are given headphones before the beginning of the performance and during the performance the words spoken on stage are interpreted into the headphones by an interpreter sitting in an interpreting booth. This alternative to theatre surtitling may have many positives and many negatives. One of the positives might be that when the members of the audience read theatre surtitles, not all of them read them in the same speed. That might mean that the audience members react at a different time to something that happened on the stage. This might be disrupting for the flow of the performance. On the other hand, during simultaneous interpreting, the audience that needs the translation receives the information with minimal delay and they all receive this information together.

However, it can be difficult to find a perfect interpreter with the perfect voice for this task. The interpreter is a part of the performance and the interpreter's voice accompanies the actors' performance on stage. As in theatre surtitling, the interpreting can be an added treat to the performance, or a disturbing factor.

7.2.1 Interpreter on the Stage

In the cases of theatre performances for the hard-of-hearing, the sign language interpreter often finds themselves on the stage. There are many possibilities. The website [Accessible Theatre](#) introduces the following: The so-called conventional approach is when the interpreter stands on the side of the stage (and the audience members who need interpreting are encouraged to take seats on the same side of the stage). Team interpreting is a method where there are more sign language interpreters on the stage, usually each character

in the performance has their own interpreter. The interpreter stands near the actor they are interpreting. This technique is called theatre shadowing. Mostly the interpreters wear black or dark clothes on the stage, they might however be included in the performance and for example wear the same costume as the person they are interpreting.

I believe these steps could be taken in interlingual interpreting as well. This form of translation would be, without a doubt, alternative and might be disrupting for audience members who understand the source language of the play, therefore I think this form of theatre language transfer would suit best for the situations when the audience consists mostly of those who do not understand the source language. However, I think this form of theatre translation is a creative form of bringing the audience closer to the theatre performance and it is a form of translation that the stage director could perhaps work creatively with. Perhaps the interpreters in this form of language transfer would not have to be interpreters by profession at all, but simply actors who can speak the target language at a proficient level. This form of translation would perhaps be best used for instances when the play is not very text-based. Question is, however, whether it would not be better to rehearse two separate performances – one in the source language and one in the target language, instead of having interpreters on stage. The use for this form of translation, the attitude of stage directors towards it and the audience reception is, however, unknown.

8 Current Use of Theatre Surtitles in the Czech Republic

There are three main situations for which translated surtitles are needed in Czech theatres. First one is the one most discussed in this thesis and that is when Czech production decides to have English surtitles for their performance to attract foreign audience members. Second situation is when a Czech theatre company travels with their production of a play to a foreign country and for that they need surtitles, so that the foreign audience in the foreign country will understand their performance. And lastly, when a foreign theatre company visits the Czech Republic and performs with their production in a Czech theatre. For these instances surtitles either into English or into Czech are needed. Then there are of course the surtitles for the hard-of-hearing audience members.

8.1 Švandovo Theatre

Švandovo Theatre is a theatre on the left bank of the Vltava river in Prague, more specifically in Smíchov. This theatre focuses on drama. There are two performance halls – the main performance hall can seat 300 visitors and the second performance hall, the Studio, can seat up to 80 audience members. According to their website, Švandovo Theatre prides itself with being the first theatre in Prague which introduced English subtitled performances to their repertoire. The theatre company is also not a stranger to travelling with their stage productions, as they have travelled not only to various towns and cities in the Czech Republic, but also to theatre festivals outside of the Czech Republic, where theatre translation was needed. (As of April 2017, this information is available on their website, www.svandovodivadlo.cz)

Based on my personal communication with Jitka Dvořáková who works in the production of Švandovo Theatre (3 March 2017), as of spring 2017, out

of 20 plays, 12 are subtitled, either into Czech for the hard-of-hearing or into English for foreign audiences, or both.

The subtitles are positioned far up in the right corner of the stage, outside the field of vision. (Tomáš Pártl, personal communication, 4 November 2016). Seats on the balcony are recommended to those who want to watch the production with subtitles, due to the position of the subtitles and their better visibility from these seats. (This information is available on their website, www.svandovodivadlo.cz)

8.2 Dejvické Theatre

Dejvické Theatre is a relatively young theatre – the first performance that took place in Dejvické Theatre was in 1992. During the twenty-five years of its existence, Dejvické Theatre became one of the most popular theatres in the Czech Republic with sold-out performances. Dejvické Theatre is also no stranger to touring with their productions. In these cases, subtitles are also needed, but they are translated to the language spoken in the country the theatre is travelling to. Besides English, they have so far used Finnish, Spanish, German, Polish and Russian subtitles as well (Eva Suková, personal communication, 27 April 2017).

As of 2017, six plays subtitled into English can be seen in Dejvické Theatre. Every month one of the theatre plays performed in Dejvické Theatre is chosen and marked as “English Friendly”, which means this play is performed with English subtitles (Eva Suková, personal communication, 27 April 2017).

The subtitles are projected on a projection board, which is, depending on the play, always situated in a different place. Where the projection board is placed depends on the lighting in the performance and the stage design. Dejvické Theatre dramaturge Eva Suková (personal communication, 27 April 2017) explains that this is because the lighting is different for each play and sometimes the lighting could reduce the visibility of the subtitles. On their website, Dejvické

Theatre states that the surtitles are positioned in such a way that does not disrupt the Czech audience members. (As available on their website, www.dejvickedivadlo.cz) Eva Suková (personal communication, 27 April 2017) states that during the performance, the person who manually projects the surtitles on stage is the theatre's dramaturge or an employee from the marketing department, therefore not the translator of the surtitles.

As for the translation itself, the theatre cooperates with a translation agency. Eva Suková (personal communication, 27 April 2017) also adds that this form of the translation (surtitles) has proved as the best way of translating theatre performances, as the sound of the play is not disrupted by anything (as it is in interpreting). Even though Dejvické Theatre has not made any research into how many foreign theatre goers go to their subtitled performances, according to Eva Suková (personal communication, 27 April 2017), based on experience of people who work in the theatre, the surtitles are always needed by at least a few members of the audience.

8.3 The National Theatre

The National Theatre is one of the most famous theatres in Prague and is a national monument of the Czech Republic. It is one of the most important Czech cultural institutions. It does not solely focus on the productions of drama, but also on productions of ballet and opera (where surtitles are also used, and more often than in drama). The range of the productions is very wide – from classical authors to modern, from Czech authors to international authors. The National Theatre has four stages – the National Theatre, the State Opera, Estates Opera and New Stage.

The surtitles in The National Theatre are projected on a panel, which is situated above the stage, in the middle. According to The National Theatre producer Kristýna Klimešová (personal communication, 24 April 2017), the panel is situated in such a way which makes it possible to be seen by all of the members

of the audience, both those who sit in the ground floor and those who sit on the higher floors of the auditorium.

Unlike Švandovo Theatre, which co-operates with a translating agency, The National Theatre has their own surtitler, who works on all of their projects.

As of 2017, five theatre productions are subtitled in The National Theatre. According to the theatre's producer, Kristýna Klimešová (*ibid.*), the subtitled performances were successful from their very beginning and their success is ever-growing. She states that more and more foreign theatre-goers are asking about subtitled performances and that the most favoured production of The National Theatre by foreign theatre goers is William Shakespeare's *A Midsummer Night's Dream*, directed by Daniel Špínar, proving once more that foreign theatre-goers are mostly interested in classical plays.

9 Conclusion

The aim of this work was to summarise what we know about theatre surtitling, with the help of available literature and interviews with people working in the production of Czech theatres (The National Theatre, Švandovo Theatre and Dejvické Theatre), as well as Czech theatre translator.

This thesis includes a chapter dedicated to forms of translation theatre surtitling is related to, for a better understanding of what theatre surtitling is. The chapter focuses on audio-visual translation, subtitling, opera surtitling and theatre translation. I mention in what ways these relate to theatre surtitling and in what ways theatre surtitling is different.

In the chapter which focuses on theatre surtitling itself, I focus on the specifics of translating a live performance, the position of the surtitles, space restrictions, and on the concept of seeing theatre surtitles as a part of the performance, not only as something that helps foreign audience members understand.

I think one of the most important issues of theatre surtitling is the audience. Knowing who the audience members are and therefore who the translator is making the surtitles for should be one of the most deciding factors for their decisions in their translation steps.

This thesis also focuses on other forms of translation used in the theatre, namely interpreting and summarizing translation, where the audience members are given a summary of the performance in a language they understand and then watch the performance without any other translation.

Lastly, the aim of this thesis was to see how theatre surtitles are currently used in the Czech Republic. What I have discovered is that out of the three theatres I interviewed, two of the theatres had made the observation that most sought-after theatre performances are productions of classical plays by well-

known authors (Shakespeare, Kafka, etc.). I have also discovered that only one of the three theatres has employed their 'personal' translator, while other two theatres work with translation agencies, even though a lot of their theatre plays are translated. Lastly, only one of the theatres mentions that the place where the surtitles are projected changes, depending on the play.

While researching the topic of theatre surtitling, I have realised that there is still a lot of space for further research. In *The Art of Translation*, Jiří Levý (2011, 137) suggests that collaborative research involving both people who work in the theatre and linguists is needed regarding theatre translation itself. I think the same applies for surtitling. We are living in a time where theatre surtitles are a novelty and translators should work with people working in theatre to make the experience better for the audience. Working with people who work in the theatre includes working with the directors of staged performances and with stage designers in order to make the surtitles a part of the theatre performances. The surtitles are there not only to help with the understanding of the theatre performance, but are also an aesthetical part of the performance. Making theatre surtitles an aesthetical part of the performances can be done by choosing the correct place where to project the surtitles and experimenting with the typography of the surtitles.

But it is not only the people working in the theatre who are affected by surtitles. In the end, the surtitles are aimed at audiences, and a study on the reception of theatre surtitles by the audience is missing, which could be an important stepping stone for further development of theatre surtitles, a source of information for stage directors, theatre technicians and surtitle translators showing what works well in theatre surtitling and what does not and what should be changed.

Furthermore, any kind of statistics of the attendance of subtitled plays by foreign tourists is missing. More and more Czech theatres are surtitling their plays into English, but there is no hard evidence that the plays are attended a lot by foreign audience members and therefore need to be subtitled into English.

As we have also found out, it is a common practise that Czech theatres use original texts (such as original script written by Shakespeare) or old English translation, as a text from which the surtitles are made. I would suggest a further study on adequacy of the use of these surtitles – do audience members understand them? Do these surtitles fit the performances? This relates to other topic I briefly touched upon in this thesis and that is – who are the audience members and are surtitles based on original English screenplay or an older English translation suitable for them?

And lastly, are the alternatives to theatre surtitling – such as live interpreting – better for the audience? Does the chosen form of translation depend on the play itself and do other forms of translation serve better for some of the productions, while theatre surtitles are more suitable for others?

Who are the foreign audience members? If the translator knew better who the audience members were, how would it affect their translation? For example, what should be done in order to bring younger audience members, children, who are not used to reading subtitles (or surtitles for that matter) closer to a foreign theatre performance? What is the best suitable alternative in these cases? Or what about the actors on stage, who work with surtitles every night – is it different for them to play in a surtitled play? Do they have to make different decisions on the stage, perhaps?

We should focus on answering these questions, especially in the Czech Republic, where there is no research on the topic of theatre surtitling.

10 Summary

Cílem této práce je představit divadelní titulkování, poměrně nový fenomén ve světě překladu a zároveň zmapovat používání divadelních titulků v České republice. Bakalářská práce se za použití dostupné literatury pokouší shrnout dosavadní teoretické znalosti o divadelním titulkování. V práci jsou použity rozhovory s překladatelem divadelních titulků a producenty divadel v České republice, jejichž úkolem je nastínit realitu divadelního titulkování v České republice.

Úvodní část práce je věnována představení samotné práce a následně představení metody výzkumu práce.

Ve své první části bakalářská práce představuje formy překladu, ke kterým je divadelní překlad blízký. Konkrétně se jedná o audiovizuální překlad, titulkování, titulkování oper a divadelní překlad jako takový. V těchto kapitolách se také snažím nastínit rozdíl mezi těmito formami překladu a divadelním titulkováním a také naznačit, jak můžeme znalosti o těchto formách překladu aplikovat na divadelní titulkování.

V další části práce, zaměřené na samotné divadelní titulkování, jsou vysvětlena specifika překladu divadelních titulků a jejich omezení. Také se zaměřuji na myšlenku, že divadelní titulky by měly být estetickou součástí vystoupení a dle toho by mělo být uzpůsobeno místo, kam se titulky promítají a také by se podle toho mělo zvolit písmo titulků, a to jak jeho typ, tak jeho velikost.

Neodmyslitelnou částí divadla jsou diváci. Jedna z kapitol je proto zaměřená na diváky a to, jak diváci vnímají divadelní titulky. V této oblasti zatím v České republice neproběhl žádný výzkum a myslím si, že chybí informace o tom, jací zahraniční diváci česká divadla navštěvují. Proto v této části práce navrhuji několik témat, kterými by se v budoucích letech dalo zabývat. Kdo tedy jsou zahraniční diváci českých divadel? Jedná se o rodilé mluvčí angličtiny, nebo se jedná převážně o diváky z jiných zemí Evropy, pro které je angličtina druhý

jazyk? Také v této oblasti zatím neproběhl žádný výzkum zabývající se tím, jak v České republice diváci titulky vnímají. Jak moc jsou anglické titulky rušivé pro české diváky, kteří je nepotřebují? Je umístění pro diváky, kteří anglické titulky potřebují, vhodné? Zvládají sledovat jak vystoupení na jevišti, tak promítané titulky?

Ač jsou divadelní titulky nejčastější formou překladu v divadle, Yvonne Grieselová (2005, s. 63) navrhuje další způsoby překladu. Jedním z těchto způsobů je dát divákům, kteří nerozumí jazyku vystoupení, před vystoupením synopsi děje v jazyce, kterému rozumí. Divák pak sleduje hru, aniž by rozuměl jednotlivým promluvám, ale ví, o čem celá hra jedná. Dalším způsobem je simultánní tlumočení, kde diváci před vystoupením dostanou sluchátka a poslouchají simultánní tlumočení během vystoupení. A jako poslední Grieselová (2005, s. 63) uvádí alternativní způsoby překladu, například když je tlumočnick mezi herci na jevišti.

V poslední části práce se věnuji samotnému využívání divadelních titulků v divadlech v České republice, konkrétně tedy ve Švandově divadle, Dejvickém divadle a Národním divadle. Krátce se věnuji představení každého z divadel a nadále představuji informace, které mi byly poskytnuty během rozhovorů se zaměstnanci jednotlivých divadel, konkrétněji s Jitkou Dvořákovou, produkční Švandova divadla, Evou Sukovou, dramaturgyní Dejvického divadla a Kristýnou Klimešovou, produkční Národního divadla. V rozhovorech jsem se snažila zjistit kolik her mají divadla otitulkovaných, kde jsou v divadle titulky umístěné, zda divadla spolupracují s agenturou nebo zda mají svoje vlastní titulkáře a zda by dokázali říct, jestli mají jejich otitulkovaná vystoupení úspěch. Na poslední otázku, zda divadelní vystoupení mají u diváků úspěch, mi bohužel žádné z divadel nemohlo odpovědět přesně, protože zatím neexistuje žádný výzkum, který by mohl jejich domněnky podložit, nicméně zástupci všech divadel potvrdili, že z jejich zkušeností jsou divadelní hry zahraničními diváky vyhledávané, nejvíce pak převážně klasické tituly nebo tituly, pod kterými je podepsán všeobecně známý autor, jako například Shakespeare nebo Kafka.

Během psaní bakalářské práce jsem narazila na mnoho témat, kterým by se dalo ve světě divadelního titulkování věnovat. Zejména se pak tedy jedná o to, jak diváci vnímají divadelní titulky.

Tato práce slouží jako shrnutí informací o divadelním titulkování a přináší další témata, kterým by se v příštích letech mohly věnovat další výzkumy.

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Anotace

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Anotace – AJ:

The bachelor thesis deals with using theatre surtitles during live theatre performances. The theoretical part of this thesis aims to sum up the development of surtitles so far, using available literature. In the next part, I compare theatre surtitling to other forms of translation (more specifically to audio-visual translation, subtitling, opera surtitling and theatre translation). This work also focuses on the audience members visiting subtitled performances. In the next part this thesis focuses on the current use of theatre surtitles in the Czech Republic. In this part interview with a translator of theatre surtitles from Švandovo Theatre is used as well as interviews with the producer in Švandovo Theatre, the producer in The National Theatre and the dramaturge in Dejvické Theatre.

Key Words: subtitles, theatre, theatre surtitles, surtitles, audio-visual translation, theatre translation, audience

Anotace – ČJ:

Bakalářská práce se zabývá používáním titulků při divadelních vystoupeních. V úvodní, teoretické části bakalářská práce shrne dosavadní vývoj z dostupné

odborné literatury. Dále je divadelní titulkování v bakalářské práci porovnáno s dalšími formami překladu (konkrétně s audiovizuálním překladem, titulkováním, operním titulkováním a divadelním překladem jako takovým). Práce se také zaměřuje na diváky otitulkovaných představení. V další části práce mapuje současný stav divadelního titulkování v České republice. V této části je podkladem rozhovor s překladatelem titulků ve Švandově divadle a nadále rozhovor s produkční Švandova divadla, Národního divadla a dramaturgyní Dejvického divadla. V této části se snažím zaměřit na to, kolik her je otitulkováno, kde jsou titulky umístěny, a zda mají u diváků titulky úspěch.

Klíčová slova: titulky, divadlo, divadelní titulky, audiovizuální překlad, divadelní překlad, diváci