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**BETWEEN CENTRE AND PERIPHERY:
PLAYS TRANSLATED FROM ENGLISH
IN THE CZECH THEATRICAL SYSTEM
(1989–2009)**

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**Between Centre and Periphery:
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(1989–2009)**

Dizertační práce

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I hereby declare that I have written the dissertation thesis on my own and have provided references to all cited or paraphrased sources.

In Olomouc, October 15th 2017

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Abstrakt

Dizertační práce se zabývá problematikou divadelního překladu. Zaměření práce je historicko-srovnávací, součástí práce je statistický výzkum. Cílem práce je zmapovat vztahy českého divadelního systému a anglicky psaných divadelních her přeložených do češtiny a uvedených na českých scénách a zjistit, jakým způsobem jsou tato dramata zasazena do českého divadelního systému, jakým způsobem tyto dva systémy, tzn. systém původně česky psané dramatiky a systém divadelních her přeložených z cizího jazyka, vzájemně korelují a interferují, to vše v časovém horizontu, který se vztahuje k době po pádu komunismu v České republice – v období po roce 1989. Vymezení tohoto časového období úzce souvisí s teorií polysystémů, z jejíchž postulátů tato práce vychází a jejichž platnost v českém divadelním systému zkoumá. Koncepty polysystémové teorie představené Itamarem Even-Zoharem v publikaci *Polysystem Studies* (1990) jsou dále nahlíženy z hlediska socio-kulturních přístupů k překladu a konfrontovány s jinými systémově-orientovanými studiemi. Statistický výzkum prezentuje analýzu inscenací divadelních her přeložených z anglického jazyka a uvedených na českých divadelních scénách v letech 1989–2009 a představuje také přehled nejuváděnějších překladatelů anglofonní dramatiky v daném období.

Klíčová slova: divadelní překlad, teorie polysystémů, revoluce v roce 1989, postkomunistické období, divadelní systém, centrum v. periferie, postavení překladového dramatu, role překladatele

Abstract

This dissertation deals with the phenomenon of drama translation. Methodologically, the thesis builds upon works on translation history concerned with quantitative and qualitative research methods. The presented statistical findings attempt to describe relationships between the Czech theatrical system and theatrical plays translated from English into Czech and staged on the Czech stage within a defined period, i.e. the time after the Velvet Revolution and the fall of Communism in the Czech Republic. With the intention of establishing the ways in which the translated theatrical plays have been introduced and incorporated into the Czech theatrical system as of 1989, the dissertation derives its theoretical background from polystem theory. The concepts of polysystem theory have been developed by Itamar Even-Zohar specifically in *Polysystem Studies* (1990) and are contrasted with other socio-culturally embedded or systemically oriented translation studies. The polysystemic postulates and broadly discussed notions are analyzed and compared to the situation in the Czech theatrical system. The statistical research represents an analysis of the stage productions of theatrical plays translated from English into Czech and staged on Czech stages between 1989 and 2009. Simultaneously, the translators of Anglophone drama whose translations were staged most frequently over the researched time period in the Czech Republic are acknowledged.

Key words: drama translation, polysystem theory, Velvet Revolution in 1989, Post-Communism, theatrical system, centre vs. periphery, position of translated drama, role of the translator

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List of abbreviations

CLT	Czech literary translation (online database)
CNB	Czech national bibliography
CTI	Czech Theatre Institute
DCS-CTI	Drama on the Czech stage – Czech Theatre Institute (online database)
DTS	Descriptive translation studies
SC	Source culture
SL	Source language
SP	Stage production
ST	Source text
TC	Target culture
TL	Target language
TR	Translation
TS	Translation studies
TT	Target text

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INTRODUCTION

Literature does not exist in a vacuum, nor does translation. By rephrasing Ezra Pound's quote,¹ the main idea behind the dissertation is highlighted: to view translated literature (translated and staged drama respectively) as part of a wider system, with its interrelations with other systems and dynamic changes, and to conceive of translation as a socio-cultural activity embedded in a historical context. Clearly, it is not always the case that translation (or, drama translation in our case) is seen in this broad sense. Depending on the approach employed, translation may be viewed from various angles, starting with more particular - language and ST-focused views (linguistic approaches), through TT-focused studies, to more globally focused approaches (cultural, sociological and systemic).² Particularly the latter ones, the socio-cultural³ approaches, supported by the writings of authors such as Even-Zohar (1979; 1990; 2010), Toury (1980; 1985; 1995), Lefevere (1990; 1992), Bassnett and Lefevere (1998a), Bassnett (2002), Hermans (2009), Pym (1998; 2004; 2009), Lambert (2006), Heilbron (1999; 2010) and others, constitute the conceptual framework of the present dissertation.

The approach employed in this study is principally influenced by Itamar Even-Zohar and his polysystem theory, specifically by his reformulated version of polysystem theory in *Polysystem Studies in Poetics Today* (1990). The dissertation focuses on the systemic relations between translated literature (translated and staged drama) and the causality of historical development in society and culture (the fall of Communism in the Czech Republic and the staging of translated plays in the Post-Communist period). Thus, the study elaborates on the hypothesis of the close interrelation between literature, culture and the social system: "...if we assume that the literary system, for instance, is isomorphic with, say, the social system, its hierarchies can only be conceived of as intersecting with those of the latter" (Even-Zohar 1990, 23). In view of the complexities

¹ "Literature does not exist in a vacuum. Writers as such have a definite social function exactly proportional to their ability as writers. This is their main use." Pound (1961, 32)

² This enumeration only serves as an example, as it strives to emphasize the interdisciplinarity and diverse character of TS today. For additional information, see *Exploring Translation Theories* (Pym 2014) or *Introducing Translation Studies: Theories and Applications* (Munday 2008).

³ The term "socio-cultural" approaches or theories is used in the present dissertation to refer to the body of work by TS scholars during and after the "cultural turn" in TS, and thus could also be replaced by the term "cultural". For the discussion on the socio-cultural context as opposed to cultural, sociological, cognitive issues, see Chesterman (2006).

and heterogeneity of culture, however, the starting assumptions are partially modified and the following stance is adopted throughout the study: “Conceiving of literature as a separate semi-independent socio-cultural institution is [...] tenable only if the literary polysystem, like any other socio-cultural system, is conceived of as simultaneously autonomous and heteronomous with all other co-systems” (Even-Zohar 1990, 23).

One of the aims of the dissertation is to test the validity of the postulates introduced by Even-Zohar concerning the position of translated literature (Even-Zohar 1990, 45–52) and apply the polysystem theory framework to an analysis of the Czech theatrical (poly)system. The focus on theatrical plays, translated from English into Czech and staged on the Czech stages after the fall of Communism in 1989 (in the years 1989–2009), will serve the purpose adequately. Firstly, the selected time period corresponds to Even-Zohar’s presumption of conditions which provoke a shift in the position of translated literature within the receiving literary polysystem (cf. Even-Zohar 1990, 47). Secondly, the genre of drama (which was subjected, as a potential space for revolt and resistance of the masses, to strict state control and censorship before the fall of the Communist regime in 1989) should demonstrate significant shifts and changes in the composition of the theatrical repertoire in the subsequent Post-Communist period. The focus on stage productions corresponds to the ontological nature of drama and reflects upon the interconnectedness of the drama text and its theatrical stage performance and the incompleteness of the former without the latter. Deriving from the notions of polysystem theory presented by Even-Zohar, the dissertation aims 1) at reassessing its theoretical concepts (through an evaluation of polysystemic notions and premises and their comparison with the concepts of other socio-cultural and systemic studies), 2) at verifying its methodological validity by applying the polysystemic concepts to the investigation of a specific case study (the development of the Czech theatrical system in the Post-Communist period), 3) at exploring drama translation practices in the Czech Republic in the Post-Communist period from the viewpoint of a socio-culturally embedded translation theory and attempts to offer insight into the systemic changes in this specific genre in a specific socio-cultural setting.

As the dissertation endeavours to revisit the polysystem theory and scrutinize its general concepts in relation to the Czech theatrical (poly)system, the dissertation, to a certain degree, lends an ear to Even-Zohar’s call for “negotiation of abstract

conceptions and concretely local situations” (1990, 2). At the same time, as the concepts of Even-Zohar’s theory have been subjected to criticism by theorists such as Susan Bassnett, Anthony Pym, Edwin Gentzler and others, the dissertation also draws attention to calls for incorporating the human aspect into the research into translation practices, i.e. reflections upon the position of the translator in the translation process are incorporated into the theoretical framework of the dissertation by introducing relevant theoretical sources dealing with the topic and the human aspect (the position of translators within the receiving theatrical system) is explored in the analytical part of the dissertation as well.

The analytical part of the dissertation derives its conclusions from an analysis of a database of stage productions of drama staged in the Czech Republic, labelled as the DCS-CTI database. The DCS-CTI database is an online database of the Czech Theatre Institute⁴ which lists over 40,000 entries of theatrical stage productions⁵ of different theatrical genres since 1945.⁶ The data derived from the database are analysed using a top-down method with a “zooming-in” effect. Firstly a broader hypothesis concerning the position of the genre of drama among other theatrical genres and forms, before and after the year 1989, is tested, and subsequently the position of translated theatrical plays in the receiving theatrical polysystem is reviewed. The study also concentrates on quantitative research into the position of translated theatrical plays from the perspectives of the language of the original, i.e. the position of Anglophone drama among drama translated from other languages. Anglophone drama is then explored with special attention paid to the central playwrights and plays performed on the Czech stage during the researched time period. The research of the role and the position of the translator within the drama translation process is treated as an integral part of the study. The problematic aspects of the quantitative research (which might always balance on the rim of a simplified description of a complex problem) are compensated for with the use of qualitative approaches.

⁴ The Czech Theatre Institute refers to the division of the Arts and Theatre Institute in the Czech Republic usually referred to as the Theatre Institute (TI). For the purposes of the current dissertation and the territorial distinction, the Theatre Institute is referred to as the Czech Theatre Institute (CTI). The CTI was established in 1959 and has one of the largest theatre libraries in Europe, administering several online information databases.

⁵ Throughout the study, wherever the “stage production” is referred to, the meaning “opening night” is understood.

⁶ The DCS-CTI database is available on: vis.idu.cz/Productions.aspx

As suggested above, the analytical part of the dissertation tests a set of premises and hypotheses, namely: 1) The Czech theatrical system will be perceived as a specific polysystem with further inner stratification incorporating a substantial share of translated work. 2) The 1989 Velvet Revolution may be viewed as a “crisis or turning point” in Czech theatrical history as defined by Even-Zohar (1990) and should thus provoke shifts in the Czech theatrical system concerning the position of translated drama. 3) Drama and other theatrical genres staged after 1989 will reveal significant quantitative and qualitative changes compared to the pre-1989 period. 4) Translated drama will occupy a central position in the Czech theatrical system both before and after the 1989 Velvet Revolution. 5) After 1989 theatrical plays translated from English will occupy a central position among theatrical plays translated from other languages. 6) The inner stratification of theatrical plays translated from English will vary in the period 1989–2009, displaying diverse tendencies throughout the years. 7) The stratification of theatrical plays can be differentiated based on the canonicity of certain playwrights/authors (e.g. Shakespeare). 8) Translators play a major role in shaping the theatrical system in the post-1989 period. While some of the hypotheses are tested in the individual chapters and sections, the assessment of others (more complex ones) is left to the conclusions of the dissertation.

In terms of organization, the dissertation is divided into three main parts: the theoretical part comprises Chapters One, Two and Three, Chapter Four is concerned with methodology, and the analytical part includes Chapters Five, Six, Seven and Eight.

Chapter One is expository. It provides the theoretical background of the dissertation and presents the fundamentals of the polysystem theory as developed and presented by Itamar Even-Zohar in *Polysystem Studies* (1990). In addition, the chapter introduces the key concepts of the theory such as polysystem, dynamic functionalism, centre and periphery, repertoire, weak and strong cultures, interference and the position of translated literature within the receiving polysystem. It also presents critical reviews of the theory.

Since the work calls for a diverse approach, due to the multiple translational approaches employed, Chapter Two presents socio-cultural approaches in TS, starting with the theories deriving from (or closely connected with) Even-Zohar’s understanding of TS – descriptive approaches and theories that view translation as rewriting (Toury,

Lefevere, Holmes and others). This part is followed by sociologically embedded studies, i.e. studies which focus on the position and status of the translator (Pym, Wolf). The concept of the “system” has increasingly regained interest recently among translation scholars, currently referring to the concepts of the world translation system and world literary system. The works of Heilbron (with reference to Casanova and Bourdieu) are contrasted and compared to the notions and concepts of the polysystem theory. The chapter closes with a presentation of the operationalized concepts of the polysystem theory with regard to the notions and premises presented in Chapters One and Two.

Chapter Three looks at the relevant drama translation research. As the analytical part of the dissertation is focused on staging translated plays, research into the genre of drama is indispensable. Drama translation represents a separate branch of TS due to the dual character of theatrical discourse. The ontological nature of drama, which predestines the specific approaches to drama translation, is disputed on the basis of the works of leading scholars in drama and theatre translation research (Aaltonen, Zuber-Skerritt, Pavis). Attention is specifically paid to works that have been embedded within the same theoretical framework as the current dissertation (Amit-Kochavi), as well as to works from related disciplines (theatre studies) that examine the genre within the same temporal framework – either under the Communist or Post-Communist period (Just, Vodička, Machalická).

Chapter Four focuses on methodology. The methodological issues are presented according to Anthony Pym’s *Method in Translation History* (1998), whose work is also used for clarifying the pragmatic issues of compiling data for the database of theatrical plays translated from English and staged in the Czech Republic (e.g. the question of the completeness of the data, etc.). The chapter then introduces the starting points of research into drama translation in the Czech Republic in the Post-Communist period. As such, Chapter Four serves as a framework and background for the analytical part of the dissertation (Chapters Five, Six, Seven and Eight). The guiding principle is to tackle the relevant methodological issues and introduce the working definitions of the terms used throughout the study, thus ensuring the methodological and terminological unity of the issues discussed in the dissertation.

Chapters Five, Six, Seven and Eight analyze the corpus data as derived from the DCS-CTI database in order to answer the main research question: what is the position of drama translated from English in the Czech theatrical system within the appointed time period (1989–2009). Chapter Five is organized according to the set of sub-hypotheses (hypotheses 1–3) and concentrates on the stratification of the Czech theatrical system genre-wise, e.g. the position of the genre of drama among other theatrical genres and its centrality (and shifts in the position) within the system in the researched time period. Chapter Five therefore provides a framing context for the genre researched in the present dissertation – drama. Chapter Six is exclusively concerned with the genre of drama and focuses on the stratification of drama through the research into the position of translated and non-translated (home) drama, the position of plays translated from English among theatrical plays translated from other languages, etc. Hypotheses 4 and 5 are tested in Chapter Six. Chapter Seven investigates hypotheses 6 and 7 and offers a tentative periodization of the researched time period, starting with the years preceding the Velvet Revolution and the fall of the Communism in 1989, as the change in the structure of a system is not directly successive or immediate, and the changes in the political scene might be preceded by changes in the cultural scene. The analysis of the stage productions of theatrical plays translated from English and performed on the Czech stage in the years 1989–2009 follows, with the periodization based on the significant boundaries suggested at the end of the chapter. Chapter Eight elaborates on the humanizing approach to translation history. It focuses on the role the translators play in the drama translation process (hypothesis 8) and disputes the role of other participants, e.g. theatre agents. The concept of the translator as a “gatekeeper” seems relevant for drama translation research and is explored throughout the chapter along with the issues of collaboration in the drama translation process and the position of the translator in the overall theatrical system. Focus on the translator’s agency compensates for the missing aspect of the polysystem theory and facilitates a more comprehensive picture of the researched area. Thus, Chapters Five, Six, Seven and Eight aim at mapping the overall depiction of systemic relations in the Czech theatrical system. The methods used are both quantitative and qualitative, with a prevalence of the quantitative aspect.

Application of a holistic approach to studying translation phenomena, where the different variables are viewed as parts of a wider system and not in isolation, may lead

to intriguing conclusions concerning theatrical traditions and cultures in contact. The research facilitates the drawing up of a map of the complicated interrelations and interactions between the studied systems, even though there is a risk of reaching general and vague outcomes (mainly because the application of quantitative approaches tends to produce simplifying description of reality). Hopefully, this dissertation overcomes these pitfalls and comes close to “carefully performed studies into well-defined corpus” which Toury calls for in relation to descriptive research (1995, 1). Not necessarily presenting an exhaustive account of the post-1989 situation in the Czech theatrical system, the dissertation aims at establishing the foundation for systemic research in the genre of drama and drama translation in the Post-Communist period.

PART I

THEORETICAL BACKGROUND

The aim of this part is to outline the theoretical background against which the study is set. Chapter One introduces the tenets of the polysystem theory and explores the wider translational context of the cultural turn in TS. As the appointed theme calls for the use of various theoretical approaches, topics related to the socio-cultural, sociological and other systemic approaches to translation are presented in Chapter Two. Finally, Chapter Three elaborates on the latest developments in drama translation studies with an emphasis on the studies and articles embedded within the same theoretical and/or temporal framework as the current dissertation.

CHAPTER ONE

POLYSYSTEM THEORY: CONTEXT AND CONCEPTS

1.1 Contextualizing polysystem theory

Viewing polysystem theory only through the prism of Even-Zohar's work would lead to a simplified picture of a theory that marked the beginning of the cultural turn in TS. As the concepts of other authors associated with this cover term are referred to throughout the study, this section is dedicated to a brief exploration of theories that marked the shift in paradigm in TS at the end of the 1980s and the beginning of the 1990s.

“Cultural turn”, a term associated with Susan Bassnett, André Lefevere and their introduction to *Translation, History, Culture* (1990), refers to the shift in emphasis in TS from textual to broader cultural explorations. As pioneers, they proposed the redefinition of the field of study. Although they were not necessarily the first to note the change in the research methods and research questions in TS, they were the first to articulate this position (see Gentzler 1993). Due to the newly defined approaches to translation, TS underwent a significant theoretical and methodological shift. Ever since the “cultural turn”, translation has been viewed by Western translation scholars as a culturally determined activity, and not as a purely linguistic act. As Lefevere suggests:

Translation needs to be studied in connection with power and patronage, ideology and poetics, with emphasis on the various attempts to shore up or undermine an existing ideology or an existing poetics. /.../ ... translation can be studied as one of the strategies cultures develop to deal with what lies outside their boundaries and to maintain their own character... (Lefevere 1990, 10)

With the change of the paradigm (cf. Snell-Hornby 2006, 47–48), translation theory began to concentrate more on the relationship between translation, history and culture, with later evoked interest in the interconnections of translation, politics, power and ideology.⁷ Preceded by the works of Itamar Even-Zohar (1979) and Gideon Toury (1980), TS undertook a substantial step in a shift of focus, from text to culture, from (text-oriented) prescriptive studies to (empirical) descriptive and historically oriented research.

Yet, some of the statements concerning the linguistic approaches to translation made by the early pioneers of cultural approaches might appear rigorous: “However highly one may think of Linguistics, Text-Linguistics, Contrastive Textology or Pragmatics and of their explanatory power with respect to translational phenomena, being a translator cannot be reduced to the mere generation of utterances which would be considered 'translations' within any of these disciplines. Translation activities should rather be regarded as having cultural significance” (Toury 1995, 53). The shift the pioneers proposed was to conceive of translation as a cultural act, without undermining the contributions and perspectives of the linguistic approaches. By implication, cultural studies pointed to the fact that even though the traditional text-oriented approaches to translation research produce valuable data on particular (linguistic) phenomena, they fail in providing complex answers to questions concerning e.g. the socio-cultural aspect.

The shift in focus opened up new horizons for TS, with further possibilities for conducting research in areas that were hitherto ignored (and/or neglected). The focus of TS was thus extended, from the analyses of differences between STs and TTs on different language levels to the analyses of paratexts, subtexts and the wider cultural setting. Studies now began to deal with ideology, patronage and translation norms: why a particular text is selected for translation, who is responsible for the selection, what role the translator plays in the selection process, who the translator is, etc. This line of

⁷ Cf. studies by Tymoczko and Gentzler (2002), or the special issue of *The Translator* (Cunico and Munday 2007) on ideology and power.

thinking is well-illustrated by the questions raised by Lefevere and Bassnett in the introduction to the above-mentioned publication *Translation, History, Culture*:

First of all, why is it necessary to represent a foreign text in one's own culture? Does the very fact of doing that not amount to an admission of the inadequacy of that culture? Secondly, who makes the text in one's own culture "represent" the text in the foreign culture? In other words: who translates, why, and with what aim in mind? Who selects texts as candidates to "be represented?" Do translators? And are those translators alone? Are there other factors involved? Thirdly, how do members of the receptor culture know that the imported text is well represented? Can they trust the translator(s)? If not, who can they trust, and what can they do about the whole situation, short of not translating at all? /...../
Fourthly, not all languages seem to have been created equal. Some languages enjoy a more prestigious status than others.... Fifthly, why produce texts that "refer to" other texts? Why not simply produce originals in the first place?
(Lefevere 1990, 1)

Accordingly, the above quote embraces the interest of TS scholars in the descriptive approaches to translation (represented mainly by the studies of norms), while also foreshadowing future research into the centrality/peripherality of languages and the impact of the position of a language on the translation norms employed, as well as the shift proposed by Lefevere towards viewing translation as rewriting and manipulation.

The course of thinking about translation as rewriting/manipulation is further discussed in *The Manipulation of Literature* (Hermans 1985) and *Translation, Rewriting and the Manipulation of the Literary Fame* (Lefevere 1992). The concept of the authenticity of the text is questioned and viewed in relation to other preceding works, and the mutual interrelation among the texts worldwide is proposed. The fact that translation is the act of rewriting the original text is presented alongside with the idea of the manipulation of literature in the receiving culture and the concepts of power, patronage and other controlling elements in the evolution of literature and society (including a discussion on the role of "professionals", i.e. the translators, critics and editors in the translation process).

Another fundamental theoretical framework introduced to TS in the 1980s, which has been linked with the Manipulation School and culturally oriented studies, is the

above-mentioned concept of norms and descriptive approaches to translation (DTS).⁸ Norms elaborated on by Toury (1978; 1980; 1985) emphasize the socio-cultural factors that influence translation practice as a whole (cf. preliminary norms) and, more specifically, the translation process and the work of the translator (cf. operational and textual-linguistic norms).

All the above-mentioned approaches to translation, which emerged in the 1970s and 1980s (including Even-Zohar's polysystem theory, which is the main focus of the current dissertation) are oriented towards the target culture and propose further research into the relationships of cultures and literatures in contact. Further research into cultures and literatures in contact is suggested e.g. by José Lambert in one of his pivotal articles "In Quest of Literary World Maps" in *Functional Approaches to Culture and Literature* (2006, 72–73). He suggests the areas which should be studied in greater detail and proposes: 1) research in types of literature within a given socio-cultural area, 2) research in the localization of literature (production, reception), 3) research into literary phenomena interrelations, and 4) research into the existing norms and hierarchies (Lambert 2006, 72–73).

The current dissertation draws on the areas of research suggested above and strives to view the systemic changes within the appointed time period and the given socio-cultural context, mainly through the optics of production, and also discusses the norms that govern the choice of texts and subsequent norms influencing the process of translation from the perspective of polysystem theory and other socio-cultural and systemic theories.

1.2 Origins of polysystem theory

The polysystem theory was developed by Itamar Even-Zohar in the early 1970s; it was introduced in his doctoral dissertation "An Introduction to a Theory of Literary Translation" (1971),⁹ and developed further in "An Outline of a Theory of the Literary Text" (1972) and *Papers in Historical Poetics* (1978), with some of the key concepts reformulated in his *Polysystem Studies* (1990; 2010).¹⁰ The concepts introduced in this

⁸ For a more detailed discussion of the Manipulation School and descriptive approaches to translation, see Chapter Two.

⁹ Published in Hebrew with a summary in English.

¹⁰ In *Polysystem Studies* in *Poetics Today* (first published in 1990), Even-Zohar specifies his findings and explains the misconceptions in his earlier theory.

dissertation are based primarily on the two last mentioned pieces of writing, specifically on the articles “The Relations between Primary and Secondary Systems in the Literary Polysystem” and “The Polysystem Hypothesis Revisited” in *Papers in Historical Poetics* (1978) and the chapters “Polysystem Theory” and “System and Repertoire in Culture” published in *Poetics Today* in 1990.

In his revised works, Even-Zohar recognizes the influence of Russian formalists on his theory of translation. He pays tribute to authors such as Juri Tynjanov, Petr Bogatyrev or Boris Eichenbaum¹¹ whose dynamic structuralism (or “dynamic functionalism” as he puts it aptly) inspired him greatly. Dynamic functionalism is one of the key terms and main points of departure for Even-Zohar’s polysystem theory. As a proponent of a functional approach, Even-Zohar stresses the shift in focus that the functional approach brings to studying any phenomena (including translation) compared to the pre-functional approaches. As he states, a distinction needs to be made between the “theory of static systems” and the “theory of dynamic systems” within the functional approach (cf. Even-Zohar 1990, 10–11). While the Saussurean understanding of the system is perceived as static, prevailing synchronic and unable to account for changes and diversity, the above-mentioned Russian Formalists (Tynjanov, Eichenbaum) and Czech Structuralists (Jakobson, Mukařovský, Vodička)¹² are seen as representatives of a more applicable dynamic approach that enables the study of heterogenous structures in a historical perspective. Even-Zohar refers specifically to Tynjanov’s article “O literaturnoj evoljucii” (Tynjanov 1929), in which literature is viewed as a system in correlation with other extra-literary systems, and also mentions Eichenbaum’s notion of “literary ethos”, i.e. “the multiplicity of socio-literary facts involved in the processes of literary production and existence” (Even-Zohar 1978, 14). As Even-Zohar points out, the notions of the Russian formalists of literature as a dynamic system have been largely overlooked in both theory of literature and linguistic studies (1990, 11).

Another theorist that Even-Zohar makes reference to is Juri Lotman and his literary and semiotic theories. Indeed, the overlaps of the polysystem theory and Lotman’s

¹¹ Even-Zohar uses the spelling Boris Eixenbaum.

¹² Even-Zohar does not directly mention the Czech authors, but speaks about Czech structuralism in general. The names of the authors are presented due to their presence in the bibliographical list in *Polysystem Studies* as Even-Zohar refers to them in other chapters (1990). Also note that Even-Zohar’s polysystem theory in many aspects differs from the aesthetics and approaches to literary history presented by Mukařovský and Vodička (e.g. treating the canonized/non-canonized literature).

notion of a communicative system as a code can be identified in Even-Zohar's writings despite the fact that both theories began to develop independently of one another (cf. Lotman 1977; Lotman and Uspensky 1978)¹³. As suggested above, the structuralist inspiration is noticeable throughout the work of Even-Zohar (note e.g. the incorporation of Roman Jakobson's communication model into the model of a literary system).

If a global view of the systemic approach to studying different phenomena is adopted, it is important to point out that systemic thoughts, at the time of the formulation of the tenets of the polysystem theory, attracted the attention of scholars working within other fields and disciplines. Interest in applying systemic approaches to artifacts in human sciences is evident, for example, in sociology (e.g. the works of Talcott Parsons or Niklas Luhmann) and their concepts of social system which are very similar to Even-Zohar's notions). It is no coincidence that a number of the aspects of Pierre Bourdieu's sociological concepts of cultural production (*field*, *habitus* and *capital*) overlap with Even-Zohar's constructs (e.g. Bourdieu 1980; 1993; 1996). The concepts of both Luhmann and Bourdieu have also been utilized in the translational research.¹⁴

Even-Zohar's systemic approach to studying literature and culture is underlined by his understanding of all "semiotic phenomena, i.e. sign-governed human patterns of communication (such as culture, language, literature, society) /.../ as systems rather than conglomerates of disparate elements" (1990, 9). The translation research should be, as he believes, principally relation-oriented. In other words, polysystem theory concentrates primarily on relationships between the elements of the literary system/polysystem (where the system is seen as a multi-layered structure, where elements relate to each other) instead of the individual elements themselves. At the same time, its concepts may be applied to much larger systems, e.g. language, culture, etc. The polysystem theory sees literature as an active system within the larger system of social events, which occupies a specific position. As Even-Zohar states:

Polysystem theory - under whatever formulation - eventually strives to account for larger complexes than literature. However, "literature" is neither "deserted" nor "liquidated" by such a procedure. On the contrary, it is given the

¹³ Some of Even-Zohar's students (e.g. Zohar Shavit, Rakefet Sela-Sheffy) attempted to combine Lotman's concepts with the concepts of polysystem theory.

¹⁴ For more information, see Chapter Two of the present dissertation.

opportunity to break out of the corner into which it had been pushed (sometimes with all good intentions) by our relatively recent tradition. Literature is thus conceived of not as an isolated activity in society, regulated by laws exclusively (and inherently) different from all the rest of the human activities, but as an integral--often central and very powerful--factor among the latter. (Even-Zohar 1990, 2)

This idea in particular, concerning the powerfulness and essential position of literature within society becomes a crucial part of Even-Zohar's approach to translated literature.¹⁵

1.3 Key concepts in polysystem theory

The key terms and concepts of polysystem theory dealt with in the dissertation are defined and further contextualized in this section in order to prevent any misconception. The terms and concepts are presented in their "unrefined" form as developed and specified by Even-Zohar. As not all of the terms and concepts of the polysystem theory can be (from today's point of view) accepted without reservations, their criticism and further operationalization is discussed in Sections 1.5, 1.6 and 2.3.

1.3.1 System vs. polysystem

Polysystem "is conceived as a heterogenous, hierarchized conglomerate (or system) of systems which interact to bring about an ongoing, dynamic process of evolution within the polysystem as a whole" (Baker and Saldanha 2011, 197). Even-Zohar himself highlights the importance of viewing the polysystem as a dynamic concept in opposition to the synchronistic approach as well as the historical nature of the system (in order to avoid a-historical research into unrelated phenomena). As follows from the definition, the polysystem is viewed as a system of systems organised according to the inherent hierarchy, marked by a permanent struggle for the central position among the various strata of the system (see Section 1.3.3).

¹⁵ It is important to note the orientation of Even-Zohar's theory towards Hebrew literature. Most of the case studies included in *Polysystem Studies* (1990) or in *Papers in Historical Poetics* (1978) concern the Hebrew language, literature and culture (e.g. aspects of the Hebrew-Yiddish polysystem are examined, or the connection and interdependence of Hebrew and Russian) which affects some of the conclusions Even-Zohar reaches.

The term polysystem overlaps to a larger degree with the term “system”, which was used by the earlier systemically-oriented theorists (the aforementioned Yuri Tynjanov [1929]). Even-Zohar recognizes the interconnectedness of the terms “system” and “polysystem”. In his view, if the system is understood both as a closed and an open structure, where “the members receive their values through their respective oppositions”, “system” and “polysystem” are interchangeable (Even-Zohar 1990, 12). The term “polysystem” was proposed by Even-Zohar to distinguish between the dynamic nature of his concept and the static nature of the concept of “system” stemming from the Saussurean tradition.

The polysystem hypothesis embraces the idea of comparing the individual phenomena and objects to their counterparts (e.g. standard/non-standard language, literature for children/adults, translated/original literature, etc.) as only the contextualization of the opposition of the two is able to provide a complete picture of the depicted reality. Apart from the emphasis on binary oppositions, the need to study the polysystems in their variety is accentuated. It would be, for example, inappropriate to concentrate only on the masterpieces when carrying out research in literary studies and thus the “value judgments as criteria for an *a priori* selection of the objects of the study” should be rejected (Even-Zohar 1990, 13).¹⁶ Although Even-Zohar does not advocate the absolute objectivist approach in the narrow sense of the word, he emphasizes the need to select and study the phenomena regardless of the contemporary norms of taste (Even-Zohar 1990, 13). The shift to thinking in systems is described as: “Thus, the positivistic collection of data, taken bona fide on empiricist grounds and analyzed on the basis of their material *substance*, has been replaced by a functional approach based on the analysis of *relations*. Viewing them as systems made it possible to hypothesize how the various semiotic aggregates operate” (Even-Zohar 1990, 9).

1.3.2 Centre and periphery

The dichotomy of the terms dates back, as stated above, to the Saussurean tradition. However, Even-Zohar objects against the “static dynamism” of Saussurean legacy and adopts, in his view, more dynamic concepts of centre and periphery from the Russian formalists (the aforementioned Juri Tynjanov and Boris Eichenbaum). In Even-Zohar’s

¹⁶ In this view Even-Zohar contradicts the approaches of e.g. Felix Vodička and his views on inclusion and exclusion of individual phenomena to be studied in the literary history.

understanding these concepts are directly connected with the notion of the permanent struggle of individual strata of the system, principally for the central position within the system. As he claims: “It is the victory of one stratum over another which constitutes the change on the diachronic axis. In this centrifugal vs. centripetal motion, phenomena are driven from the center to the periphery while, conversely, phenomena may push their way into the center and occupy it” (Even-Zohar 1990, 14). In this continuous battle for the central (primary) position, the phenomena in the peripheral position seem to be the driving force behind the entire system.

At the same time it is important to note that there is not only one centre or one periphery within the polysystem. The polysystem may be constructed from several systems with their own centres and peripheries, and the transition from one system to another (be it to the centre or periphery) follows varied modes - e.g. centre-periphery, periphery-centre, periphery-periphery mode, etc. (see Figure 1).

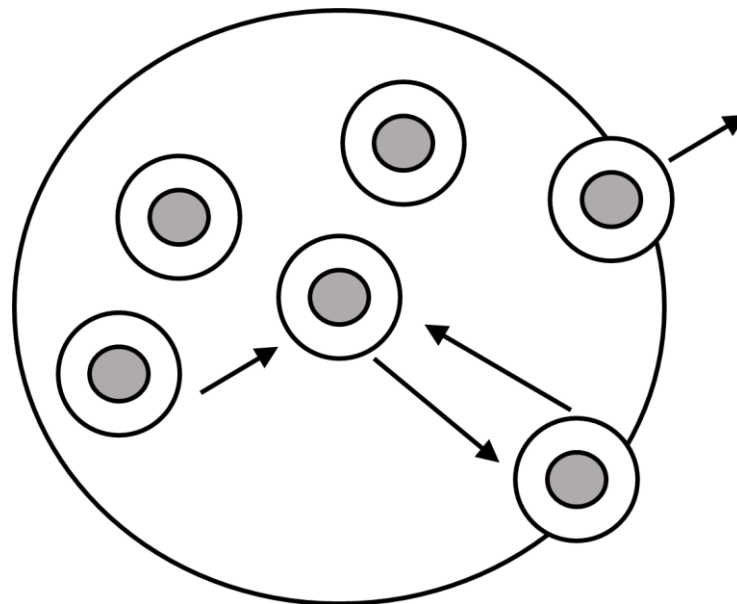


Figure 1: Shifts within the polysystem (from centre/periphery to centre/periphery)

1.3.3 Canonized and non-canonized strata

Ever since Shklovsky (1923) published his formalist writings on “canonization of the junior branch”,¹⁷ the notions of canonized and non-canonized pieces of literature have been employed in literary studies. While the term “canonized” stands in Even-Zohar’s

¹⁷ For more information on Russian formalism, see Victor Erlich’s *Russian Formalism: History Doctrine* (1980, 260) or Ladislav Matejka and Krystyna Pomorska *Readings in Russian Poetics* (1971).

understanding for both “literary norms and works (i.e., both models and texts) which are accepted as legitimate by the dominant circles”, the “non-canonized” labels “norms and texts which are rejected by these circles as illegitimate” (1990, 15).¹⁸ While canonized works are usually preserved as cultural heritage for future generations, non-canonized works tend to fall into oblivion (unless their status alters). The canonized and non-canonized works are in constant tension, with the non-canonized stratum fighting for a preferred position. At the same time, the struggle for the better position is integral to the balancing strategy of the entire system. It is only natural and desirable that the canonized repertoire undergoes changes as it helps to preserve the system in order. Hence the canonized repertoires should avoid stagnating for too long to prevent stereotypization (Even-Zohar 1990, 15–16).

Within the concept of canonicity, Even-Zohar distinguishes between “static” and “dynamic” canonicity. If the canonicity is viewed as a reference to the level of texts on one hand, and to the level of models on the other, there are two ways to treat the concept of canonicity. Either a text may enter the literary canon, or a model may be included into a selected repertoire. In the first case we speak of “static” canonicity and the text becomes part of the canonized texts as it is regarded as an end product. Alternately, “dynamic” canonicity implies that a literary model becomes a productive force and is incorporated into the repertoire. According to Even-Zohar, “dynamic” canonicity is preferred in terms of the dynamics of the system. Simultaneously, it is worth mentioning that the canon (even a static one) is a precondition for any system to be acknowledged (cf. Even-Zohar 1990, 19–20).

As follows from the above statements, the literary units (texts, models) may gain in status, or lose in status. As Even-Zohar claims, not only are the phenomena in the centre or in the periphery prone to undergo a position shift, they also experience specific transformations. Once a phenomenon shifts from the centre to periphery, it rarely preserves its original characteristics or functions (1978, 16).

¹⁸The dichotomy of canonized/non-canonized is in a certain way close to the notions discussed above – centre and periphery. Even-Zohar presents the concepts separately along with the dichotomy of primary vs. secondary as he feels the need to provide working tools for an analysis of the macro-oppositions inherent to the multi-layered system (see also Even-Zohar, “Polysystem Hypothesis Revisited” in *Papers in Historical Poetics* [Even-Zohar 1978, 32]).

By placing an emphasis on the peripheral phenomena,¹⁹ Even-Zohar contradicts the standpoints of other systemically-oriented studies, e.g. Felix Vodička (1942, 339–40), who accentuates the need to study canonized literature with peripheral phenomena placed aside.²⁰

1.3.4 Repertoire

While repertoire is one of the core concepts of the polysystem theory, it is also the most complex one. Even-Zohar provides several definitions of repertoire, striving for a more specific description of this phenomenon in his later works. He describes repertoire as “an aggregate of laws and elements (either single, bound, or total models) that govern the production of texts” (Even-Zohar 1990, 17). The canonicity, as discussed above, is best demonstrated in the repertoire of the given polysystem.

Reaching the polysystem level, Even-Zohar comments on the overall structure and function of the repertoire in the polysystem: “... In this approach, then, “literature” cannot be conceived of as either a set of texts, an aggregate of texts (which seems to be a more advanced approach), or a repertoire. Texts and repertoire are only partial manifestation of literature, manifestations whose behavior cannot be explained by their own structure. It is on the level of the literary (poly)system that their behaviour is explicable” (1990, 18). In other words, the relationships between the texts and their production can be described through their position in the polysystem and after a thorough analysis of the literary polysystem. Attention should be specifically paid to the model behaviour of texts (i.e. when texts function as representatives of models) as these are the resources of the system dynamicity (Even-Zohar 1990, 19).

1.3.5 Literary system

Literary system is defined in the realm of polysystem theory as “the assumed set of observables supposed to be governed by a network of relations (i.e., for which systemic relations can be hypothesized)” (Even-Zohar 1990, 27). The definition thus embraces both relations and/or activities connected with systemic relations. Once again the dynamic notion underlying the polysystem theory is reflected upon here, and thus the

¹⁹ “The hypothesis that no shift in a system can be accounted for without a study of the dynamics of the system naturally makes it imperative to deal with peripheral, often covert, strata” (interview with Even-Zohar, Dora Sales Salvador [2002]).

²⁰ The debate on the focus on canonized, or both canonized/non-canonized literature, or the total dismissal of the canonized/non-canonized dichotomy has been vivid up to these days.

basis for the unequal stratification of cultures and literatures was laid. Although the weakness/strength of the literary system is not directly related to the political and/or economic conditions of the given culture/country, from a certain point of view, they might correlate. However, in the historical account it has not always been the case that the subjugated countries/cultures submitted to the interference of the conquering culture/nation. On the contrary, once situated in the cultural context of the defeated party, the winning party might have adopted the home culture and accepted its norms and rules. (Even-Zohar [1990, 80] refers to e.g. Germanic tribes who adopted the Romanic culture, while at the same time, admitting that the situation can be reversed as is the case e.g. of adopting the Latin culture by Celts).

The dichotomy of weak and strong may also be described in terms of “dependent” and “independent” literary systems. In the Middle Ages European literatures were directly connected with Latin, and ever since the eighteenth century the dependencies of newly established literatures on strong literatures of Europe have been established: Flemish-French, Norwegian-Danish, Czech-German. Also the Hebrew literary system Even-Zohar refers to can be recognized as a dependent system and has been influenced by the prevailing interference (Even-Zohar 1990, 79).²²

The concept of weak and strong cultures is specifically relevant when it comes to establishing the position of translated literature in the literary polysystem (see Section 1.4). While in strong cultures translated works tend to occupy the peripheral position, in weak cultures/literatures the situation is reversed and the translated literature is likely to maintain a central position (at least for some time).

1.3.7 Interference

Interference is directly connected with literary history; it is part of the historical reality of all cultural systems. Even-Zohar defines interference as “a relation(ship) between literatures, whereby a certain literature A (a source literature) may become a source of direct or indirect loans for another literature B (a target literature)” (1990, 54). When interference is discussed, it should be emphasized that the target culture may take over not only individual products (items of a repertoire), but also, more importantly,

able to produce literature that would occupy a central position, thus creating more or less dependent/independent literary polysystems.

²²The Czech literary system has been connected with interference, mostly considered as the receiving (dependent) system.

different models/features. From the point of view of the dichotomy of centre and periphery, as Even-Zohar states, the interference is more likely to take place via periphery (1990, 25).

Interference may be further stratified and it is possible to distinguish between unilateral and bilateral interference (depending on whether only one literature or both literatures are influenced by the interferential processes). At the same time, the character of the interference is directly influenced by the state of the receiving system – whether the literary system is “dependent” or “independent” (see the discussion on weak and strong cultures/literatures in the previous section) affects the ways in which the repertoires or models are adopted in the receiving culture (Even-Zohar 1990, 55–56).

As concerns the general rules and conditions that govern the process of interference Even-Zohar (1990, 59) states the following:²³

General principles of interference:

- 1) *Literatures are never in non-interference.* In the historical perspective all existing literary/cultural systems have at some point of their development been influenced and/or formatted by interference of other literatures/cultures.
- 2) *Interference is mostly unilateral.* The relation(ship) between the SC/source literature and TC/target literature is not of a symmetrical nature, while the source literature is mostly dominant, the target literature might have a minor (or no) effect upon the source literature/SC.
- 3) *Literary interference is not necessarily linked with other interference on other levels between communities.* While it is more probable for the literatures with closer geographical links to provoke interference also at other levels of culture/other sectors of exchange, for literatures which are more distant, the literary interference might be the only case of interference accomplished.

Conditions for the emergence and occurrence of interference:

- 1) *Contacts will sooner or later generate interference if no resisting conditions arise.* Even though at some time period the interference might be an unwanted

²³ The current list presents the most relevant rules and principles of interference suggested by Even-Zohar. For further information, see Even-Zohar (1990, 59–72).

factor in the culture/community (e.g. in the cases of nationalistic upheavals in society), more often than not, interference is encouraged and plays an important role in the development of the receiving literary (cultural) system.

- 2) *A source literature is selected by prestige and dominance.* For minor cultures and literatures the question of the prestige of the SC/source literature may be closely connected with the inclination towards imitating the chosen source literature. As Even-Zohar states in these cases “a prestigious literature may function as a literary *superstratum* for a target literature” (1990, 66). The notion of dominance is then often interconnected with prestige, thus it is not surprising that English and French often dominated literatures and cultures that had been empowered as colonies.
- 3) *Interference occurs when a system is in need of items unavailable within itself.* I.e. when the domestic system lacks certain items and other systems seem to be able to provide suitable items to fill the gap, interference is likely to occur.

Processes and procedures of interference:

- 1) *Contacts may take place with only one part of the target literature.* Not all sections/sectors of culture are influenced by interference in the same way, or to the same degree. Interference might occur either in the centre or in the periphery (although most often it influences the receiving system via the periphery).
- 2) *An appropriated repertoire does not necessarily maintain source literature functions.* This aspect may be well illustrated by the fact that the contemporary items tend to be often ignored by the TC and the earlier works tend to be incorporated into the TC/target literature.
- 3) *Appropriation tends to be simplified, regularized and schematized.* However, at some point the situation may be even a reversed one, when the simplified models would be presented as non-simplified, etc.

The laws of interference may be well illustrated by the example of a dependent literary system, in which case the literary system is not able to manage its own repertoire as it cannot fulfil its “system optimum” (see Even-Zohar 1990, 81), thus it provides for the insufficiency of the system via interference, i.e. the import and incorporation of non-home resources into the receiving literary system.

1.4 The position of translated literature within the literary polysystem

While the previous sections introduced the fundamental terms and concepts of the polysystem theory, this section concentrates on the notion of the peripheral and central position of translated literature within the receiving literary polysystem, the position of translated literature within the receiving literary polysystem being one of the main issues of the current dissertation.

Even-Zohar argues that at the time of the origin of his often cited article “The Position of Translated Literature within the Literary Polysystem”²⁴ translated literature was rarely incorporated into a systemic account of literary histories (1990, 45).²⁵ He also points out the complicated character of the determination of the position of translated literature within the target literary system. This is closely connected with the fact that translated literature is not usually acknowledged with the status of a particular literary system.

He thus proposes treating translated literature as a system and concentrates on studying relations that exist among translated works. As a rule translated literature should be considered the most active constituent part of the literary (poly)system: “I conceive of translated literature not only as an integral system within any literary polysystem, but as a most active system within it” (Even-Zohar 1990, 46). As for the principles that govern the selection process and the process of adopting the norms of the target system he adds: “... translated works do correlate in at least two ways: (a) in the way their source texts are selected by the target literature, the principles of selection never being uncorrelatable with the home co-systems of the target literature...(…) and (b) in the way they adopt specific norms, behaviours, and policies – in short, in their use of the literary repertoire – which results from their relations with the other home co-systems” (Even-Zohar 1990, 46).

As suggested above (see Section 1.3.2), translated literature may maintain two positions: a) the central position or b) the peripheral position. Translated literature may

²⁴ The first version of the article was published in *Literature and Translation: New Perspectives in Literary Studies* in 1978 (Holmes, Lambert, and van den Broeck 1978). As a representative of Even-Zohar’s writing, the article has been included into the *Translation Studies Reader* (Venuti 2004).

²⁵ Here we might contradict Even-Zohar with an example from Czech writings on TS. As early as 1957, Jiří Levý publishes his *České teorie překladau* where he maps the development of the Czech critical and theoretical thinking about translation ever since the Middle Ages, demonstrating a comprehension of translation as an integral part of the development of literary history.

thus occupy both positions depending on the various aspects (socio-cultural, political, historical circumstances) of the system under study. At the same time the occupation of either the central or peripheral position does not necessarily need to be wholly set. Moreover, translated literature is further stratified, which means that even within the translated literature the positions of centre and periphery may be enumerated and may vary in different time periods. Even-Zohar makes reference to the situation in the Hebrew literary system, where Russian literature played an important central role between the world wars, while translated literature from other languages maintained a rather peripheral position; analogically the translation norms valid for translations from Russian at that time determined the norms and models for translations from other languages (1990, 49).

If the translated literature maintains a central position in the literary polysystem, it has a direct effect on the centre of the polysystem. According to Even-Zohar, in such a case the boundaries between the original works and translated works are not clear-cut. At the same time it is the leading writers who produce the most valued translations (1990, 46–47). Here Even-Zohar might be again implicitly referring to the situation in the Hebrew literary polysystem which he bases his empirical research on, although, the question of the participation of leading writers in the translation process may vary in the individual literary polysystems depending on the system's national specifics and other circumstances in different historical epochs. Translated literature in this case serves as an intermediary for new features (that have not existed in the receiving literary polysystem before) to be incorporated into the system. Among the newly incorporated features, Even-Zohar lists e.g. "...a new (poetic) language, or compositional patterns and techniques" (1990, 47).

In the second case, when the translated literature maintains a peripheral position, it belongs to a peripheral system, engages in secondary models and is predominantly of a conservative character (Even-Zohar 1990, 48–49). This means it does not significantly influence the dominant processes, but on the contrary, translated literature is subject to the rules of the receiving polysystem, thus adopting the models and patterns of the target literature. This point is of paramount importance if the translation norms (as defined by Toury [1978]) are to be considered (see Section 2.1.1 on operational and

textual-linguistic norms and Section 3.2 on foreignizing and domesticating strategy in drama translation).

As for the conditions which give rise to the situation in which the translated literature maintains either the central position or peripheral position, Even-Zohar enumerates (1990, 47–49):

Conditions which give rise to the central position of translated literature:

- a) When literature is young, in the process of its establishing
- b) When literature is “peripheral” or “weak” or both
- c) When there are turning points, crises, or literary vacuums in literature

Conditions which encourage the peripheral position of translated literature:

- a) Polysystem does not record significant changes
- b) If changes appear, they are not affected by translation.

The conditions which support the central position of translated literature seem to be better worked out and are specified in more depth than those valid for the peripheral position of translated literature. Moreover, the conditions which shift translated literature into the centre of the polysystem are in all three cases connected with the notion of a change and/or redesigning of the system. This can be clarified by the presumption that the “normal” position of the translated literature is, according to Even-Zohar, the peripheral one (1990, 50). Hence the process of gaining a central position within the literary polysystem is always intertwined with the perception of dynamicity and transformation. At the same time, from Even-Zohar’s perspective, the conditions which provoke centrality cannot hold for too long: “... in the long run no system can remain in a constant state of weakness, “turning” point, or crisis, although the possibility should not be excluded that some polysystems may maintain such states for quite a long time” (Even-Zohar 1990, 50). From the point of view of the concept of strong and weak cultures (literatures respectively), in strong cultures the division of original and translated literature would be in a “normal” state organized in centre-periphery order, while in weak cultures it might tend to be organized in periphery-centre order.

Even-Zohar also mentions the specifics that are relevant for literature which has an established repertoire, but among other literatures tends to occupy a peripheral position. The theoretical concepts are applied and further studied using the examples of the Hebrew – Yiddish pair, with Hebrew representing in Even-Zohar’s view the *high* culture and Yiddish *low* culture. The mutual relationship between the two is then organized on the basis of norms typical for the two poles.

As suggested above, in minor cultures translated literature would often occupy a central position,²⁶ thus, another of Even-Zohar’s postulate seems relevant. “To say that translated literature maintains a central position in the literary polysystem means that it participates actively in shaping the center of the polysystem” (Even-Zohar 1990, 46). This is not necessarily connected with the quantitative predominance in the receiving polysystem, but is closely related to the notion of active participation in influencing the centre of the polysystem. Through translated literature new repertoires can be introduced to the target literature, while the choice of the items that are going to be translated is often determined by the rules (or norms) of the target literature and culture.

In the current dissertation the notions of centre and periphery are researched from the point of view of the position of translated drama in the receiving polysystem (the position of theatrical plays translated from English in the Czech theatrical polysystem). The dissertation is derived from Even-Zohar’s suggestion that in times of crises or literary vacuums in literature the shift in the position of translated literature is provoked within the literary polysystem. Even though it might prove misleading to claim that the development in literary polysystem is directly connected with the developments in society and the political situation, the general notions of crisis would be linked to the concrete political crisis, i.e. the political situation after the fall of Communism in 1989. As the Czech literary polysystem (including the theatrical system) has often been interfered with throughout history, and often lacked a sense of superiority,²⁷ it can be presumed that the situation in the Czech literary polysystem would correspond to the situation as described in weak/minor cultures (i.e. in dependent systems).

²⁶ The relevance of the concept of a minor culture and the amount of translated works is further elaborated on in Chapter Two in other systemic approaches to translation (Heilbron, de Swaan) and is further discussed in Chapter Four on methodology as the concept of minor/major cultures is fundamental for the researched area in the current dissertation.

²⁷ Note e.g. the close relationship between Czech and German cultures/literatures before WWII, due to the historical and political circumstances.

1.5 Further research into polysystems

As suggested above in the introductory section, the polysystem theory was one of the influential theories at the time of the so-called cultural turn in TS. Toury's norms would not be introduced to TS unless having been inspired by the polysystem theory (Toury 1978; 1985; 1995). Lefevere, in his concept of translation as rewriting, draws both on DTS and systemic approaches (compare e.g. the polysystemic concept of interference and Lefevere's notion of "originals" referring to earlier works).²⁸ Other authors such as José Lambert or Zohar Shavit have been working within the polysystem framework in the early stages of their work in the 1980s. Even-Zohar himself has been gradually specifying the concepts of the polysystem theory (see e.g. his "Polysystem Theory (Revised)" [Even-Zohar 2010]) and has suggested further studies into the polysystemic views. His proposal has been heard by a number of researchers who have further applied his hypotheses to testing translation processes in different cultural settings and thus testing the notions of polysystem theories in various contexts. Several studies have attempted to further investigate and/or stratify in more detail some of the polysystemic notions, e.g. the concept of institution (Smolka Fruhwirtová 2011) or repertoire (Andringa 2006), or intertwine the ideas of the polysystem theory with other systemic theories, mainly Bourdieu (Sheffy 1997; Sela-Sheffy 2005; Andringa 2006).²⁹

The concept of canonicity is further questioned and developed by Rakefet Sela-Sheffy (Sheffy 1990; Sela-Sheffy 2002). In opposition to Even-Zohar, who views canonicity as a constant shift between centre and periphery and struggle of repertoires for dominance, Sheffy points out the fact that within the canonized strata there might exist "more or less solid canonized items which, once canonized, survive shifts of taste throughout history and are never totally deprived of their literary value" (Sheffy 1990, 515–16). Thus the canonized strata can be further classified: on the one hand the literary innovations (or "emergences" in Sela-Sheffy's term) are considered to be the driving force behind the shifts and dynamism of the system, on the other hand, there exist

²⁸ In his early career, Lefevere ranked among the convinced proponents of system theory (see e.g. Lefevere 1985). He made a significant claim concerning the systemic approach to translation and literature: "systems, or a system, in the sense used here, simply do(es) not exist. The word system is used here to refer to a heuristic construct that does emphatically *not* possess any kind of ontological reality..... The word system is merely used to designate a model that promises to help make sense of a very complex phenomenon, that of the writing, reading and rewriting of literature" (Lefevere 1985, 225).

²⁹ The International Society of Polysystem Studies (ISPS) under the patronage of the Unit of Culture Research at Tel Aviv University, Israel, has been for the last 15 years one of the most prominent proponents of the theoretical underpinnings of polysystem theory and Even-Zohar's work. The last ISPS Annual Lecture was organized in June 2016 in Reykhold, Iceland.

“enduring items” which are fixed and stable and do not need to be replaced. Hence the dynamism which is viewed as the optimal operation in the system is opposed by the stabilizing tendency which is, in comparison to Even-Zohar, recognized by Sheffy as a common operation and not as an anomaly (Sheffy 1990, 516).

It is appropriate that the minor countries and cultures have developed an interest in researching translation history through polysystem theory and the descriptive framework in general. When the countries of origin of the authors referred to earlier in this dissertation (Lefevere, Toury, Even-Zohar) are examined closely, the potential determination of the researcher by the culture (country) he/she comes from, comes to light. Belgium and Israel would count as minor countries whose culture and literature is heavily influenced by translated literature. The same applies for the Czech Republic and the Czech literary/theatrical system. Polysystem theory has been influential by studies researching the Dutch literary polysystem. While Andringa (2006) builds upon the findings of polysystem theory in combination with other reception and system theories (as presented by Bourdieu, Vodička, Mukařovský) and rebuilds the concept of repertoire defined by Even-Zohar, other studies, such as Smolka Fruhwirtová (2011), concentrate on the situation of literary works translated from Dutch in other literary polysystems, in this case into the Czech literary polysystem over years 1945–2010. Further studies reflecting to a certain degree polysystemic concepts have been dedicated to research of Scandinavian literatures translated into Czech (Vimr 2006; 2011; 2014).

1.6 Criticism of polysystem theory

Polysystem theory has been subjected to severe criticism in recent years. With the rise of new translation theories on the relationship of translation, power and ideology (e.g. Tymoczko and Gentzler 2002; Baker 2006) and the popularity of other systemic and/or sociological approaches (e.g. Heilbron, Bourdieu, for the discussion, see Section 2.3.1), Even-Zohar’s hypotheses have been disputed and the tenets of polysystem theory scrutinized.

The critical responses are divided into the following directions. The first branch of criticism is primarily directed at the vagueness and “political incorrectness” of the terminology of the polysystem theory. The second line of criticism concerns the inaccuracy of definitions of some of the core polysystem concepts (e.g. repertoire, as discussed in the previous section) and suggests further operationalization of the terms

(e.g. canon). The third group of critics stresses the lack of interconnectedness of the abstract notions of the polysystem theory and the real-life situations. This aspect is closely connected with the fourth issue of the polysystem theory, which is the most problematic from our point of view: the absence of the human aspect, more specifically the absence of discussion on the position of the translator within the translation process and his/her role in the cultural exchange.

Concerning the first branch of criticism, Susan Bassnett points out the vagueness of the terms “central” and “peripheral” (Bassnett and Lefevere 1998, 127–28), while others dispute the evaluative character of “weak” and “weakness”, as well as the inherently involved superiority of “norms”. Theo Hermans, for example, ranks among the proponents of the need for a more precise definition of the terms (2009, 109). The call for clarifying the terms and concepts used can be often encountered in TS regarding other TS theories and paradigms (e.g. the criticism of the skopos theory). These voices might nevertheless be opposed by the contradictory supportive pleas. Thus, in the defence of polysystem theory, (in the article of the same name) Chang reacts to the above listed objections and proposes the following reflection:

...are terms like “peripheral”, “young” and “weak” evaluative? Is one passing a value judgement when characterizing a literature or culture as such? In the polysystemist’s usage these terms carry no appreciative or derogatory connotation but are entirely neutral. To describe something as “central” or “peripheral” (or “old” or “young”), for example, does not imply like or dislike, or respect or disrespect on the part of the researcher. (Chang 2011, 314)

While the evaluative character of the terms may be disclaimed by the views discussed above, the binary oppositions Even-Zohar works with are harder to justify. In other words, it is not the evaluative character, but the unambiguity of the terms centre/periphery, canonized/non-canonized, and others that is the problem. From the postmodern perspective, the structuralist premises that the polysystem theory adopts are highly questionable and easy to be opposed to. The literary systems are actually more complicated, complex, and even more chaotic than the polysystem approaches may envisage (for example the dichotomy of the “centre” and “periphery”, as generated within the polysystem theory, is hardly applicable when broader systems – e.g. the

world system of translation – are concerned).³⁰ Hence the objection, closely connected with the aforementioned critical comments, and frequently brought to the fore, concerns the real-life situations and the inability of the polysystem theory to embrace the translation phenomena in their complexity and versatility (see Chang 2011, 312). As Genzler holds: “Even-Zohar seldom relates texts to the “real conditions” of their production, only to hypothetical structural models and abstract generalizations” (1993, 123). Similarly, Bourdieu (1993) views polysystem theory as treating society on a too abstract level, losing contact with the social context. From this point of view, the field theory that Bourdieu represents offers a more suitable theoretical framework for dealing with the different aspects of literary production. The concepts *field*, *capital* and *habitus* (namely research into the *habitus* of the translator) allow the researcher to overcome the unrealistic nature of strict binary oppositions encountered in polysystem theory and relate the research to real life situations.³¹

This brings us to the last mentioned criticism of the polysystem theory, the concentration of the polysystem theory on translated texts and groups of people in the system (e.g. critics, publishers, institutions, readers and writers³²), but not on the individual translators. In his interpretation of the literary system, Even-Zohar presents the “producer” (meaning the writer). The description of the producer’s role in the literary system (his or her direct link to the literary market and institution) resembles the role the translator plays in the system of translated literature. Even-Zohar, however, does not explicitly make this parallel. Indeed, polysystem theory manages to describe the interrelations of the individual strata of the polysystem, omitting the relationship between the system and its most powerful agents, i.e. translators.

The absence of the focus on the agents is also criticized by authors such as Bourdieu, Hermans, Pym, and can be depicted by the following mosaic of critical comments. Bourdieu claims that: /Russian formalists and Even-Zohar/ “forget that the

³⁰ It would be inadequate to claim that Even-Zohar’s theory fails to recognize the diversity and complexity of naturally appearing phenomena. In fact, polysystem theory flourished exactly from these premises. Even-Zohar emphasizes the heterogeneity of the literary system and culture throughout his work. By introducing “system” /“polysystem”, he endeavours to reveal at least those few laws that may be identified in the literary polysystem and cross-cultural relations (see Even-Zohar 1990, 85–86).

³¹ Even-Zohar himself pays tribute to Pierre Bourdieu: ... “striking case is the fascinating work of Pierre Bourdieu and several of his collaborators, who, without any real connection to Dynamic Structuralism (Functionalism) or Formalism, have arrived at many similar conclusions, in some areas superior, to my mind, to both the Russian Formalism and later developments (including my own)” (1990, 3).

³² In Even-Zohar’s terminology “producers”, “consumers”.

existence, form and direction of change depend not only on the “state of the system”, i.e. the “repertoire” of possibilities which it offers, but also on the balance of forces between social agents who have entirely real interests in the different possibilities available to them at stakes and who deploy every sort of strategy to make one set or the other prevail” (1993, 34). Similarly, Hermans formulates the weakness that embraces both polysystem theory and descriptive approaches in the following way - they both “gloriously overlook the human agent, the translator” (1995, 222). Pym also joins this line of criticism with his statement: “The structuralist principles of systems-based Translation Studies tend to conceal the social roles played by translators in mediating between cultures” (2009, 23).

Nonetheless, the contribution of polysystem theory to TS needs to be highlighted. Firstly, as suggested in the introductory part, the theory may be viewed as a reaction to prescriptive linguistically oriented western translation theories applied to translation research in the 1960s and 1970s, and thus as a tool developed in a particular temporal and cultural setting. Secondly, the polysystem framework initiated further research into the cultural context and target culture. From this point of view, Pym specifically appreciates the application potential of the polysystem theory, rather than its theoretical innovations: “In retrospect, the change was not really the system model itself, which belatedly extended the scientific pretensions elsewhere known as structuralism. The more profound innovation was the application of a general descriptive model to translations rather than to translation theories” (1998, 14). From today’s perspective, polysystem theory deserves further verification, especially regarding the position of translated literature in the target system, and further research into the position of, for example, canonized and non-canonized strata.

Further testing of polysystemic hypotheses was indirectly suggested by Even-Zohar himself: “The historical material analyzed so far in terms of polysystemic operations is too limited to provide any far-reaching conclusions about the chance of translated literature to assume a particular position” (Even-Zohar 1990, 49–50). Even-Zohar thus implicitly encourages further research into the position of translated literature in the receiving polysystem and consequently, further research into polysystem theory in general.

Chapter Two shall discuss the theories that have adopted a number of the concepts of polysystem theory, or have derived from Even-Zohar's premises and further developed the socio-cultural approaches to translation. It shall also present a brief introduction of the sociological approaches and other systemically oriented studies and theories (namely the world system of translation) which challenge the findings and conclusions of Even-Zohar and his polysystem theory and may therefore be employed as complementary concepts in the current dissertation.

CHAPTER TWO

SOCIO-CULTURAL APPROACHES TO TRANSLATION

2.1 Descriptive approaches

2.1.1 Toury and norms

When speaking about Even-Zohar's polysystem theory another Israeli translation theorist has to be mentioned alongside him: Gideon Toury. As suggested in the previous chapter, without the emergence of the concepts of polysystem theory, Toury's norms would most likely not have been introduced into TS. Heavily influenced by Even-Zohar, Toury presented his concept of translation norms and their effect on translation behaviour and decisions within the wider framework of a theoretical approach of descriptive studies in his works "The Nature and Role of Norms in Literary Translation" (1978) and *In Search of a Theory of Translation* (1980).³³

Being fully aware of the fact that translations cannot be studied in isolation, as pure comparisons of STs and TTs cannot account for the intricacies the transfer from SC to TC comprises, DTS along with polysystem theory shift the researcher's attention to the socio-cultural context the target texts are embedded in and the relationships that exist between the target texts as the constituent part of the subsystem within the receiving literary (poly)system. Toury then looks at the translation behaviour of the parties involved in the translation process, starting at the institutional level and gradually coming to the level of the translator, immersing into the rules (in his understanding of norms and laws) governing the overall translation strategy employed in the text. It is important to note, as the inclusion of "descriptive" in Toury's approach suggests, the intention of the researcher should be to describe the researched phenomena, not necessarily aiming at the evaluation of individual translations. At the same time, Toury calls for studies that are replicable and whose observables are "intersubjectively testable and comparable" (Toury 1995, 3). Due to the focus on the norms and global strategies governing the translation process the fact that a certain amount of generalization is unavoidable in DTS research is apparent.

³³ In the current thesis Toury's publication *Descriptive Translation Studies and Beyond* (1995) is mostly referred to as his earlier writings are listed there as well.

As suggested above, in comparison to Even-Zohar, Toury stresses the role of the translator in the translation process; as he claims the translators have to fulfil a specific social role (cf. translators as social agents in Wolf [2002]) and at the same time adhere to the norms defined by TC:

... “translatorship” amounts first and foremost to being able to *play a social role*, i.e. to fulfil a function allotted by a community – to the activity, its practitioners and/or their products – in a way which is deemed appropriate in its own terms of reference. The acquisition of a set of norms for determining the suitability of that kind of behaviour, and for manoeuvring between all the factors which may constrain it, is therefore a prerequisite for becoming a translator within a cultural environment. (Toury 1995, 53)

If the fact that the translation process is influenced by the system of norms valid in the TC at any stage of its development is taken into account, it is clear that the normative system comes into play at an early stage of the translation process as it already governs the choice of texts that are going to be translated to the TC.³⁴ This norm Toury lists among the so-called preliminary norms and labels it more specifically as a *translation policy* (1995, 58).³⁵ The choice of texts to be introduced to the TC (or literary system) is thus not random. Rather the other way round, it follows the preferences of the different groups involved: human agents, publishing houses etc. (cf. with Even-Zohar’s concepts of institution and market discussed in Section 1.3.5). Among the preliminary norms Toury lists also the *directness of translation* (Toury 1995, 58). This norm reflects the preference/prohibition of indirect translation in different TCs. Questions on employing indirect translation then arise:

...is indirect translation permitted at all? In translating from what source languages/text-types/periods (etc.) is it permitted/prohibited/tolerated/preferred? What are the permitted/prohibited/tolerated/preferred mediating languages? Is there a tendency/obligation to mark a translated work as having been mediated or is this fact ignored/camouflaged/denied? (Toury 1995, 58)

While in the Czech target culture indirect translation would not be from the contemporary point of view considered to be a commonly used translation method, at

³⁴ Compare the concept of norms introduced by Toury to the concept of conventions described by Popovič (2004, 73) in “Preklad ako komunikačný proces” (1975).

³⁵ Italics used by Toury in his text and kept also in the current thesis.

least not for the commonly translated languages, in other cultures indirect translation might still be practised on a regular basis.³⁶ In connection with the main topic discussed in the current thesis – the issues of drama translation - it is necessary to note that even though Toury describes the *directness of translation* in the sense of interlingual translation, in the case of drama translation the concept of *directness of translation* could be widened and applied to intralingual translation as well, referring specifically to translation practices in British theatres (particularly the National Theatre in London) where the employment of literal translations as an interphase for the elaboration of versions/adaptations by famous playwrights is a common practice (see Section 3.2.2).

Whereas the preliminary norms have impact primarily on the pre-translation stages of the translation process, the operational norms already influence the decisions made during the translation act itself. In Toury's view the operational norms govern "what is more likely to remain invariant under transformation and what will change" (Toury 1995, 58). Under the operational norms Toury enumerates a) the so-called *matricial norms* that have a direct effect on the completeness (or fullness) of translation,³⁷ b) *textual-linguistic norms* that influence the formulation of the message in the TL. They may apply to translation in general, or they may be specific for a particular text-type/genre/style.

The triad of norms is then concluded by the initial norm which refers to the adherence either to SC norms or to TC norms. While in the first case the translator produces an adequate translation, in the second case the translation product can be labelled as an acceptable translation (Toury 1995, 56–57). Toury lists the initial norm as the first one as it may be seen as an umbrella concept pervading all stages of translation.

³⁶ The examples of indirect translation in the Czech/Slovak cultural context might be enumerated a) in the history of translation practices (e.g. the practice of 19th century translators), b) in the case of translation from exotic languages (e.g. Chinese).

³⁷ The concept of omissions, additions, etc. in the historical perspective might be well illustrated by e.g. examples of text variations in medieval translations by Tomáš ze Štítného (Levý 1957, 21) or by the example of translations by Abbé Prévost (Venuti 2004, 484). The concept of widening/shortening the text could be well employed in the research into drama translations as well, e.g. in the omissions, additions in the theatrical translation intended for stage production.

The triad of Toury's norms can be depicted as:

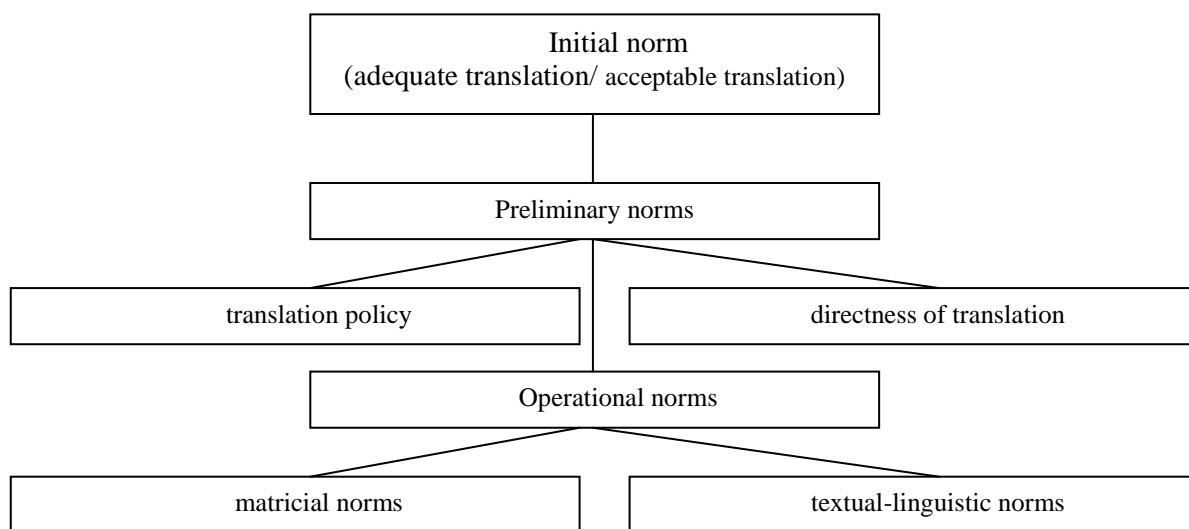


Figure 3: Toury's norms (initial, preliminary, operational)

The concepts of norms as introduced by Toury can be then intertwined with the conclusions reached by Even-Zohar. The research of norms might investigate the relations of the position of the translated literature within the receiving literary poly(system) and the subsequent employment of different norms, as well as the status of literature/culture/language from the point of view of minor/major dichotomy and the regularities or tendencies towards employing specific norms in the TC. As Toury supposes: “At the end of a full-fledged study it will probably be found that translational norms, hence the realization of the equivalence postulate, are all, to a large extent, dependent on the position held by translation – the activity as well as its products – in the target culture” (1995, 61).

As in case of polysystem theory Toury's norms are being criticized for being too abstract and detached from the reality of translation. Paradoxically enough, even though the importance of the translator in the translation process is stressed in the beginning (Toury 1995, 53), DTS seems to be more preoccupied with the concepts of the norms and laws governing the translation, partially losing sight of the translator. Simultaneously, as Hermans points out, there are too many variables involved in the translation process, thus it is questionable whether there truly exist general norms and laws governing translations (Hermans 2009, 92). Moreover, seen from the point of view of a translator, translation is an intuitive behaviour, hence the theoretical application of norms might seem artificial. Toury is well aware of the fact that the translator's

behaviour cannot be viewed as systematic and standardized, thus he suggests that norms should be viewed as graded notions (Toury 1995, 67).

2.1.2 Lefevere and translation as manipulation

A slightly different approach, which is often covered under the umbrella term of DTS and which also reflects some of the polysystemic ideas, is represented by André Lefevere and his writings on translation as rewriting and manipulation. Traditionally, the view of translation as manipulation or rewriting is connected with the introduction of the collective monograph *The Manipulation of Literature: Studies in Literary Translation* (Hermans 1985)³⁸ and is associated with authors such as Theo Hermans, Hendrik Van Gorp, André Lefevere and others. As the quotation from the publication suggests, all translations may be viewed as manipulations: “From the point of view of the target literature, all translation implies a certain degree of manipulation of the source text for a certain purpose” (Hermans 1985, 11). Lefevere’s notions of translation as manipulation are discussed in more detail as his views are most relevant to the researched topic in the current thesis, i.e. drama translation.³⁹

In the above mentioned publication in the article entitled “Why Waste Our Time on Rewrites? The Trouble with Interpretation and the Role of Rewriting in an Alternative Paradigm” Lefevere (1985) discusses the role criticism plays in shaping the literary system and the reception of a piece of literary work. He questions the idea of literary criticism as an independent objective discipline, as he brings to the fore the assertion that the criticism is to a certain degree manipulative and definitely not autonomous as it conforms to the contemporary poetics and ideology:

Criticism, which has often given the impression that it is trying to describe and interpret works of literature or whole historical epochs from the outside, should be seen for what it is: an attempt to influence the development of a given literature in a certain direction, the direction which happens to coincide with the

³⁸ The authors signed under this collective monograph are often referred to as the Manipulation School or Group. The foundations for prolific cooperation were laid at the conferences held in Leuven (1976), Tel Aviv (1978) and Antwerp (1980). For more information on the Manipulation School see Snell-Hornby (2006, 47–68).

³⁹ Lefevere is the most often cited author by drama translation theorists when it comes to descriptive approaches and the specifics of adaptation. As he himself provides examples from the translations of theatrical works, his works and views deserve to be presented at this point.

poetics and ideology of the dominant critical school of the moment. (Lefevere 1985, 218)⁴⁰

From this standpoint it is only a step to the concept of translation as rewriting and further reflections on the impact of rewriting on the receiving literature. In Lefevere's view literary theory should attempt to explain how both original and rewritten literature are subjected to specific norms and rules, how the authors become canonized or rejected through the specific relation of the original literature and its rewriting and what are other impacts of rewriting on the evolution of a given literature (cf. Lefevere 1985, 219).

Elsewhere⁴¹ Lefevere labels translated texts as “refractions” and draws the attention of TS scholars to the specific role refractions play in the receiving culture: “First of all, let us accept that refractions – the adaptation of a work of literature to a different audience, with the intention of influencing the way in which that audience reads the work – have always been with us in literature” (Lefevere 2004, 241). The emphasis here lies on the adaptation of the literary piece, it means its transformation to the tastes of the receiving culture, and the objective of manipulating the reception of the literary piece in the TC. The shaping force (manipulation) that leads to the adaptation of a piece of work to the tastes and norms of the TC and its audience is further analysed based on the example of Bertolt Brecht and his theatrical works translated and staged in the English speaking countries throughout the second half of the 20th century. Lefevere comments on the different reception Bertolt Brecht's plays received in Britain and the United States from the point of view of the development of his canonicity as an author, the translation of his poetics and ideology, as well as different interpretations of his work.⁴² With numerous examples Lefevere attempts to present the shifts the receiving systems (more accurately, norms) have provoked in translations and Brecht's status in the receiving culture. His findings are accompanied by the claim: “It is a fact that the great majority of readers and theatre-goers in the Anglo-Saxon world do not have access to

⁴⁰ Note that Venuti does not feel the need to justify the character of the translated literature and criticism in the receiving culture anymore, as he already builds upon the viewpoints of Toury and Lefevere and he simply states: “The foreign text ... is not so much communicated as inscribed with domestic intelligibilities and interests” (Venuti 2004, 482).

⁴¹ Here the reference is to another Lefevere text: “Mother Courage's Cucumbers: Text, System and Refraction in a Theory of Literature” (1982) which has also been republished in Venuti's *Translation Studies Reader* (2004) and in which Lefevere further discusses the concepts of rewriting, refractions and patronage.

⁴² Cf. the concept of the domestic inscription discussed by Venuti (2004, 482–83).

the “original” Brecht They have to approach him through refractions...” (Lefevere 2004, 241).

The idea of adapting the TT to the tastes and norms of the TC does not refer only to translations (even though these are considered to be the most obvious example of refractions), it may be widened to the areas of criticism, historiography or anthologies, as these may also be profoundly active in establishing the position and prestige of the translated text/author in the receiving culture. As Lefevere points out, it is often through misunderstandings and misconceptions that the author’s position in the TC is established (Lefevere 2004, 241). Lefevere thus suggests that throughout the translation process, the translated work gains new meanings and explanations, and the reception and subsequently also the position of the author and his work in the TC might be significantly manipulated.

As a model for studying refractions Lefevere suggests the systemic approach as he further develops the following presumptions:

...literature is a system, embedded in the environment of a culture or society. It is a contrived system, i.e. it consists of both objects (texts) and people who write, refract, distribute, read those texts. It is a stochastic system, i.e. one that is relatively indeterminate and only admits of predictions that have a certain degree of probability, without being absolute. (Lefevere 2004, 241)

In the above quote, Lefevere accentuates the presence and participation of people involved in the translation/refraction process (both senders and receivers). Simultaneously, similarly to Even-Zohar, he emphasizes the unpredictability of systems and the difficulties of depicting literature/systems in a determined and enclosed way.⁴³ Lefevere thus, on one hand, justifies the heterogeneity of systems but, on the other hand, departs from Even-Zohar’s standpoints as he focuses predominantly on texts and their manipulation in the translation process.

Lefevere thus shifts the focus of TS to the questions of ideology, power and poetics predominating in the TC. The literary system is, according to Lefevere, regulated by the so-called patrons (either individuals or institutions, among which the political

⁴³ Cf. “...the idea of structuredness and systemicity need no longer be identified with homogeneity, a semiotic system can be conceived of as a heterogenous, open structure. It is, therefore, very rarely a uni-system but is, necessarily, a polysystem” (Even-Zohar 1990, 11).

parties/regimes might belong). The patronage then comprises: a) an ideological component, b) an economic component and c) a status component (which refers to the status the writer possesses in the society) (Lefevere 2004, 242). Patronage can be either undifferentiated or differentiated, in the second case different ideologies might be employed. As Lefevere claims: “In societies with differentiated patronage, economic factors such as the profit motive are liable to achieve the status of an ideology themselves” (Lefevere 2004, 242).

At the same time Lefevere discusses a certain way of behaviour a literary system possesses, i.e. a specific poetics. In the case of undifferentiated patronage the central poetics will be enforced in the literary system, while in the differentiated patronage different poetics will compete with each other for the dominant position. In this sense Lefevere comes close again to the competing principles for the dominating position in the literary polysystem introduced by Even-Zohar (1990).⁴⁴

2.1.3 Going descriptive with Czech structuralism

Being a researcher in the Czech Republic, it is appropriate to contrast the views of the above socio-culturally oriented Western translation theorists with the findings of theorists of Czech (and Slovak) origin. Several studies (Králová, Jettmarová et al. 2008; Jettmarová 2016) aim at the contextualization and rehabilitation of the Czech and Slovak TS researchers who in their own work discussed various topics prior to their introduction in Western translation theory writing, and who have been misinterpreted or have not been recognized as the proponents of certain theories and standpoints. Furthermore, Jettmarová (2016) provides a critical evaluation of the socio-cultural approaches discussed above in the current thesis and their comparison to the writings of the Czech and Slovak structuralists and later translation theorists Levý and Popovič.

Králová and Jettmarová point out the lack of awareness of Western translation theorists of Czech translation theory and its interrelatedness with the theories of the Prague linguistic circle: “... there is no general awareness of the fact that Czech structuralism, developed for the whole field of art and thus termed structuralist aesthetics, formed a unified linguistic and literary theory and methodology, integrated

⁴⁴ The notions of patronage and of enforcing central poetics under undifferentiated patronage may well be applied to studying literary systems under e.g. totalitarian regimes.

within a general analysis of art, adopting a perspective of the socio-cultural embeddedness of art” (Králová, Jettmarová et al. 2008, 10).

They further call attention to the fact that the socio-cultural aspect which is well-covered in the studies of the Czech and Slovak theorists is often neglected and widespread misinterpretations of the works of theorists such as Jiří Levý, Anton Popovič and František Miko appear which tend to narrow the interpretation of their works to the linguistic equivalence (cf. Gentzler 1993; Munday 2001). Králová and Jettmarová proceed to show that already in the classical period of the Prague school (1920s–1940s) the theories and methodologies of its members and their followers were anchored in a socio-cultural conception:

This explains why Czech structuralists, already in the Classical Period, perceived translation as an integral component of the receiving culture and addressed many issues that were to attract interest in Translation Studies only several decades later, such as the concept of language as an integral part of social relations, the concept of the dominant, the synchrony-diachrony relationship, the role of the receiver etc. (Králová, Jettmarová et al. 2008, 10)

As an example e.g. Mukařovský (2010) may be referred to as he concentrates mainly on the aesthetics of poetry, however, his conclusions may be linked (parallel) to literature in general. From the point of view of the researched topic in the current thesis, i.e. the interrelatedness of the literary/theatrical development and the historical and cultural setting, Mukařovský’s thoughts on the relationship of literature and society are worthy of mention: ...“and we should not suppose that there exists idyllic concordance between literature and society. Very often literature is aimed against the social order, it heads in a different direction” (2010, 119).⁴⁵ The sociocultural aspects are present in other structuralist writings, e.g. in works of Vilém Mathesius, Roman Jakobson or Felix Vodička.⁴⁶

The parallels to DTS might be found specifically in the works of Toury’s and Even-Zohar’s TS contemporaries, namely in the works of Jiří Levý and Anton Popovič. The

⁴⁵ “A také nesmí být, byť povědomým, předpokladem, idylický soulad literatury se společností. Mnohdy se stává, že literatura jde právě proti sociální objednávce, že její směřování je zcela jiné.” (Mukařovský 2010, 119) Based on the lectures of Mukařovský from years 1928–1929.

⁴⁶ Note that Even-Zohar (1990) refers in his Polysystem Studies to Czech structuralists (see Chapter One).

norms that govern the choice of texts, the directness of translation (presented by Toury) come close to Popovič's terms "conventions", "translativity", or "indirect translation" ("preklad z druhe ruky") (Popovič 2004). Other authors, such as Katarína Bednárová (2004) or Dionýz Ďurišin (2004) shed light on the issues of the position and function of translation in the receiving culture and intercultural relations in general.

Jettmarová sums up Levý's approach to translation in the following way:

... translation practices, methods and ensuing products are socio-historical phenomena, interrelated with socio-cultural contexts both within one culture and a group of (European) cultures. Practices, methods, products and cultures exist and evolve through human (collective and individual) agency, which, on the other hand, build on the status quo and tradition. (2016, 169)

In other words, the focus of the socio-cultural studies as presented by Even-Zohar, Toury or Lefevere is singularly oriented. While the works of polysystem theory, DTS or the Manipulation School stress either the systemicity, norms and laws governing the translation process or the specific appropriation of the text by the TC, the works of Jiří Levý (whose theory directly builds upon the legacy of Czech structuralism) seem to incorporate all the above mentioned notions. Not necessarily developing a theory and methodology for researching each of the above mentioned aspects alone, the approaches of the Czech translation theorists inherently comprise most of them.

According to Jettmarová, Levý's work pinpoints the different functions translations are supposed to fulfil in different periods – namely: 1) the aesthetic function which has a direct effect on the norms influencing the overall translation strategy (i.e. the exoticizing or domesticating strategy), 2) interaction between the domestic genre-system and the translated genre-system (i.e. the concept of interference), and 3) the exchange of cultural assets in a wider sense (Králová, Jettmarová et al. 2008, 35–36). In a certain way the overlaps with the topics discussed in Western translation theories (the norms in DTS, the polysystemic concepts, later studies into cultures in contact) may be included. Moreover's Levý's theory always, and foremost, reflects upon a detailed textual analysis, thus accentuating the importance of the interconnection of all the components relevant to the cultural exchange – i.e. the text, the agent, the norms and the overall system. As suggested above in Chapters One and Two the views of Even-Zohar and Toury lack (or do not build upon) one category that Jiří Levý had, in

Jettmarová's view, firmly incorporated in his theory: the human agent. In this respect her views correspond to the evaluations of polysystem theory and DTS by Anthony Pym (see Section 1.6 and the following Section 2.2 on sociological approaches).

On the other hand, it would not be proper to overestimate Levý's contribution to TS. The theories discussed earlier in the current thesis (DTS, polysystem theory, Manipulation School, etc.) provide a well-worked out methodological framework for researching individual aspects of translation and thus offering a solid theoretical framework for translation research in the individual sub-fields of TS.

2.2 Sociological approaches

2.2.1 A sociological turn

Shifts or changes of paradigms are constituent parts of the development of any discipline (see Snell-Hornby 2006). The “sociological turn” in TS that marked the turn of the millennium broadened the horizons of the discipline by bringing to the fore translators as cultural agents and by acknowledging the act of translation as a social practice. Not necessarily an innovative shift, as the social dimension had been present in TS research long before the sociological turn, yet the “sociological eye” of the TS researchers has indisputably sharpened since the turn of the millennium (Wolf 2007). While the cultural turn (discussed in Chapter One) is usually described as a move away from textual concerns to wider cultural concerns, the sociological turn derives from the criticism of cultural approaches, pointing mainly to the lack of interest of polysystemic and DTS in the human agent or more specifically the translator (Hermans 2009; Pym 2009). As such, the sociological turn advocates a shift of interest of TS research to the agency of translators and interpreters, as well as the wider social factors that influence the translation process (see Angelelli 2014).

As one of the first proponents of explicitly sociological approaches to TS, Gouanic introduces Pierre Bourdieu's sociology as a more capable theoretical background for portraying the “complexities of cultural products” (1997, 126). Similarly, Simeoni (1998) advocates the study of “translatorial habitus” as a complementary concept to Toury's norms, not necessarily invalidating DTS as such, but suggesting the incorporation of the concept of *habitus* into the conception of norms and thus focusing more not only on the practices of translating but also on authoring. Most of the

sociological studies that follow draw on the work of Pierre Bourdieu and refer primarily to his terms: *field*, *habitus*, *capital* (economic, social, cultural and symbolic capital aka status) and *illusio*.⁴⁷ Pierre Bourdieu's conception remains the most often employed theoretical framework in the sociology of translation (see Angelelli 2014). The works and theoretical frameworks of other sociologists, Niklas Luhmann's Social System Theory or Bruno Latour's Actor Network Theory, are referred to less frequently (Buzelin 2005; Hermans 2007; Abdallah 2012; Tyulenev 2012).⁴⁸

As suggested above, sociological approaches highlight the role of the translator in the translation process, however, it would be inaccurate to claim that the socio-cultural studies (Even-Zohar's polysystem theory, Toury's norms, Lefevere's translation as rewriting) lack a social dimension. On the contrary, the socio-cultural approaches already recognize translation as a "social practice" and thus precede the sociological approaches to translation.⁴⁹ From this perspective, the sociological turn may be classified as a constitutive part of the cultural turn, or better - its natural extension. As it is not the purpose of the current study to delve into the details of the sociological approaches, the following subsections make reference only to the issues within the sociologically-oriented TS that prove relevant for the researched topic.

2.2.2 A focus on human agents

As a reaction towards the mostly absent human aspect in polysystem theory and partly overlooked also by DTS), several scholars started to emphasize the role of the human agent in the translation process. Anthony Pym (1998; 2009) or Michaela Wolf (Wolf 2002; 2007) are among the most prolific advocates of the focus of TS on the human agent. Pym in his earlier more methodologically oriented publication *Method in Translation History* (1998) as well as in his later works, e.g. "On the Social and the Cultural in Translation Studies" (2004) or "Humanizing Translation History" (2009) emphasizes the role the human translator plays in understanding translation practices in the given period. He claims: "To understand why translations happened, we have to look at the people involved" (Pym 1998, ix). His proposal to concentrate rather on the

⁴⁷ The rising interest of TS scholars in the sociological issues at the turn of the millennium may be well illustrated by the publication of a special issue of *The Translator* in 2005 entitled *Bourdieu and the Sociology of Translation and Interpreting*, followed by the iconic *Constructing a Sociology of Translation* (2007) edited by Wolf and Fukari.

⁴⁸ Aaltonen applies Latour's Actor Network Theory to drama translation (see Aaltonen 2013).

⁴⁹ The social/sociological issues in TS studies may be traced back to Nida, Levý, Popovič, Vermeer, Holz-Mäntarri, and others.

personae than on the products of the translation process follows the line of publications concerned with human translators (e.g. Delisle and Woodsworth 1995). Concurrently, Pym's understanding of the role of translators is close to the conceptualization proposed by other authors within the sociologically-oriented TS, e.g. by Michaela Wolf, in her works on translators as social agents: "A sociological approach to study of translation therefore would follow the insight that translation is a socially regulated activity and consequently analyze the social agents responsible for the creation of translation. The analysis of the social implications of translation helps us to identify the translator as constructing and constructed subject in society, and to view translation as a social practice" (Wolf 2002, 33).

Wolf (2002) elaborates on the idea of the translators (social agents) as parts of social systems in which the selection, production and distribution of texts is to a certain extent predetermined by socially regulated and regulating factors. While the social institutions are responsible for the selection and distribution process (compare this with the concept of institution [Even-Zohar 1990] and preliminary norms [Toury 1995]), the translators are in charge of the state of the final product (translation). It is the translators' social status that influences their work. As there may be – apart from the translator - more social agents active in the translation and mediation process, it is necessary to view them as "central categories for detecting the social conditions of translations" (Wolf 2002, 34–35). Similarly Pym suggests: "If translation history is to focus on translators, it must organize its world around the social contexts where translators live and work" (1998, x).

In the concept of translation as social practice Wolf (2002) also comes close to another principle introduced by Pym in *Method in Translation History* (1998), that is, his pivotal concept of "interculture" (see Section 4.1). Pym supposes the translator is situated at the intersection of two cultures in contact and thus the rules of fidelity to Culture 1 and loyalty to Culture 2 (as discussed in several dichotomies prior to Pym's conceptualization) can easily be challenged (2009, 37–38). Figure 4 below visualizes Pym's conception of interculture (Tr stands for the hypothetical position of the translator).

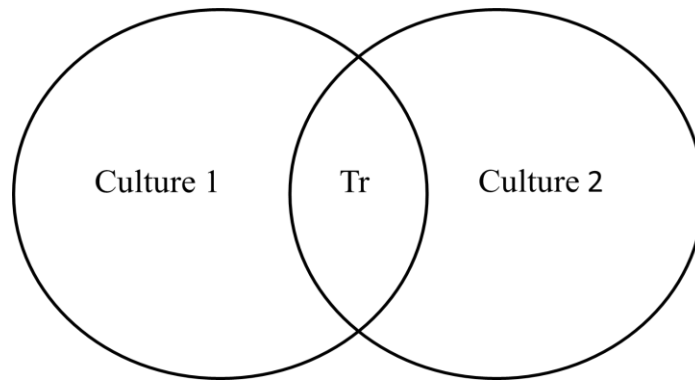


Figure 4: The model of interculture according to Pym (2009, 38)

Along with the position of the translator at the intersection of two (or more) cultures, the concept of the multidiscursive status of the translator comes to mind (cf. Pym 2009, 40). Translators (specifically literary translators) do more than just translate; rarely is translation their only occupation or source of income. This fact has further consequences for research into the position and role of the translator in the translation process. The problem might then arise with a) the diversity and complexity of the area researched, b) the appropriateness of the methodology used for the research. The current thesis aims to incorporate the human aspect into the main theoretical framework employed in the current thesis, i.e. the systemic approach, and discusses the position and role of translators of Anglophone drama in the respective chapters (see Chapters Three and Eight).

2.2.3 System theories

Having briefly discussed the sociological turn in TS and studies emphasizing the human agents, the focus now shifts to other systemic approaches to the study of translation. Recently many authors have been proposing a systemic approach to studying relations between languages and translations. Especially the systemic approaches anchored in sociological research and applied to the study of translation have been on the upswing. While the ideas of Pierre Bourdieu, Even-Zohar's contemporary, have been influential in sociologically-oriented translation and interpretation research since the 1990s (see Section 2.2.1), other authors associated mainly with the global language system (Abram

De Swaan), world literary space (Pascale Casanova) or the concept of the world translation system (Johan Heilbron) have become popular in recent years.⁵⁰

Deriving from Bourdieu and his notions of *capital* and literary *field*, Pascale Casanova (2010) discusses dominating languages (the ones which enjoy high cultural prestige) and dominated languages that include both a) languages that are spoken in smaller countries, b) languages that can be considered as major but their literary impact is not high, e.g. Chinese. In her most frequently cited work *The World Republic of Letters* (1999)⁵¹ she stresses the “transnational dimension” of literature that overcomes the “political and linguistic boundaries of nations” (Casanova 2004, xi). Similarly to Even-Zohar and Bourdieu she views literary space as a dynamic entity that constantly develops through inner struggles:

Literary space is not an immutable structure, fixed once and for all in its hierarchies and power relations. But even if the unequal distribution of literary resources assures that such forms of domination will endure, it is also a source of incessant struggle, of challenges to authority and legitimacy, of rebellions, insubordination, and, ultimately, revolutions that alter the balance of literary power and rearrange existing hierarchies. In this sense, the only genuine history of literature is one that describes the revolts, assaults upon authority, manifestos, inventions of new forms and languages – all the subversions of the traditional order that, little by little, work to create literature and the literary world. (Casanova 2004, 175)

Let us concentrate in more detail on the conception of the “world system of translation” as presented by Heilbron (1999; 2010), as his conception is directly bound to translation and hierarchy within the translation market. Here both the SC and TC are studied at the same time; systemic, relation-oriented research is encouraged:

Translation occurs in a set of relations between languages and language groups, which do not cover all languages that exist, but which does have a global dimension. What happens in one part of the system is related to what happens

⁵⁰ A recent publication by the authors Zlatnar Moe, Mikolič Južnič and Žigon (*Center in periferija: razmerja moči v svetu prevajanja* [2015]) builds on the findings of system-oriented studies (Even-Zohar, de Swan, Casanova and Heilbron) and discusses the situation of the translation market in Slovenia.

⁵¹ Published originally in French as *La république mondiale des lettres* in 1999. In Czech under the title *Světová republika literatury* in 2012.

elsewhere: so there are various forms of interdependencies warranting to speak of an international translation system. (Heilbron 2010, 1)

Heilbron (1999; 2010) refers to the statistical data of the international flows of translated books as recorded by the database *Index Translationum*.⁵² Every year more than 80.000 books are translated worldwide from about 200 languages, with 55–60% of all book translations being translated from English. The English language has become the dominating language in the translation market, occupying the “hypercentral” position,⁵³ with other languages following. German and French occupy a “central position” with 10% of the global translation market, Spanish, Italian, Russian (and noticeably also Czech) occupying a “semi-central position”, i.e. providing a share of 1–3% of the world market, and all other languages (with less than 1% of the market) occupying a “peripheral” position in the translation economy. It is important to note here that whether the language occupies a peripheral or more central position in the world system of translation is not connected with the number of language speakers, or the centrality/peripherality of the language in the global language system (compare e.g. the position of Chinese in the world language system and its position and role in the world translation system).

⁵² The Index Translationum is a list of books translated in the world (international bibliography of translations). The Index Translationum was created as early as 1932. For further discussion on the usability of the Index Translationum for research see Chapter Four. (available at <http://www.unesco.org/xtrans/>)

⁵³ De Swaan (2001) in his global language system distinguishes between hypercentral, supercentral, central and peripheral languages.

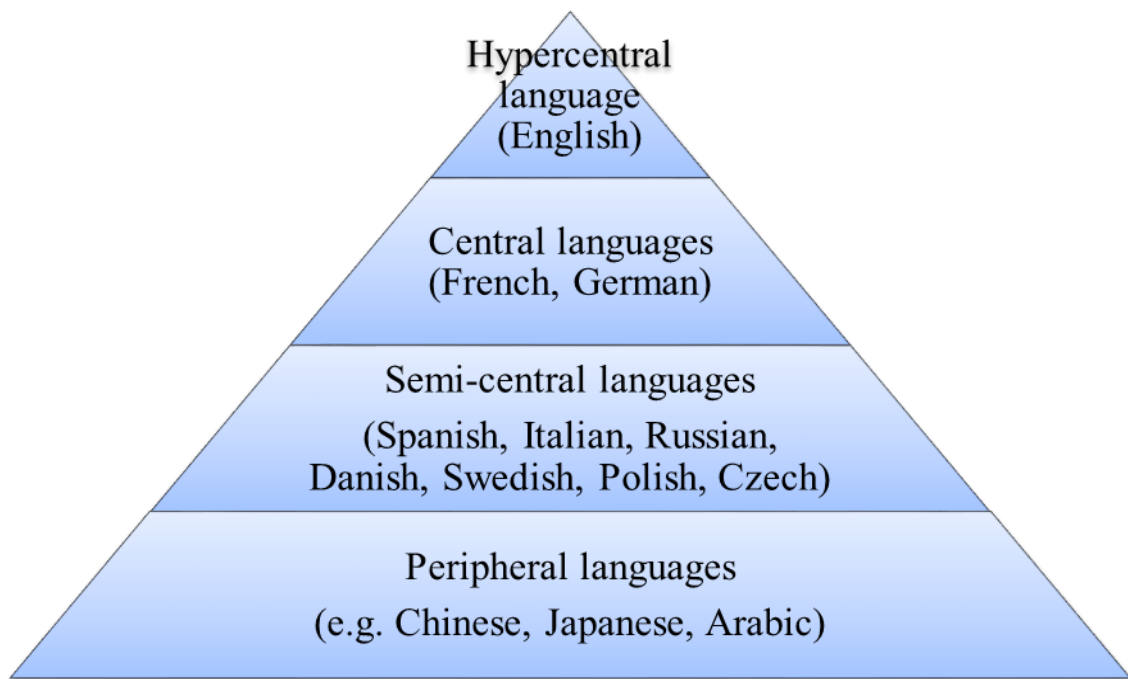


Figure 5: World translation system (adapted from Heilbron [1999])

Thus, the flow of book translations worldwide can be labelled as a “world translation system”. As Heilbron (2010, 3) points out, the dominant position of English has strengthened over the last decades, with a direct link to political developments in Europe: “Around 1980, the share of translations from English was a bit over 40%. It went up to the current level of 55 to 60% after the fall of the Berlin wall and the subsequent collapse of communism in Eastern Europe, which produced an immediate fall in translations from Russian.” And he adds as to the position of Russian in the global translation market after the fall of Communism:

Prior to 1989 Russian had a central position in the international translation system, comparable to German and French, with a market share of about 10–12%. But after the collapse of communism, translations from Russian fell rapidly to about 2 or 3%. (Heilbron 2010, 3)

Correspondingly, the rate of translations within each country, or language group, is lower in core languages (in English-speaking countries translations do not reach over 3% of the market),⁵⁴ and higher in peripheral languages, thus the figure displaying the amount of translated literature in the TL is the reverse of the previous one. While the

⁵⁴ Similarly, Venuti (1995, 12–14) provides a comparison of the British and American publishing markets, in both cases the amount of translated works is below 3%. Meanwhile, in other countries the number of published works is much higher and demonstrates the opposite tendency (Venuti 1995, 12–14).

peripheral languages tend to accommodate within their system 30–60% of translations, for semi-central languages it would be over 20%. In central languages (French and German) 12–18% of literary production comprise translations, while in English the amount of translated works is insignificant (2–4%), sometimes also referred to as the 3% problem (see Figure 6).

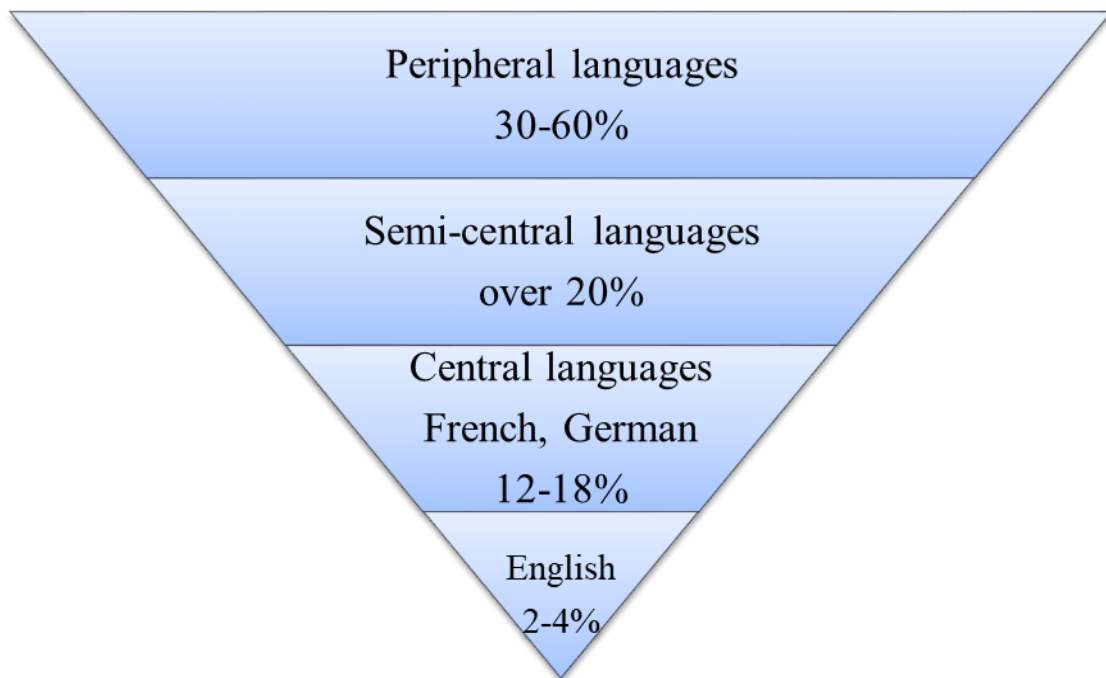


Figure 6: Number of translations within the national book production (adapted from Heilbron [1999])

Another typical feature of the unequal exchange is the diversity of genres that are translated. The more centrally the language is situated, the more genres from this language are translated. The position of the language within the world translation system has at the same time implications for the norms and translation strategies that govern the translation policy in the given country (Heilbron 2010, 6–7). These might influence e.g. foreignizing or domesticating strategies, as well as the role/status of the translator within the translation system. In this respect Heilbron comes close to the notions of Toury's norms as described in Section 2.1, and his suggestions correspond to the concepts of the visibility/invisibility of the translator as well (cf. Venuti 1995). At the same time, Heilbron's findings suggest the surveyed position of literatures and cultures may be more diversified (than supposed in Even-Zohar's weak/strong

dichotomy), moreover, by researching the languages/cultures through both input/output points of view, Heilbron stresses the inequality of literary/cultural exchanges.

Heilbron's views of the position of languages within the global translation system may serve as a point of departure for further studies into the centrality/peripherality of languages and literatures and may provoke further studies into the norms governing the flows of literature among languages. As suggested above, in comparison to Even-Zohar's systemic approach, Heilbron's stratification of languages suggests that the concepts of the centre and the periphery might deserve further stratification, as a pure dichotomy might not exist in real life and thus semi-categories might become useful tools. In this respect it is possible to start to view the concepts of the centrality/peripherality of translations in the target system as graded notions and the research on the centrality/peripherality may be closely connected to the concepts of norms and the position of the translator.

2.3 Polysystem theory revisited

In the light of the above described developments of socio-cultural and sociological studies, for the purposes of the current thesis the following refinements of Even-Zohar's polysystem theory may be suggested. It is not an attempt at remapping the field, but more at adapting the existing concepts to the specifics of the researched area (staging translated theatrical plays in a Post-Communist setting) and the intertwining of the concepts of polysystem theory with other systemic and/or socio-cultural approaches. Thus, in the current thesis the polysystemic, systemic and socio-cultural notions are operationalized in the following way:

1. The concept of a "polysystem" refers to a conglomerate of subsystems which undergo dynamic changes a) either in their struggle for the primary (central) position within the polysystem, and/or b) under the specific socio-cultural and political circumstances.
2. In this dissertation the label "polysystem" is interchangeable with "system" (if understood in the way described above). Thus in the dissertation the Czech theatrical polysystem may be referred to as the Czech theatrical system.⁵⁵

⁵⁵ For further operationalization of the concept of the Czech theatrical system see Chapters Four and Five.

3. The canonized/non-canonized strata is viewed as a dynamic entity, incorporating both the texts and the newly incorporated models. At the same time, the occurrence of the “enduring” items within the canonicity and “new emergences” either within canonized or non-canonized strata is to be expected.
4. Apart from literatures that come into contact with each other, the position of works translated from a specific language (as discussed by Heilbron) is of interest here.
5. A piece of work (literature) that participates in the development of the literary system is operationalized in the current thesis as the stage production of a theatrical play participating in the development of the theatrical system.
6. Due to the narrowing of the scope of the research as described above (concentration on the stage productions, more specifically on the first nights of the stage productions), the concept of a repertoire is narrowed as well.
7. The human agent (the translator) is incorporated into the systemic approach as an integral part of the system. Similarly to texts and repertoire that may occupy central or peripheral positions, translators may also be positioned within the system either at the centre or the periphery. The translators of theatrical works may also be viewed as initiators of dynamic changes in the system (primarily if occupying a central position within the studied system). Thus predominantly the *central* translators within the Czech theatrical system are studied in more detail.
8. For the purposes of studying the position of the translator within the researched system, the quantitative methods typical for the system research are combined with biographical information on individual translators.

Prior to the introduction of the methodology used for the analysis of the Czech theatrical (poly)system let us elaborate on the specifics of the researched genre. The researched area in the current thesis is genre-specific; drama translation substantially differs from e.g. prose or poetry translation. Therefore, Chapter Three introduces theoretical issues connected with drama and theatre translation. Starting with the enumeration of the most recent works within drama translation studies, the chapter then looks into the issues directly connected with the socio-cultural approaches in drama/theatre translation studies and specific temporal setting, i.e. theatre studies concerned with the Communist and Post-Communist period in the Czech theatrical system.

CHAPTER THREE

DRAMA TRANSLATION⁵⁶

3.1 Drama translation studies: A general view

Even though at the close of the millennium many translation scholars tended to complain about the lack of theoretical literature and research into the area of drama translation,⁵⁷ recently several researchers have been driven to this particular area of interest. To name the most recent and relevant publications in the field, let us enumerate the works of Sirkku Aaltonen (2000a), Gunilla M. Anderman (2005) and Phyllis Zatlin (2005), case studies embedded in specific cultural and temporal settings (Krebs 2007; Curran 2008), or collaborative monographs on drama and theatre translation (Upton 2000; Baines, Marinetti, and Perteghella 2011; Bigliuzzi, Kofler, and Ambrosi 2013; Aaltonen and Ibrahim 2016; Brodie and Cole 2017). In the Czech cultural context, the comprehensive work of Pavel Drábek (2012) on translations of Shakespeare, or a recent publication by Martina Pálušová (2016) on translation practices and staging contemporary Russian drama in the Czech Republic need to be mentioned. Even though, in comparison to other research areas drama translation might still be seen as an under-researched area of TS, the enumeration of the above listed publications accompanied by the growing number of journal articles on drama translation practices⁵⁸ suggest the situation is no longer as gloomy as outlined by Susan Bassnett in the 1990s. Also Katja Krebs in her latest work acknowledges “considerable growth in academic

⁵⁶ The debate on the correct labeling of the research on drama translation has been going on for several decades with different scholars suggesting: drama translation, stage translation, theatre translation or theatrical translation. Aaltonen, for example, distinguishes between drama and theatre translation, namely because “not all translated drama is produced or intended for production on stage” (2000a, 4). Thus, theatre translation is in her view perceived as a translation activity in which the change of the medium is inherently suggested (the theatre text is intended for stage performance, therefore the expected form of production is its staging and not literary production) (see Aaltonen 2000a, 41). However, for the purposes of this study the term “drama translation” is used as a cover term, even though theatre/theatrical/stage translation may be referred to in cases when the cited/paraphrased author persists in using the term. “Drama translation” is also used as an entry and a cover term discussing the state of art in the *Routledge Encyclopedia of Translation Studies* (Baker and Saldanha 2011) as well as an equivalent for “divadelní překlad” in the English version of *Umění překladau (The Art of Translation* [Levý 2011]).

⁵⁷ As Bassnett claims: “In the history of translation studies, less has been written on problems of translating theatre texts than on translating any other text type” (Bassnett 1991, 99).

⁵⁸ Special issue of *Target* has been dedicated to theatre and drama translation, see Marinetti (2013).

literature dealing with contemporary processes of theatre and drama translation” (2007, 23).⁵⁹

When looking into the history of Western translation theory on the issues of drama translation, the pioneering works of Susan Bassnett need to be enumerated (Bassnett 1980a; 1980b; 1990; 1998; 1985), along with the works of Patrice Pavis (1989; 1992) and Brigitte Schultze (1998). The works of Susan Bassnett and Patrice Pavis led to establishing the key concepts in the relationship between text and performance, the conceptualization of the requirements on the translation of the theatrical text, mainly elaborating on concepts such as playability, performability, etc. Other authors have been heading into researching the semiotics of theatre and drama (Elam 1980; Helbo 1987). The issues of semiotics and drama analysis have been particularly resonant in the Czech cultural tradition and the authors mentioned above (Bassnett, Elam, etc.) admittedly refer to the impact of the semioticians of the Prague School and their studies on the theatre as a system of signs, i.e. the works of Otakar Zich, Jan Mukařovský, Jiří Veltruský, Jiří Honzl, Peter Bogatyrev (see e.g. Zich 1986; Veltruský 1941; 1994).

The often disputed notions of playability, stageability, performability are directly connected with the ontological nature of drama, namely the duality of the theatrical texts. In other words, once written the theatrical text is inherently (more often than not) intended for stage production as well and the same would apply to the translated theatrical text.⁶⁰ Thus, the translator needs to bear in mind that the theatrical text differs from other literary genres and there are other aspects he/she needs to consider while translating a piece of drama, e.g. the visual and acoustic aspects. The theatrical translator needs to employ “several dimensions at once, incorporating visual, gestural, aural and linguistic signifiers into translation” (Upton 2000, 2). Also Jiří Levý in his *Umění překladau* (1963) defines theatre dialogue as a “spoken text intended for oral

⁵⁹ For the enumeration of books, special issues, essays and articles on drama translation within 1980–2000 see Upton (2000, 163–66).

⁶⁰ As suggested in the footnote above, many drama/theatre translation theorists make a distinction between drama and theatre translation in the sense of the translation of a theatrical text for publication and for stage production. While the first case comes close to the practices of literary translation (e.g. prose translation), the second case is at issue here and should be discussed separately (with its own needs and specifics). As for the methods used, the parallel to the above described distinction could be made between approaches to drama from the viewpoint of literary studies as opposed to teatrology. The present thesis then comes close in its understanding of drama to the teatrological standpoint (see also Janoušek 1989, 7–13).

delivery and aural reception” (2011, 129)⁶¹ and further develops the concepts of the “speakability” and “intelligibility” of dramatic texts and suggests that the texts be tested on the basis of the psycholinguistic cloze test method, which may determine the level of difficulty of texts.⁶² Based on the findings of Jiří Veltruský (1941) he highlights the need to note the inter-relationship of the acoustic principle of drama with semantic structure and mimic expression (Levý 2011, 136).

As suggested above, most of the works on drama translation and semiotics concentrate on the duality of theatrical work and the relationship of the text and performance. The written text and performance are directly interconnected (see works by Veltruský, Levý, Pavis, Aaltonen). Pavis distinguishes between two different semiotic systems: *mise en signe* and *mise en scène* (1992, 138). Further studies focusing on the distinction between written and stage translations include: Bassnett (1985), Bassnett (1990), Aaltonen (2000a). Page-to-stage transformation is discussed by Zuber-Skerritt (1984), followed by further case studies of particular drama translations (Heylen 1993; Amit-Kochavi 2008).

Most works on drama translation emphasize the cultural dimension of drama translation, for example Ortrun Zuber’s (1980) pioneering anthology. Zuber defines translation as a “scenic transposition”, i.e. the transposition of a drama text into another language and into another cultural background. The acculturation process is the keyword of other works on drama translation as well (e.g. Aaltonen 1997; 2000a; Coelsch-Foisner and Klein 2004). Aaltonen likens the process of the translation of a piece of drama to “new tenants moving into texts and making them their own, not as individuals but within the confines of their social, cultural, theatrical and linguistic contexts” (Aaltonen 2000a, 30). The aspect of intercultural (cf. Pym 2009) is particularly relevant here as the boundary crossing and subsequent appropriation of the text is even more apparent in drama translation than in other genres.

⁶¹ Jiří Levý published his *Umění překladu* in 1963, the English translation was published under the title *The Art of Translation* in 2011. In the current thesis the English version is used for quoting Levý, however, we have to bear in mind his ideas were formulated as early as in the 1960s and further edited for the 2nd edition of *Umění překladu* in 1983.

⁶² Levý points out that stage discourse cannot be compared to ordinary everyday speech as it is highly stylized and carefully formulated: “Stage diction sends a signal that a theatrical dialogue is unfolding before us, just as the footlights and the curtain signal that the stage is a fictitious setting for the action of the play. All this means theatre” (2011, 134). Levý provides examples of various translators and their usage of slang and colloquial language on the stage. He traces the development of stylistic means on the Czech stage by providing examples and short analyses of plays by Synge, Molière, Shakespeare and others.

The second anthology by Zuber-Skerritt (1984) already reflects the theoretical background of descriptive translation studies and offers views on the function of the translation of dramatic texts in the target national theatrical systems. Drama here is not seen as a literary text, but the focus is on the final production of the play on stage. As one of the proponents of the movement towards viewing the performance/stage production of the play as an inherent part of the drama translation process, Zuber-Skerritt suggests research into translated texts and their stage productions.⁶³ Here the ephemerality of theatrical production comes into focus: “Whereas the published drama text remains irrevocable and permanent, each theatre performance based on this text is different and unique” (Zuber-Skerritt 1984, 1).⁶⁴ In this way Zuber-Skerritt suggests that translation research should not concern only the text as the basis of stage production but it should also consider the individual theatrical performances.⁶⁵ Similarly, even though in connection with the concept of adaptation, Hutcheon comments on the specifics of the realization of a theatrical text on stage: “In a very real sense, every live staging of a printed play could theoretically be considered an adaptation in its performance” (Hutcheon and O’Flynn 2013, 39).

As already suggested by André Lefevere (1980; qtd. in Zuber-Skerritt 1984, 150–61) the study of translated dramatic literature should concentrate on: 1) the pragmatics of production, 2) the way in which certain productions influence the target dramatic literature (Zuber-Skerritt 1984, 10). Also Lefevere’s understanding of translation as “refraction”, i.e. the rewriting of a text according to different linguistic, cultural, ideological, and poetic requirements so that the text is acceptable to a new audience, has its foundation in drama translation research (cf. Zuber-Skerritt 1984; Aaltonen 2000b).

⁶³ Cf. approach suggested by Pálušová (2016).

⁶⁴ On the ephemerality of stage production see also Johnston (1996, 11), Aaltonen (2000a, 3), Veltruský (2016, 236–37) or Pálušová (2016, 7). E.g. Jiří Veltruský compares a theatrical work to a work of music as he points out: “The ephemerality of a work of art is another exclusive characteristic of theatre. This is different from the ephemerality of “executive art”, e.g. music. While a piece of music is a permanent work of art, a theatre piece lasts only for the duration of the performance. Once it is over, the performance can only be analysed based on the impression it has left on the audience, the literary text, costumes, set design, photographs or drawings of selected situations etc.” (Veltruský 2016, 236–37). “Efemérnost uměleckého díla je rovněž výlučným rysem divadla. To je jiná záležitost než efemérnost tzv. výkonného umění, např. v hudbě. Hudební skladba je trvalé umělecké dílo, kdežto dílo divadelního umění existuje jen po dobu představení. Jakmile představení skončí, lze ho analyzovat jen na základě vzpomínky, kterou zanechalo v mysli diváka, literárního textu, kostýmů, dekorací, fotografií nebo kreseb určitých situací atd.”

⁶⁵ A similar chain of thought is also followed by Pálušová (2016) in her comparison of Czech theatrical productions of contemporary Russian drama and the original productions on the Russian stage.

3.2 Drama translation and its specifics

Let us now enumerate the specifics of drama translation as opposed to the translation of other genres and other text-types. Mainly the aspects of drama translation that are directly linked to the researched topic in the current thesis will be discussed: the socio-cultural issues of drama translation, the relevance of the position of the translated literature/language to the overall translation strategy employed by the translator and the position of the translator within the translation process. The problematic issues of drama translation from the point of view of stylistics and pragmatics (as touched upon in the previous section) are not developed here in more detail.

3.2.1 *Text vs. performance*

The aforementioned performability of the text is closely connected with the duality of the theatrical text, i.e. the fact that the written theatrical text is pre-conditioned by its performed form (*mise en scène* in Pavis' terms).⁶⁶ Moreover, as Bassnett (1985) with reference to Kowzan (1975) points out, the theatrical text is only a singular component among other components that the theatrical performance is composed of. Kowzan (1975, 52–80) suggests five categories that are at play in the creation of a theatrical performance, namely: the spoken text, bodily expression, the actor's external appearance, the playing space and non-spoken sound. While the theatrical text serves as the foundation for the spoken text to be delivered on stage, several other components complete the recreation of the written theatrical text into theatrical performance.

The inherent connection of the theatrical text and its subsequent performance on stage carries several implications, not only for the drama translation process, but also for the perception of the ST and TT integrity. While the prose or poetic texts are treated as finished and complete text products (even though in the case of reprints mostly of canonical works the integrity attribute may be disputed in cases of prose and poetry as well – see e.g. Merino [2003]), the theatrical texts have less distinct contours. In different stages of its realization the theatrical text undergoes several changes, be it in the translation or the staging process. The text may bear the imprints, not only of the

⁶⁶ Obviously, the discussion on the dependency of the performance on the theatrical text may be disputed, especially in cases when the theatrical performance is “tailored” for the purposes of a specific theatre company (cf. Janoušek 1989, 21–23).

translator, but also of the theatre producers (dramaturge, director, actors).⁶⁷ Thus the translated and staged theatrical text is not an exclusive product of the translator, but it is a product of the collaborative effort of more participants in the translation and staging process (see Section 3.2.3).

3.2.2 Translation, adaptation, version

The notion of translation is often problematized in drama translation studies. The changes the theatrical text undergoes are (in comparison to e.g. the translation of prose) so radical that many theoreticians often refer to concepts such as “appropriation”, “imitation” or “adaptation” (see Brisset 1996; Aaltonen 2000a). The notion of tradaptation (originally coined from “translation” and “adaptation”) may be defined as “a wholesale re-working and re-thinking of the original text, as well as its translation and/or translocation into a new non-European, aesthetic context” (Cameron 2000, 17). On the other hand, the possibility of a literal translation may be encountered in drama translation as well.

Therefore, deriving from the diversity of approaches to drama translation, several translation strategies and methods may be enumerated: literal translation, translation in its multivocal sense, version and adaptation. When applied to theatrical texts, these may be seen as a distribution of translation techniques on the faithful-free axis: *literal translation – translation – version – adaptation*. While literal translation⁶⁸ would be an extreme case of faithfulness, applied for example as an interphase (e.g. in the drama translation process of the British National Theatre, when a famous playwright creates his/her own version of a play on the basis of a literal translation, where the final product then often reaches the other side of the faithful/free axis), the other three approaches may be viewed as commonly used techniques in the process of drama translation.⁶⁹

As suggested above, the term adaptation does not need necessarily to be viewed purely as a translation technique. Pavis (1998, 14) distinguishes between adaptation as a) a genre transformation (if a novel or a poetic work is adapted for the stage, in the

⁶⁷ The changes the theatrical text undergoes are especially visible in the studies that compare the STs and TTs of the theatrical plays (as a foundation for the stage production) and the subsequent stage productions (see e.g. Aaltonen 2013)

⁶⁸ The practice of literal translation (or philological translation in terms of Drábek [2012, 18]) is known in Czech culture as a translation with “podstročnik” and has been used for translating various literary and theatrical works.

⁶⁹ For the discussion on various types of translation and adaptation in drama translation see also Drábek (2012, 17–19).

Czech theatrical context referred to as “dramatizace” (dramatization),⁷⁰ b) a dramaturgical alteration of the text (this may include shortening, additions, rearrangements, etc.), which may lead to fundamental changes in the meaning of the original play, in the Czech theatrical context known as “inscenační/dramaturgická úprava” (dramaturgical alteration), and c) a translation technique that “adapts the source text to the new context of reception, making any additions or deletions that may be considered necessary to its reappraisal”. As Pavis (1998) adds, most translations today are adaptations. Also Aaltonen (2000a, 4) points out that adaptation is a common practice in theatre translation. While Pavis describes “version” as an adaptation of a non-dramatic work for performance (1998, 362), i.e. more in the sense of adaptation as a genre transformation, in the current thesis the term “version” is understood as an alteration of the text in the second meaning of the term adaptation (i.e. the transformation of the text due to the dramaturgical or production needs, not necessarily including the genre transformation).

The above described meanings of adaptation should be clearly distinguishable as they directly influence not only the translation process but also the concept of authorship and the focus on creativity (in the sense of the ascription of creativity to a certain “author” in the creative process). While in case c) “adaptation as a translation technique”, one of the typical translation processes is hinted at, i.e. the source text is translated into the TL and the adaptation strategy is employed. In this case, which may be depicted as ST – TR – TT (where TR stands for translation), the adaptation of the text comes into play as the second phase of the translation process and authorship is declared on the part of the author of ST and creativity is ascribed to the person of a translator within the work on the translation of a piece of work. In the case of adaptation in meanings a) and b), the creative (i.e. the adaptation) phase comes into the process after the translation of the text has been finished, in case a) in the process of the creation of a new text (when the text undergoes the genre shift) and in case b) in the staging/preparation phase for the staging process. Creativity is thus ascribed to a) the author of the dramatization/adaptation, i.e. the new text in its own right, and b) the stage producers (putting on the stage production of a play). The following enumeration depicts the phases of the translation and staging processes, where the underlined phases stand for the phases where the concept of adaptation is employed.

⁷⁰ For further information on “dramatization” see Merenus (2012).

- a) dramatization: ST – TR – TT – genre shift – TT2/ST2 – SPTT2/ST2
- b) dramaturgical adaptation: ST – TR – TT – SPTT
- c) adaptation as a translation technique: ST – TR – TT

As suggested above, adaptation in the first sense, i.e. “dramatization” has its consequences for the notion of authorship. While in cases b) and c) authorship would be connected with the author of the ST and the adaptation/versions of the text ascribed to the person of a dramaturge or a director of a theatre group, in case a) a new text appears which is directly linked with the person who has created the adaptation and the author of the ST becomes only the author of the inspiration for the creation of TT2, thus ST2. In the case of translated dramatizations the translation phase may come later in the overall process. Alternatively the translated dramatization may be depicted as: ST – genre shift – ST2 – TR – TT – SPTT.

The choice of translation technique (or adaptation of the piece) may also be viewed in connection to the concepts of adequacy and acceptability (see Toury 1980). As suggested by Even-Zohar (1990), Toury (1980) or Heilbron (2010), different cultures and languages tend to adopt different norms and translation practices (drama translation included). Depending on the central/peripheral, dominant/subordinated, major/minor status, the languages (literatures, cultures) tend to behave differently in various temporal and socio-cultural settings. As Heilbron (2010) suggests, the position of the target language within the world translation system is closely connected with the overall strategy the translator employs when translating the text. Similarly Anderman points out the direct connection between the position of English and the strategies used in drama translation in English speaking countries as opposed to other (minor) cultures and languages:

Because of the position of English as a global language, literature in translation inevitably takes up a less central position in the English-speaking world than it does in the literature of nations where less frequently used languages are spoken. Translation from English into such languages is likely to be closer to the original, as familiarity with English social and cultural customs can often be assumed on the part of such theatre audiences... (Anderman 2011, 94)

And she adds: “Plays originating in less frequently used languages and performed in translation in English-speaking countries, on the other hand, often require a greater

degree of adjustment because of English audiences' lack of familiarity with SL cultures and societies" (Anderman 2011, 94). What follows from the above statements is the diversification of the approaches the translator in various settings and cultures may undertake when translating a theatrical piece. Alluding to the dichotomy of domestication and foreignization (see Venuti 1995), the prevailing translation strategy and the norms applied in drama translation and drama translation practices may significantly differ in various theatrical traditions and cultures.

For example, Hale and Upton comment on the tendency of the British theatre to domesticate the TTs in the following way: "Despite the theatre's age-old tendency to adopt material from other cultures, the British sensibility has been inclined to underplay the foreignness of its inspiration. Translations and adaptations, having been thoroughly domesticated, have entered the repertoire almost surreptitiously under the guise of British versions" (Hale and Upton 2000, 4). It is true that adaptations and versions occupy a specific position in the theatrical tradition in Anglophone countries, and more specifically in the British theatre. Plays in the British theatrical system (as suggested above, particularly on the London stage) frequently undergo a great deal of adjustment (see Bassnett 1991; Heylen 1993; Brodie 2012; Brázdilová and Zubáková 2011). As Brodie points out:

It is common practice in mainstream London theatres to commission a well-known name from this cohort to be attached to the translation of a play. Frequently a writer, playwright or director with a track-record in commercially and critically successful productions, this person's predominant contribution is theatrical expertise. Knowledge of the source language is advantageous, but its absence may not preclude appointment. If this writer does not command the source language, and the production budget is sufficiently accommodating, a theatre's literary department will commission a new literal translation in preference to using an extant theatrical or academic translation. (Brodie 2012, 11)

Even though this might be taken as an extreme example of the domesticating tendency (see also the propositions of Venuti [1995] for the translator's visibility), the tendency towards adapting a theatrical piece of work (rather than in other literary genres - prose or poetry) may be applied to drama translation in general (notwithstanding the target language/culture). Aaltonen offers an explanation for this: "In the discourse of theatre

productions, and consequently in theatre translation, it is usually taken for granted that the pragmatics of the theatre should outweigh the constraints of the source texts” (2010a, 75).

3.2.3 The role and the position of the translator

The role and the position of the translator in the theatrical system is closely connected with the centrality or peripherality of a) the target language and culture, b) the genre of drama and theatre in the receiving culture, and c) translated drama in the receiving theatrical polysystem (see also Aaltonen 1997, 90). As suggested in the previous section, the norms operating in the strong (central) languages and cultures may be closely associated with the prevailing domesticating method where drama translation is concerned and the status of the translator may be rather suppressed, while in the weak (peripheral) cultures the operating norms and the status of the translator may differ.

Aaltonen (1997) with reference to the Finnish theatrical polysystem distinguishes between two types of drama translators: a) mediators and b) creators. While the first group of translators is connected exclusively with translation work and Aaltonen sees them as rather powerless agents in the translation and staging process, the second category of translators is closely connected with the theatre – the translators are recruited from the directors, dramaturges, etc. and they often make several adjustments to the text to meet the needs of the production of the text on the stage. In this way their function is creative, rather than mediating (Aaltonen 1997, 91–92). The current dissertation explores the roles of both types of translators (mediators and creators) and explores their impact upon the development of the Czech theatrical system.⁷¹

Aaltonen (1997; 2013) thus alludes to another well-known fact that drama and theatre translation is often a collaborative activity. The translation process remains in the making even after the translator finishes his/her translation, as the text undergoes further changes in the preparation for the stage production. The collaborative character of efforts involved in the staging of the theatrical piece has its consequences for the role and position of the translator as well. Similarly Levý points out the need to view the drama translation process in a more complex way (compared with e.g. literary translation), making the following comment on the communication chain in drama

⁷¹ On the role of translators in the translation process see Vimr (2009; 2014).

translation (in comparison to other communication chains in translation): “A further stage is added to this chain in the case of the staging of a drama translation; the theatrical ensemble decodes the text of the translation and reproduces it as a new message which is then received by the audience” (Levý 2011, 23). Thus, concerning the drama translation and staging process further participants (namely the dramaturges, directors and actors) enter between the translator and the reader.

In terms of the role of drama translator as an intercultural mediator, Espasa (2005) suggests the translator belongs both to the target culture and the source culture (cf. Pym’s notion of interculture). As Espasa claims: “a binary distinction between source and target cultures is no longer tenable (...), the translator is uncontrovertibly in a complex position” (Espasa 2005, 139). At the same time, Krebs reflects the inequality of mediation through translation: “Translation may be considered as egotism, as a mode of defence of one culture’s values, rather than those of the Other” (Espasa 2005, 141).

As indicated above, the translator of a drama text may be seen, on one hand, as a constitutive part of the team preparing the text for the final staging. On the other hand, specifically in the cultures (and languages) where translated drama/literature occupies the central position, the translator needs to be recognized as a powerful agent in the intercultural exchange.

3.3 Descriptive research in drama translation studies

A number of studies on drama translation have been embedded within polysystem theory, or the wider descriptive research conception. These are works by Zuber-Skerritt (1984), Annie Brisset (1996), and Sirkku Aaltonen (2000a, 2000b), followed by studies concerned with the methodological issues of conducting DTS research in drama translation (Merino 2005), description of a specific theatrical system (Amit-Kochavi 2008), and exploration of power relations in drama translation (Mateo 2002).

The above mentioned Sirkku Aaltonen’s *Time-Sharing on Stage* (2000) closely refers to the notions of DTS and polysystem theory as she defines theatrical systems as systems demonstrating intra- and inter-systemic regularities and the translators conforming to these rules (see Aaltonen 2000a, 28–46). Apart from other socio-cultural standpoints, Aaltonen comes close to the points of view of Lefevere (1990) as she advocates the need to employ strategies other than linguistic-oriented research to drama

translation: “The importance of various contextual codes for theatre translation means that scientific models promoted by linguistics-oriented approaches are insufficient for the study of what goes in it” (Aaltonen 2000a, 3). Among others Aaltonen refers to Lefevere’s concepts of “rewriting” and “patronage” and adopts them to the theatrical system. The inspiration of Lefevere’s concepts of rewriting is visible throughout the whole of Aaltonen’s publication:

Translation promises to open for us a window on the world, but we do not always seize the opportunity to look out. And even if we should manage to steal a glimpse of the “Other” out there, we still only see what we are prepared to see, and what falls in line with the narrative we have chosen. (Aaltonen 2000a, 1)

While the concepts of ideology and domestic poetics resonate in the above quote, Aaltonen continues to discuss the optics through which foreign works of literature are seen in the target culture by expressing her belief: “rather domestic issues are presented in the light of foreign texts” (Aaltonen 2000a, 1).

Amit-Kochavi (2008), who comes in her theoretical framework closest to the theoretical framework of the current study, presents an analysis of Arabic plays translated into Hebrew in the period 1945–2006 and their incorporation into the Israeli Hebrew literary and theatrical polysystems. Her approach is embedded in Even-Zohar’s polysystem theory and notions of DTS. Following Toury’s (1995, 4) recommendation to avoid mere descriptions she attempts to provide explanations for the researched genre (drama) as she views the data on translated Arabic theatrical plays against the historico-political background of the Israeli-Arab conflict. Touching upon the differences of approaching a theatrical text intended for publication and for stage production, Amit-Kochavi also comments on the accompanying side-effects, e.g. the position of the translator, his/her status and work position (while theatrical plays intended for publication and thus incorporated into the literary polysystem tend to be translated by academics or literary translators, in the case of stage translation the number of translators with theatrical background significantly increases).

The corpus Amit-Kochavi refers to comprises 47 plays,⁷² including plays which have been adapted for the stage from other genres (prose or poetry). The position of Arabic theatrical plays in the Hebrew theatrical polysystem is distinctively peripheral. This has to do firstly with the fact that drama is the youngest and the weakest of all genres in Arabic literature, which is also manifested in the mode of production: Arabic theatrical plays are mostly written by poets and prose writers with “long stretches of didactic oratory with relatively little theatrical action” (Amit-Kochavi 2008, 20). While, on the other hand, in contemporary Hebrew culture (which is more Western-oriented), drama occupies a prominent position within both literary and theatrical systems.⁷³ Secondly, the low number of translated works is directly related to the political situation concerning Arabic-Hebrew relations. Amit-Kochavi makes the connection between the “nearly total rejection of Arabic drama by Israeli Hebrew culture” and the “ongoing conflict between the Zionist movement and the Arab national movement both prior to the establishment of the State of Israel (1948) and since then” (2008, 21). Thus the initiative to translate and produce translated Arabic theatrical plays is directly connected with the hope to “promote mutual understanding between Israeli Arabs and Jews” (Amit-Kochavi 2008, 21) as translation covers high ideological ambitions. Amit-Kochavi’s study is therefore instrumental in viewing the literary/theatrical polysystem against the political situation and in establishing the rules of cooperation throughout the translation.

DTS have been substantially influential in many areas of drama translation research. Many works, especially those researching drama translations within a wider cultural context, or more specifically, from the point of view of translation history, have been grounded in the DTS or polysystem theory. The works of Raquel Merino (2003; 2005) may serve as an illustrative example. Merino concentrates specifically on translation practices in Franco’s Spain (1936–1975) within a wider TRACE project (see also Merino and Rabadán 2002).⁷⁴

⁷² Concerning the size of the corpus, Amit-Kochavi’s corpus is one of the smaller ones, which reflects the peripheral position of Arabic plays in the Hebrew culture/theatrical and literary systems. However, the advantage might be the relative completeness, accuracy and transparency of the researched data.

⁷³ The most common languages that are represented in drama translation are: English, Russian, German, French and Yiddish.

⁷⁴ The TRACE Project (CEnsored TRANslations) initiated as a joint project of the University of León and the University of Basque in 1997. Its main research goal is to investigate the history of translations in

The shift in focus of TS (see Section 2.2.1) is reflected already by Katja Krebs (2007) in her work on translations of German drama into English between 1900 and 1914, who suggests a combination of a text-centred and translator-qua-agent-centred approaches. Krebs argues: “A study of this kind could pay close attention to the individual translators as members of interpretative, text-producing, social groups or communities and at the same time use cultural and textual analysis in order to identify the specific interpretative strategies employed by such groups” (Krebs 2007, 28). She goes on to add: “As far as the theatre translation history is concerned, the combination of cultural and sociological approaches is particularly important. An analysis of playtexts for performance has to engage with a cultural, text-focused translation history and at the same time a consideration of such an interface between translation and performance cannot ignore the practitioner/translator as social agent” (Krebs 2007, 28). Krebs thus proposes that only due to the consistent use and application of a combined methodology a complex picture of the researched area may be constructed. This dissertation builds upon this premise and attempts to combine both the socio-cultural approaches (represented mainly by the theoretical framework of polystem theory) and the translator-centred approach.

3.4 Theatre studies research

As the current thesis is necessarily interdisciplinary in nature, apart from the translational views on drama translation also the findings of theatre studies researchers prove relevant and need to be introduced. Let us specifically concentrate on the publications that cover either the Communist period or the Post-Communist period (after 1989) in the Czech Republic. The following aims mainly at portraying the Czech theatrical system in the historical perspective.

Vladimír Just in his publication *Divadlo v totalitním systému: Příběh českého divadla (1945–1989) nejen v datech a souvislostech* (2010) covers in detail the situation

Spain throughout the 20th century with special interest paid to the era of the Franco dictatorship (1936–1975). The project has been predominantly concerned with the translation history of the English-Spanish language pair; however, recently other languages and language pairs have been researched as well (among others French and German). Areas of interest include: translation and censorship in narrative texts, poetry, audiovisual materials, and also drama. Methodologically the research derives from the quantitative and qualitative analysis of databases and catalogues and the subsequent analysis of the Parallel Corpus of texts created by the group. The group derives its theoretical background from descriptive translation studies and is thus close to the starting points of the current thesis. For further information see: www.trace.unileon.es.

in the Czech theatrical system in the period 1945–1989. First a detailed description of the political, cultural and theatrical situation in the studied period is introduced, followed by the enumeration of theatrical performances staged in the researched fifty-year period.⁷⁵ As Just (2010, 32–34) suggests there are five specific features (irrespective of development in neighbouring theatrical cultures) that characterize Czech theatrical culture in the Communist period:

- 1) Czech theatrical culture develops in isolation with few contacts with the rest of European culture. The loss of contact with German cultural tradition is significant;⁷⁶ simultaneously, shortly after 1945 Czech theatrical culture has much closer contact with Slovak culture.
- 2) Theatres are subordinated to the institutionalized, administratively organized, directive management of theatres.⁷⁷ The theatrical system is thus determined and “deformed” in the realm of the political circumstances.
- 3) For the researched period the typological and genre syncretism is characteristic. Various genres tend to merge and intersect with each other; peripheral theatrical genres may allow a freer approach to the depicted reality and thus they may be employed more often.
- 4) Theatre develops in close relation with the electronic mass media (especially television). Not only may the two media influence each other in terms of style (e.g. TV acting, family dramaturgy), the outflow of both viewers and actors is possible in both directions (e.g. towards the alternative scenes).
- 5) In the researched period (1945–1989) the Czech revivalist efforts come to an end (as opposed to the preceding period)

As the above stated characteristics of the Czech theatrical system under the Communist regime indicates, 1945 (or rather 1948) was a turning point in Czech political and

⁷⁵ Just’s research scope is truly wide. Simultaneously information on events in the home and world politics are presented, along with information on developments in the theatrical scene (including information on persons active in the theatrical system as well as the theatrical repertoire) and information on events in the home and world culture (including publishing, film and the music industry). Via a detailed heuristic approach Just depicts the complicated relations within the theatrical and other socio-politico-cultural systems in the researched period (1945–1989).

⁷⁶ Especially notable is the loss of contact with German culture with which Czech culture/literature and theatrical system had been closely intertwined in the period preceding the Communist period, i.e. before WWII.

⁷⁷ According to Just, the totalitarian tendencies can be noted as early as May 1945, with later (after February 1948) the direct influence and impact of the Ministry of the Interior, the Ministry of Information and the Ministry of Education on the theatrical system.

cultural history that significantly influenced the following years, not only from the point of view of the restrictions and prohibitions of certain authors and works, but also from the point of view of the central and peripheral positions of certain authors and repertoires within the overall theatrical system. As Just suggests, the shifts concerned the repertoire as well as the appearance of new genres and categories (e.g. puppet play, pantomime, etc.).

Obviously, it would be short-sighted to view the period 1945–1989 as a steady and regular continuum. Just offers the following periodization of the researched period: 1) 1945–1948 (Theatre and Revolution, 2) 1948–1956 (Theatre and Stalinism), 3) 1956–1970 (Theatre and the Golden 60s), 4) 1971–1989 (Theatre and Normalization) (2010, 22). As the labelling of individual sub-periods implies, the periodization employed refers directly to the political establishment and the political events and circumstances of the Communist regime in the then Czechoslovakia. Further in the text Just comments on his approach to structuring the periodization of the researched period based on the following understanding that there is: “a mutual interaction of theatre and system (understand the subsystem of theatre and totalitarian political system, which comprises dominant “regulating” sub-system and two “unplanned” subsystems: “viewer’s” and “artistic” (Just 2010, 22)).⁷⁸ By the notion of “unplanned” subsystems Just attempts to draw our attention to the unpredictability (from the point of view of the governing regime) of both groups involved: theatre-performers and theatre-goers. Even though the Communist regime might have dictated the programme of the theatres, a certain amount of freedom (or better a form of resistance) had been left to both parties involved in the theatrical experience (see the discussion below).

After February 1948,⁷⁹ the tendency to regulate theatrical production increased. The proclamation of the chairman of the dramaturgical department, Ota Ornest, in his presentation “Czechoslovak dramaturgy and the five year plan” delivered at a conference of the Theatre and dramaturgical council and the Theatre propagation commission in Bratislava in 1949⁸⁰ well illustrates the extreme side of these

⁷⁸ ... “především ke vzájemné interakci divadlo-systém (rozuměj subsystem divadla a totalitní politický systém, jenž se rozpadá na dominantní systém “řídící” a dva “neplánované” subsystemy: “divácký” a “umělecký” (Just 2010, 22).

⁷⁹ February 28th 1948 is traditionally labelled as the beginning of the totalitarian regime in the Czech Republic (Czechoslovakia?). Shortly after February 1948, on March 30th 1948 the Theatre Act is approved in which the function and position of theatre in the society is defined.

⁸⁰ In Czech Divadelní a dramaturgická rada (DDR) and Divadelně propagační komise (DPK).

endeavours: “Soviet plays, plays of other people’s democracies and Czech plays should account for 75% of the overall repertoire for each season. The rest (25%) of the repertoire might be filled in by world classics. Only in truly exceptional cases may the theatres stage current Western plays ...” (Ornest qtd. in Just 2010, 59).⁸¹ For the coming decades institutionalization, censorship and state control became typical and culture was entrusted in the hands of the Communist administration.

However, as Just poignantly points out, the fate of the theatrical repertoire was to a certain degree in the hands of the Czech audiences. He labels the situation as a “walking revolution” and stresses: “The theatre planners could plan anything and get things under control – and they surely did it – starting with dramaturgy, through actors, to the last detail, nonetheless, they couldn’t pre-plan the audiences ...” (Just 2010, 59).⁸² Even though on the first nights the planned quantitative composition of the repertoire was met, nobody could make audiences see the stage production against their will and thus the rarely staged plays of Western authors might have had more reruns than the “pro-Soviet” plays or contemporary plays of Czech origin.⁸³ The suggested plan was not adhered to and the theatres offered a more diverse programme. At the same time this small victory is balanced by the strong censorship on authors such as: Václav Havel, Milan Uhde and Pavel Kohout,⁸⁴ especially after the occupation in 1968.

From the point of view of cultural contact specifically with Anglophone countries, Just (2010) indicates that, shortly after the establishment of the Communist regime in the then Czechoslovakia, authors of absurd drama (Samuel Beckett), American playwrights (Eugene O’Neill, Arthur Miller, Thornton Wilder or Tennessee Williams) and for some time even William Shakespeare (namely his tragedies) were banned from theatre repertoires and left behind the “iron curtain” (see Just 2010, 32).⁸⁵ However, as

⁸¹ Sovětské hry, hry lidových demokracií a původní tvorby by měly tvořit zhruba tři čtvrtiny celkového repertoáru každé sezony, zbývající čtvrtinu by pak měla vyplnit světová klasická tvorba. [...] Ve zcela výjimečných případech uvedou divadla opravdu pokrokovou tvorbu západní... (Ornest qtd. in Just 2010, 59).

⁸² “Divadelním plánovačům se mohlo podařit cokoliv, mohli naplánovat a dostat pod kontrolu – a také to udělali – divadlo od dramaturgie přes herce až po poslední šroubek, ale naplánovat diváka /.../ se jim /.../ přece jen nepodařilo.” (Just 2010, 59)

⁸³ Similarly Vodička (2006) describes the situation in the Czech theatre after 1968 when either theatre performers might have boycotted specific productions (Machiavelli’s *Mandragora* in Činoherní klub) or theatre goes certain productions and authors (e.g. Krejča’s stage production of Čechov’s *Three Sisters*).

⁸⁴ According to the DCS-CTI database, the ban on the listed authors is absolute after 1977.

⁸⁵ Just also enumerates other authors left behind the iron curtain, namely: Goethe, Grabbe, Schiller, Kleist, Hofmannsthal, Hauptmann, Brecht, Frish, Dürenmatt, Claudel, Anouilh, Camus, Sartre or Ionesco.

the data of the DCS-CTI database confirm, some of the plays of the above mentioned playwrights gradually found their way onto the Czechoslovak stage and the Czech audience (e.g. *Waiting for Godot* by Beckett was staged in 1964 in Divadlo Na Zábřadlí in Prague and in 1970 in the State Theatre in Brno, but banned from the Czech stage since 1970, O'Neill's plays, namely his *Desire Under the Elms* or *Mourning Becomes Electra*, have been popular since 1946, Miller's *All My Sons* was staged as a then contemporary play in 1948,⁸⁶ while *Death of a Salesman* came with a ten-year delay in 1959). The situation in the Czech theatrical system in the 1950s and 1960s thus fundamentally differed from the situation in the 1940s (see Just 2010). Moreover, when it comes to the 1960s, as Vodička (2006) indicates, shortly after the occupation of Czechoslovakia in August 1968 the theatres were still able to refer to the absurdity of world affairs through staging, not only plays by the above mentioned Samuel Beckett or Arthur Miller, but also by Albert Camus, Jean Anouilh, Eugene Ionesco or Tom Stoppard,⁸⁷ thus the theatre fulfilled its critical role once again.

Libor Vodička (2006) concentrates particularly on the situation in the Czech theatrical system after 1968 (specifically on the period 1969–1989, in Just's categorization the 4th sub-period of the Czech theatre under the Communist regime). Vodička reveals that the processes of normalization in the Czech theatre were slower than e.g. in the case of TV or radio broadcasting as the theatre is in comparison to these media less easily controllable and it is more difficult to plan the programme centrally. While several theatre personae went into exile after 1968 (e.g. Alfréd Radok) and the theatre programmes underwent several changes, interest in the typical nationalistic repertoire (Josef Kajetán Tyl, Alois Jirásek, Jiří Mahen, Karel Čapek, Jiří Voskovec and Jan Werich) was aroused. The historical drama *Oldřich a Božena* by František Hrubín became one of the most frequently staged performances after the occupation in 1968 (with the depiction of the fight for freedom as an unexpectedly contemporary topic).

⁸⁶ The play opened in 1947 on Broadway and in 1948 was performed on nine different Czech stages (in Český Těšín, Olomouc, Ostrava, Opava, Plzeň, Pardubice, Plzeň, Kolín, Uherské Hradiště) in the translation by Ota Ornest, thus fitting into the category of "world classics" disputed above.

⁸⁷ The plays by the enumerated playwrights had been put on stage up to the first half of the theatrical season 1970/1971. When referring to Tom Stoppard the only stage production of his *Rosencrantz and Guildenstern Are Dead* in the Theatre of F.X. Šalda in Liberec in 1971 may be mentioned, with Stoppard's plays banned from the Czech stage until 1989 (with one exception – a stage production of Stoppard's *Enter a Free Man* in Cheb in 1978).

As the scope of the current thesis does not allow further immersion in the significant changes in the theatrical scene after 1968 (for more information see Vodička [2006] and Just [2010]), from the point of view of restrictions and censorship it is at least interesting to note the role of translation in the Communist period. As Vodička (2006) points out, the sensitivity of theatre goes to hidden meanings and the fact that it might be easier to obtain permission to stage a known/classical author led to new translations of well-established texts by canonized authors (along with a rise in the number of adaptations of non-theatrical works, i.e. “dramatizations”). Thus classical drama and classical authors were staged, which led to the appearance of several high quality translations: Shakespeare in translations by Hilský, Lukeš, Přidal, classical Greek tragedies in translations by Mertlík, Hubka, Stehlíková, or new translations of classical Russian authors such as A.P. Čechov in translations by Suchařípa.

Thus the shift in the positions of the centre and the periphery may be detected. One aspect may be moving “inconvenient” personae to the periphery of the system which as an effect also caused a shift in the focus of audience and critics. As Vodička (2006) indicates, while the big stages (stone theatres) might have been considered artistically conservative, the peripheral theatres (theatrical stages in smaller towns) have been viewed as places of artistic dynamicity and of theatrical change. Thus interest in the research of the theatre under the Communist regime might have been shifted towards the periphery. The periphery-centre shifts are necessarily connected with the development of the theatrical system after the revolution in November 1989 as well.

With the change in the political situation in 1989, the theatrical environment necessarily had to change as well. Jungmannová and Vodička (2016) accentuate mainly the changes in the organization and management of the theatres, with the stabilization of the situation around 2000, as well as the significant shift in the repertoire and dramaturgy. While the first years after the 1989 Velvet Revolution saw a rise in interest in the banned (dissident) Czech authors (such as Havel, Topol, Klíma, Kohout, Uhde, etc.), this situation did not last for long and the demand for staging new dramatic works started to predominate (see Jungmannová and Vodička 2016, 1).

The present thesis aims at mapping the quantitative and qualitative changes in theatrical production after 1989 and provides a detailed analysis of the aspects of the Czech theatrical system outlined in the methodological and analytical parts: the

opposition of home drama and translated drama, the changes in the theatrical repertoire after 1989, and the position and role of translators in the translation and staging process.

PART II

METHODOLOGY

While the previous part presented the theoretical background of the thesis, this part aims at introducing the methodology used in the analytical part. Thus Chapter Four provides the methodological background to the data analysis in Chapters Five, Six, Seven and Eight. Firstly, the broader aspects of researching translation history are explored. For the purposes of the current thesis Anthony Pym's *Method in Translation History* (1998) has been used as a key methodological source (as this publication is a salient exception to otherwise largely missing works on translation history methodology) and serves to clarify both the methodological and pragmatic issues of the actual research. Secondly, the sections on the rationale behind the study, the specific temporal setting and the aims of the research are enclosed. Lastly, a detailed description of the database used for deriving empirical findings and working definitions of the key concepts are presented.

CHAPTER FOUR

METHODOLOGICAL ISSUES

4.1 Researching translation history

In recent years, translation history has turned into a productive field of TS. However, works on methodology which could be used effectively for carrying out historical research are still scarce. The debate concentrates primarily on the optimal proportion of historiography and issues relevant for TS to be involved, with most scholars supporting admittedly or unknowingly one or the other view (see Merino and Rabadán 2002; Bandia 2006; O'Sullivan 2012). Meanwhile, others point out that the ideal could hardly be reached: "the more historical our research, and the more embedded it is in the relevant historiography, the less obviously enlightening it is for other translation scholars who are not familiar with this historiography; while the more we address other scholars in Translation Studies, the less we are contributing to the historical field of our choice" (Rundle 2011, 1).

Among the theoreticians who have devoted their works to researching translation history and write, not only on their findings, but also on methodology, the following authors may be listed: Gideon Toury (1985), Anthony Pym (1998) or Christopher Rundle (2012),⁸⁸ with Pym's *Method in Translation History* (1998) being the most concise material of all. As several of the proposals introduced by Pym resonate with the issues encountered in the current thesis, the following lines are dedicated to a more detailed exploration of his standpoints.

Pym builds his arguments around four principles already introduced in the foreword to his work, namely: 1) attention to causation, 2) a focus on the human translator, 3) a hypothesis projecting intercultural belonging, and 4) the priority of the *present*. As Pym states, the aim of translation history is to answer the question “*why* translations were produced in a particular social time and place”. At the same time he raises objections to the ability of narrowly empirical methods to model social causation (Pym 1998, ix). Clearly, the detection of causal relationships between historical and social events is fundamental for understanding the history of a particular period and enables the researcher to answer the questions of the succession and interconnectedness of individual translation initiatives. At the same time, Pym points out that the figure of a human translator should not be neglected in the translation history research (as has been done, according to Pym, by many of the leading translation scholars - e.g. Holmes, Bassnett, or discussed in this thesis - Even-Zohar).

Thus, Pym's second and third – most often disputed - principles, the concept of the centrality of the human translator to translation history research and the concept of “interculture” come into focus (for the discussion on the role of translation in the translation process and interculturalities see Section 2.2.1). These principles, which stress the need to concentrate in the study particularly on translators and their social roles, also resonate in other studies (e.g. Wolf 2002). When Pym speaks about the priority of the present, he directly refers to the interconnection of the past and present and the resulting motivation of the researcher: “We do translation history in order to express, address and try to solve problems affecting our own situation. This does not mean we blatantly project ourselves onto the past. On the contrary, the past is an object that must be made

⁸⁸ The fact that the topic is a hot issue in TS may be illustrated by e.g. a special issue of *The Translator* (vol. 20, no. 1, 2014) which is devoted specifically to the theories and methodologies of translation history.

to respond to our questions, indicating categories and potential solutions that we had not previously thought of” (Pym 1998, x). The researcher’s subjectivity is (even though often well conceived) unavoidable.

All the above mentioned principles are more or less present or touched upon in the current thesis. The supportive view of the principle of causation is explicitly reflected in the temporal and socio-cultural framework of the study and the last principle (the priority of the present) might be seen as an inherent viewpoint of any research (irrespective of the field of study). One cannot avoid subjectivity that is already displayed in the choice of the topic of the research as well as the methods to be employed. The focus on the human agent (the translator) is employed in Chapter Eight of the current thesis, while the concept of interculturality is hinted at in the same chapter (albeit in a less detailed way).

As for the typology of translation history research, Pym distinguishes three subdivisions of translation history. Firstly, translation archaeology, to which belong compilations of catalogues and databases; secondly, historical criticism, concerned with the assessment of the way “translations help or hinder progress”; and thirdly, a category with a rather vague heading and some overlapping with the previous one – explanation, which tries to explain “*why* archaeological artefacts occurred when and where they did, and how they were related to change” (Pym 1998, 6). The subdivisions are mutually interrelated as they would rarely exist on their own; also due to the fact that some might be subordinate to others, e.g. explanation would not be possible without data from translation archaeology, etc. (Pym 1998, 5–6).

The current thesis builds upon a combination of two of the above mentioned subdivisions: namely, translation archaeology and explanation. Based on the analysis of the data derived from the carefully selected and/or created databases (see Section 4.4), and their further examination in the socio-cultural context, this thesis attempts to answer the questions: who translated what, how, where and when and at the same time discusses the causation of these facts and events and thus seeks answers for another fundamental question: why.

Apart from the above (more theoretical) methodological issues, Pym also refers to the specific areas which might prove problematic while conducting translation history

research. In the following overview those which are most relevant for the current research are listed:⁸⁹

- 1) Relative completeness of lists and bibliographies: Pym distinguishes between a corpus and a catalogue, where the latter serves as a cover term for bibliographies whose main function is to “approach maximum completeness” and, if possible, to provide data on all the translations, while corpora are seen as “lists of translations drawn up according to strictly controlled criteria – of which relative completeness may or may not be one” (Pym 1998, 42). Completeness in the case of corpora may thus be, according to Pym, of a relative nature as he sees it dependent on the character of the hypotheses to be tested (Pym 1998, 42). He draws a parallel between the importance of the question to be tested and the completeness of a corpus, i.e. the more important the question the more effort should be put into compiling a corpus (Pym 1998, 49–50). The question of completeness and incompleteness is surely a disputable one. However, Pym’s position is distinctly marked and in his statements he is much closer to the real state of the art than other translation history researchers.
- 2) Dependency on sources: Depending from how many sources the data are drawn, they may often be subjected to restrictions. If one draws his/her data from only one source, he/she is dependent on the criteria used in that source. On the other hand, if more sources are employed in the study, it might be problematic to unify the individual criteria, or the sources might overlap, thus making it difficult to distinguish between the derived data.
- 3) Status of the researched text: As Pym suggests, the definition of the status of the translation (or non-translation) needs to be questioned first.⁹⁰ Are we dealing with an imitation, an adaptation or a version? Are these going to be included in our corpus/catalogue? All these questions need to be answered (either prior to research, or sometimes throughout the field work) as not all texts that are to be listed in the database or included in a list will be labelled as translations and the inclusion or exclusion of the above listed cases may significantly alter the results of the research. Very often it is also necessary to construct a list of borderline cases. From the point of view of the current thesis, which concentrates on drama

⁸⁹ The issues are further commented on in Sections 4.4 and 4.5.

⁹⁰ Pym was not the first to discuss the status of the text. Commenting on Toury’s norms Delabastita (2008) discusses the issues of the status of the text.

translation and where the examples of translations, adaptations and versions are often encountered, the question of exclusion and/or inclusion of a certain text is of chief importance (see Section 4.4).

- 4) Setting up working definitions: Throughout the research the need to set up working definitions more often than not appears. It is not possible to foresee all the possible regularities and irregularities, “the very nature of the material often alters the terms of any starting definition” (Pym 1998, 55).

4.2 Starting points and the rationale behind the study

Having briefly introduced the theoretical background and relevant methodological issues, let us now concentrate on the starting points of the current thesis. In the light of the above stated principles and premises, prior to conducting research on drama translation in the Czech Republic in the Post-Communist period the following working principles have been defined:

- Individual translations shall not be studied individually; the contextualization is vital and should precede a thorough textual analysis.
- Not only the products of the translation process need contextualization; they are constituent parts of broader structures (i.e. systems), which need to be studied as well.
- Apart from translation products and systemic interrelations, attention should also be paid to the human aspect and the role of translators (and other participants) in the translation process.

The reasons why the study should concentrate on drama translation in the Czech Republic in the chosen period are manifold. Firstly, the status of drama needs to be considered. Drama is a dynamic genre, reflexive of socio-cultural setting, which, moreover, as an exception among other genres, may mediate group experience. As such, a message presented in drama (which might be actual or actualized) may address at one time a group of receivers who may directly or indirectly react to it instantly. Therefore, drama and theatre – as a potential space for revolt and the resistance of the masses - was under close state control under the Communist regime (see Section 3.4). Secondly, the period chosen for the research follows directly after the fall of Communism and is thus of interest to Post-Communist studies. The sphere of drama and theatre was directly

connected with events in the socio-political scene. Just comments on the extremely close relationship of the theatre and revolution with the following statement: “Whatever we may think about the revolution in November 1989 from the point of view of today, we cannot avoid one thing: the Velvet Revolution (...) could be as well labelled the “carneval” or “theatrical revolution”” (Just 2010, 27; my translation) The metaphor involved in his statement is far from having the ambition to be abstract. The close link of the theatre practitioners (actors, dramaturges, playwrights and other theatrical practitioners) with the actual events of November 1989 is a well known fact.

All the aforesaid features are accompanied by the fact that the theatrical system can be recognized as a core part of the Czech cultural polysystem. While in other literatures and cultures the theatrical system might be of peripheral importance (cf. the position of drama within the Arabic literature discussed by Amit-Kochavi [2008]), in the Czech cultural polysystem the theatrical system tends to occupy a central position. As a consequence (or an accompanying effect) the theatrical system and theatre in general has been in the Czech lands closely connected with political (either nationalistic or revivalist) events and activities: “The Czech theatre has been ever since the existence of the patriotic theatre “Bouda” and first revivalist activities throughout the 19th and 20th centuries an important instrument in the national emancipation (later also social) political fight. And this instrumental role the theatre has also played in its escalated form – either as a manifestation of the public awareness or as a therapy to one’s own complexes – in the epilogue of November and December in 1989” (Just 2010, 28).⁹¹

It may be presumed that the stratification of both translated drama and non-translated drama under the Communist regime varied significantly from the stratification of translated/non-translated drama after the Velvet Revolution in 1989. As the Communist period is not the focus of the current study, references to works that concentrate in their research on the period preceding the Velvet Revolution have been employed (Just 2010; Vodička 2006; Machalická 2000; discussed in more detail in Section 3.4) and the DCS-CTI database is analysed both from the point of view of the period preceding and following the year 1989 in Chapter Five.

⁹¹ “České divadlo se už od dob vlastenecké Boudy a prvních obrozeneckých aktivit stalo v průběhu 19. a 20. století významným instrumentem národně emancipačního (později i sociálního) politického zápasu. A tuto svou instrumentální roli sehrálo ve vyhocené podobě – ať už jako výraz občanského vědomí nebo jako terapii vlastních komplexů – i v listopadovém a prosincovém epilogu roku 1989” (Just 2010, 28).

4.3 Aims and research areas

This thesis sets out to investigate the relationships between the Czech theatrical system and the theatrical plays translated from English and staged in the Czech Republic after 1989. For the purposes of the present thesis a database of the Czech Theatre Institute (DCS-CTI) has been used and is further analysed throughout the following chapters (Chapters Five, Six, Seven and Eight). The first aim of the study is thus to analyse the data concerning staging translated plays within the appointed period and secondly, from the gained empirical data derive inductive generalizations. At the same time, the analysis serves as a testing mechanism of the postulates of polysystem theory in the Czech theatrical (poly)system. Based on the theoretical background introduced in the previous theoretical chapters, the following research areas and research questions have been proposed:

i) Relation of political change to changes in the cultural/theatrical scene

Even though the expectation that political changes necessarily lead to changes in the cultural/theatrical polysystem might prove misleading in some contexts, the situation in the publishing industry in Post-Communist Czechoslovakia and later the Czech Republic provides grounds for proposing the hypothesis that a direct link between the political situation and the development in the Czech literary scene (in our case drama translation and staging translated theatrical plays) after the Velvet Revolution does exist.

The year 1989 was a major turning point in the history of the Czech Republic. After the Velvet Revolution and the subsequent fall of Communism, the borders of the then Czechoslovakia opened and the turmoil at the politico-geographical stage was followed by dramatic changes in the cultural scene. November 1989 was thus not just a political milestone in the history of society, but also one of the key moments in the history of culture. As the authors of the report on the support of culture claim (see *Divadelní ústav 2005*) the most important fact about the change after 1989 was that the development of culture and literature became for the first time independent of the political situation and finally free of the restrictions and dictatorship of the previous period. Not only did the publishing industry undergo significant changes, the change specifically affected the sphere of translation and translated literature. Production soon multiplied, the stratum of translated literature diversified, systemic changes influenced all areas and genres.

To support the claim the data representing the rise in the number of publishing houses and published titles are listed in Table 1:

	1989	2011
Number of publishing houses	70	ca 3,300
Number of published titles	3,767	ca 16,000

Table 1: Number of publishing houses and titles published in Czech (1989 vs 2011)

As Table 1 shows, the number of publishing houses has risen enormously, from 70 in 1989 to about 3,300 in 2011. The number of published books has risen from 3,767 titles in 1989 to about 16,000 in 2011. As the above numbers confirm, the development in published titles was massive, even though at the same time often chaotic (cf. Divadelní ústav 2005). Moreover, it is a well-known fact that the rise in quantity may often result in a decline in quality. Thus the first years after the Velvet Revolution saw a significant drop in the quality of translations.

If such were the developments in the publishing market in general, the question concerning drama and theatrical production arises: what was the situation in drama translation and staging translated plays then? Based on examples from the publishing industry several research questions may be listed - starting with more general ones: How does the theatrical polysystem react to the new geo-political situation?, to more specific ones: Does the quantity of theatrical plays increase? Does the quantity of translated theatrical plays increase? What other quantitative (or qualitative) changes may be pursued? The last two questions are already closely connected with the second research area (ii).

ii) Position of translated and home drama within the receiving theatrical system

According to the Association of the Czech publishers and editors, the Czech book market is traditionally labelled as an import market, i. e. translated literature occupies a significant position in the Czech literary polysystem (cf. weak/strong culture in Even-Zohar [1990, 45–51], central/peripheral languages in Heilbron [2010]). As the results of the survey based on information from the Czech National Bibliography (CNB) show, translated literature (including fiction and non-fiction) in 2011 reached nearly 35% of all production (out of 16,017 titles published in 2011), the English language

representing 56.7% of the overall production of translated literature, German 19.5% and French 5.3% in 2011. Traditionally, translations from English occupy the first position among the translated languages with an average percentage slightly above 50%.⁹²

The following Table 2 represents the percentage of translated literature on the Czech market within the years 1993–2010 according to the language of origin:

Language	Number of translated works in 1993–2010 (in per cent)	Number of translated works in 2011 (in per cent)
English	49.7	56.7
German	24.7	19.5
French	5.6	5.3
Slovak	2.4	2.6
Italian	1.5	2.0
Polish	1.4	1.6
Russian	1.1	1.5
Scandinavian languages	0.8	1.4
Spanish	1.2	1.7
Latin	0.4	0.3
Other	11.3	20.1

Table 2: Percentage of translated literature on the Czech publishing market according to CNB (1993–2011)⁹³

It is important to note here that the situation in the Czech Republic is fundamentally different from the situation in Anglophone countries. While the Czech literary system represents the tendency of the so-called minor cultures/languages (or “weak” cultures/literatures as defined by Even-Zohar) similar to other European countries and languages, where translation more or less significantly forms and influences the receiving literary system (in Germany translated literature represents 13% of the book market, in France 27%, in Spain 28%, in Turkey 40% and in Slovenia even 70% of total production), in English speaking countries translated literature amounts to 2–3% of overall production⁹⁴. The production of translated literature in Anglophone countries is

⁹² Note the stratification of translations from individual languages partly corresponds to the classification proposed by Heilbron (2010).

⁹³ Adapted from the webpage of the Association of the Czech publishers and editors (available at <http://www.sckn.cz/content/zpravy/file-847.pdf> accessed July 8th, 2013, [sckn.cz/content/zpravy/zprava_ckt_2015.pdf](http://www.sckn.cz/content/zpravy/zprava_ckt_2015.pdf), accessed October 25th, 2016).

⁹⁴ For more information see Musilová (2007).

fundamentally lower and is often labelled as a “three-percent-problem”. The amount of translated literature both in the United Kingdom and the United States is truly small in comparison to other countries/languages, which also influences the status and the perception of the translated literature (cf. Donahaye 2012). Thus, while translated literature in English speaking countries tends to occupy a peripheral position (cf. Baker and Saldanha 2011, 94), the situation in the Czech Republic is reversed and translated works have always played an important role in shaping the Czech literary polysystem.

With respect to the position of translated literature typically occupied within the Czech literary system, the following research questions concerning translated drama may be formulated: Does the position of the translated/non-translated theatrical plays within the receiving theatrical polysystem change? Do the shifts of translated/home theatrical plays from the centre to the periphery (and vice versa) occur? What quantitative/qualitative changes in translated/non-translated theatrical plays can be enumerated?, etc.

iii) Stratification of translated drama and the interrelations between translated and home drama

The concept of the centre and the periphery may be further applied to a more detailed analysis of the data available. Once the position of the translated theatrical plays within the receiving theatrical polysystem is specified, more elaborate research can be conducted. Questions concerning thematic, temporal and territorial points of view may be asked, such as: Which authors/plays/movements are staged at a specific time period? Do the changes in translated literature directly influence the production of home literature? All these questions are closely related to the concept of interference and the influence on the repertoire as introduced in the theoretical part of the thesis.

iv) Position and role of translators in the translation process

Last but not least, the human aspect (see Pym 1998; Wolf 2002) comes into focus. While analyzing the data concerning individual plays and stage productions, the view would be far from complete if the translators (and other participants of the translation process) were excluded and were not seen as constituent parts of the overall image. Quite understandably, it is the institutions and people involved in the translation process who influence the theatrical repertoire and decide which theatrical plays are staged. In

case of drama translation the scope would involve not only translators, but above all theatre agents, dramaturges, playwrights, etc. As suggested by Even-Zohar (1990) in his concept of institution, Toury (1995) in his notion of preliminary norms, or Pym (1998) in his focus on the human translator, the human aspect cannot be left out of the study of the relations within the theatrical polysystem. The following questions may thus arise: What is the role and position of the translator within the translation process? From the historical perspective, does the role (position) of the translator change after the fall of Communism? What role do other participants of the translation process (theatre agents, dramaturges, directors) play in the translation process?

All the above listed research questions within the four research areas (i – iv) cannot be easily answered unless solid, consistent and reliable data are provided. As each research area calls for a specific research approach, individual hypotheses have been defined and are tested in the respective Chapters Five, Six, Seven and Eight concerned with the analysis of the data from the DCS-CTI database. The list of hypotheses (that reflect the above designated research areas) presented in the introduction of the current thesis is reintroduced in the opening part of the analytical part (see Part Three). Individual chapters concerned with the analysis of the theatrical plays translated from English and staged on the Czech stage within the researched period that investigate the above suggested research areas (i – iv) follow.

4.4 Database under research (DCS-CTI)

Prior to the introduction of the analytical part of the thesis, a description of the database under investigation needs to be provided. Throughout this thesis, the DCS-CTI database (an online database of the Czech Theatre Institute)⁹⁵ is referred to. The DCS-CTI database lists the stage productions of drama (all theatrical genres) on the Czech stage since 1945. Apart from the online database, the Czech Theatre Institute also publishes summarizing yearbooks and statistics for individual theatrical seasons under the title *Divadlo v České republice* (from season 1995–1996 onwards), with its predecessors *Česká divadla* after 1989, and *Československá divadla* and *Přehled činnosti českoslovenkých divadel* before 1989.

⁹⁵ For more information see *Divadelní ústav* (n.d.).

The reasons for working with the DCS-CTI database and not other sources should first be clarified. As already suggested in the methodological part of the present thesis, it is always problematic to provide a comprehensive database. However, the absolute completeness of the data does not seem to be necessarily the main issue here. To quote Pym once again: “The problem is not whether or not a corpus should be complete. It is instead whether or not our questions are important enough for us to invest in a certain degree of completeness” (1998, 49). In other words, what Pym suggests is a focus on the research questions and the ability of the prospective database to test our hypotheses. Research databases and bibliographies which have been considered for the current research include:

- *Index Translationum*, an international bibliographic database of translated literature worldwide created as early as 1932, which offers over 2,000,000 entries along with the possibility of conducting online statistical research derived from the data available. *Index Translationum* is widely popular among Western translation history researchers (e.g. Pym 1998; Heilbron 2010, etc.), however, the database cannot be used for research into drama translation in the Czech Republic. Firstly, the data on drama translation in the Czech Republic are significantly delimited. It is mainly due to the fact that *Index Translationum* covers data on published translations, while translations for the theatre often remain in their unpublished versions, sometimes only enclosed in the programme.⁹⁶ The database lists translations published in the prominent (Argo) or less known publishing houses or theatre agencies (Dilia), the unpublished texts are not included in the database. The researchers who use *Index Translationum* also often refer to its incompleteness and suggest using it only for setting general tendencies, not conducting a detailed study (e.g. Pym).
- *Czech National Bibliography (CNB)* offers an online searchable database with more precise data than *Index Translationum* (e.g. a search for the translator Martin Hilský shows there are 80 entries in *Index Translationum* and 187 in *CNB*). However, again, the data concern only published texts and thus cannot

⁹⁶ The enumeration of published and unpublished translations of staged plays would be difficult to determine, as the data rarely exist. Also in the Czech Republic translations reach their readers in printed form (mostly canonical texts, such as plays by W. Shakespeare), but also texts of interest (e.g. a collection of Irish plays), etc.

serve the purpose of the current study which researches drama translation in relation to the stage productions of translated plays.

- specific restricted bibliographies such as *Bibliography of American Literature in Czech Translations* (Arbeit, Vacca, 2000 a,b,c) provide truly detailed data on American literature (poetry, prose and drama), however, the limits of such a database would be a) the unavailability of the database online, b) a concentration on published texts only, and c) research only into a particular area without a compatible counterpart on e.g. British literature, etc. Even though such a bibliography (or catalogues in Pym's terminology) is much closer to the ideal of completeness, it would be hard to use it for the purposes of the current research.

Therefore, there are three fundamental reasons why the database of the Czech Theatre Institute (DCS-CTI database) proves to be the most suitable for the purposes of the current research and was thus selected: 1) as stated above, of its nature drama translation often does not appear in its printed form, this fact thus excludes the databases and bibliographies which collect data on published works, 2) the database is available online, thus the researched data may be downloaded, making working with them more effective, 3) the database concentrates predominantly on stage productions (even though the individual plays may be searched as well). As the present thesis concentrates on the analysis of stage productions of drama, this proves to be the decisive requirement of the prospective database.

The decision to focus on stage productions and not on individual theatrical plays has a twofold foundation. Firstly, its origin lies at the heart of the researched genre itself, i.e. drama. The duality of the theatrical play (discussed in Section 3.2) has implications for the research of drama translation as well. Only after the translated play is staged and reaches its final recipient (the audience) can the translation process be considered as closed (see Levý 1998, 51; Aaltonen 2000a). A translated play without its staging is incomplete; unless it is predestined for published form exclusively (in that case the process is closer to that of the translation of prose or poetry).⁹⁷ Secondly, for the purposes of researching the mutual relationship between two cultures when it comes to

⁹⁷ In a more general sense, a theatrical text may fulfil the functions of a literary text as well (i.e. it might be intended for reading), thus the analysis of the theatrical work as a piece of literature without the potential stage production in mind is also possible (cf. Janoušek 1989, 7–9); however, this approach is not employed in the current study.

theatrical interrelations, the quantitative analysis of the stage productions of theatrical plays rather than the analysis of individual theatrical plays seems more fruitful. If the dynamics of the researched theatrical polysystem is to be defined, the statistical analysis of the stage productions of theatrical plays facilitates the drawing of a more vivid picture of the existing structure of the system.⁹⁸

Let us now concentrate on a more detailed description of the DCS-CTI database. The Czech Theatre Institute claims the DCS-CTI database offers a comprehensive enumeration of all plays (more accurately stage productions) which have been listed by the Information Department of the Czech Theatre Institute since 1945.⁹⁹ However, the view is far from complete and both the representatives of the Czech Theatre Institute and the author of the current thesis are aware that full completeness can hardly be achieved. As the interview with Zuzana Jindrová, the head of the Information Department of CTI and currently an analyst of the Information Department of CTI,¹⁰⁰ confirms, the data involved in the database cover predominantly “permanent” theatre production. The plays staged at festivals (e.g. the festival in Hradec Králové) are absent from the database, with the exception of Letní Shakespearovské slavnosti.¹⁰¹ The relative (in)completeness of the database can be also attributed to the fact that information on the stage productions of drama from individual theatres is provided on a voluntary basis. The data are continuously updated and the database gains in

⁹⁸ Obviously, the definition of the research scope has its consequences for the presented data and findings. While the research concentrates on stage productions (i. e. the first nights) we need to bear in mind that there are several other aspects that play an important role in the development of the theatrical system – e.g. the number of stagings, the number of spectators, the number of individual theatrical plays in the individual theatrical seasons, etc. The current thesis therefore investigates only a restricted part of the overall topic. On the other hand, by focusing on a specific category a more comprehensive depiction of the area of interest is presented.

As an accompanying issue the specific temporal view needs to be taken into account. While for other genres (quantitative analysis of prose, poetry translation etc.) the yearly periodization is commonly used, for the presentation of data of works staged on the theatrical stages the periodization according to theatrical seasons seems more relevant. (By theatrical season we understand the period between September and August of the following year, with most often July and August recognized as the months of the so-called theatrical holiday, when most theatres do not present new stagings, unless we speak about theatre festivals). However, for the purposes of the current thesis the yearly periodization is used.

⁹⁹ With the exception of the theatres: Krušnohorské divadlo Teplice and Těšínské divadlo Český Těšín.

¹⁰⁰ Interview with the head of the Information Department of the Czech Theatre Institute, Zuzana Jindrová, on December 1st, 2010.

¹⁰¹ Only recently has a database of theatrical events (“Divadelní akce”) been made available online on the webpage of CTI and allows the professional and amateur festivals held in the Czech Republic to be searched. As it is beyond the scope of the current thesis to conduct an analysis of the repertoire presented on the festival stages (even though it would be, from the point of view of polysystem theory a more than desired step), this thesis works only with the data presented in the “theatrical production” database of CTI.

precision.¹⁰² Therefore, we should bear in mind that the data are not of a pure bibliographical nature, on the other hand, we may consider the data provided as satisfactory, as the aim of the present thesis is to indicate the tendencies in the staging processes of translated and non-translated drama within the appointed period and the current data allow this.

The DCS-CTI database offers approximately 43,000 records (of stage productions) in all theatrical genres up to the end of 2016 (see Table 3).

Time period	Genre specification	Number of records
1945–2016	All genres	43,041

Table 3: Total number of records in the DCS-CTI database (1945–2016)

In the researched period (1989–2009) the database DCS-CTI lists approximately 14,500 records of stage productions in all theatrical genres. As the period 1968–1989 is used as the control period in the current thesis (see Chapter Five), it is worth mentioning the number of works listed for this period and the overall period 1968–2009. Within 1968–2009 the DCS-CTI database lists approximately 10,000 records, within 1968–2009 nearly 25,000 records (see Table 4 below).

Time period	Genre specification	Number of records
1968–2009	All genres	24,809
1968–1988	All genres	10,184
1989–2009	All genres	14,625

Table 4: Total number of records in the DCS-CTI database (1968–2009 and 1989–2009)

In the DCS-CTI database the following theatrical genres and forms are enumerated: drama, opera, ballet, puppet play, operetta, musical, pantomime, black theatre, performance, literary night, concert and new circus (see Table 5 below).¹⁰³ Clearly, labelling some categories as genres can be disputable. (In a general understanding of the term “genre” e.g. “puppet play” should not be listed among the genres.) However, due to the categorization employed by the Czech Theatre Institute the categories are employed in the current thesis as well.

¹⁰² The research presented in this dissertation reflects the DCS-CTI database results for the year 2016.

¹⁰³ The category (“note”/ “viz pozn.”) stands for the miscellaneous records in the DCS-CTI database and is not listed in the overview.

Genre specification	Number of records (1968–2009)	Number of records (1968–1988)	Number of records (1989–2009)
Drama	15,075	6,836	8,239
Opera	2,152	1,047	1,105
Ballet	1,270	320	950
Puppet play	1,974	773	1,201
Operetta	996	616	380
Musical	817	235	582
Pantomime	189	39	150
Black theatre	49	13	36
Action art ¹⁰⁴	685	18	667
Literary night	619	171	448
Concert	407	60	347
New Circus	18	1	17

Table 5: Number of records in individual theatrical genres and forms in the DCS-CTI database (1968–2009)

The data presented in the analytical part of the current thesis, in Chapters Five, Six, Seven and Eight, have been retrieved from the DCS-CTI database. As already stated, due to the focus on the Post-Communist period, the years 1989–2009 have been analysed in detail.

Time period	Genre specification	Number of records
1989–2009	All genres	14,625
1989–2009	Drama	8,239

Table 6: Number of records in the DCS-CTI database (1989–2009)

While the data on the position of the theatrical genre of drama among other theatrical genres and forms have been retrieved directly from the DCS-CTI database (see Chapter Five), the data on the position of translated drama in the Czech theatrical system, i.e. the position of translated and home drama and more specifically on the position of Anglophone drama among theatrical plays translated from other languages (presented in Chapter Six), the position of individual Anglophone playwrights and plays in the Czech theatrical system (Chapter Seven), and the position of the most frequently staged translators of Anglophone drama (Chapter Eight) the data from the DCS-CTI database

¹⁰⁴ DCS-CTI refers to the genre/form “performance”, presented as “action art” in the current thesis.

have been further annotated according to the principles set prior to the data collection. Information on the original language, the home country of the author/playwright and further biographical details on authors/playwrights has been further incorporated into the data from the database. While Chapters Seven and Eight cover all the researched period, in Chapter Six, where the scope is widened as the research includes all language origins, only specific years (1989, 1990, 1991, 1999 and 2009) were fully annotated (for more information see Chapter Six). For the purposes of biographical information on Czech translators employed in Chapter Eight, information from the database concerning Czech translators and Czech literary translation (CLT) available on the webpage of the Czech Literary Translators' Guild¹⁰⁵ was added.

The period covered in the analytical part of the current thesis comprises predominantly the years 1989–2009, with a prospective view into the current years (where applicable). 1989 is seen as transitional, however, it is included in the researched period. Where relevant, the period discussed in the present thesis has been extended to the period before the Velvet Revolution, i.e. the years before 1989 (mostly within the years 1968–1988). Arguably, the presented analysis of the data of the DCS-CTI database can offer a fresh perspective on drama translation and staging practices in the Czech Republic after 1989.

4.5 Working definitions

With regards to the problematic issues as discussed and described in Section 4.1, the analysis of the data from the DCS-CTI database required the establishment of rules for the inclusion or exclusion of specific data and their treatment throughout the thesis, as well as defining some of the key concepts. For the purposes of the current research the following working definitions have been used.

- **Drama:** Drama denotes 1) all theatrical acts, i.e. all genres, “the whole body of work written for the theatre” (Hartnoll 1983, 227), 2) plays meant for actors, in Czech also known as “čínohra”. Drama in the first sense is used mainly when analysing various theatrical genres within the DCS-CTI database. Drama (interchangeably theatrical plays) in the second sense is used to refer to theatrical plays analysed within the DCS-CTI database, the genre of drama

¹⁰⁵ Database CLT is available at <http://www.obecprekladatelu.cz/databaze-umeleckeho-prekladu.htm>.

itself. When the distinction needs to be clarified, the first sense is labelled as “drama”, the second as “drama only”, “(theatrical) plays” or “the genre of drama”.

- **Translation:** In the present thesis, the distinction between translations, adaptations (in the sense of a translation technique) and versions is not made (for the discussion on different approaches to drama translation see Section 3.2). As the methods of research used in this thesis are predominantly quantitative, the differentiation is not necessary; moreover, it is not even possible. To establish the amount of adjustment of individual TTs, a detailed textual analysis of STs and TTs would need to be carried out. Thus, all translated plays are labelled as translations regardless of their status. The only exception is the case of adaptations (aka dramatizations), see the definition below.
- **Drama translation:** Drama translation refers both to the translation process and translation as a product. It is also used as an umbrella term for both the drama and theatre translation (see Chapter Three).
- **Adaptation:** The term “adaptation” is used in the analytical part of this thesis to describe works that have been adapted for stage from other genres, mostly prose or poetry. If the play as such does not exist in English, and the original was e.g. a novel, or a short story, or a poetry collection, later converted by Czech authors/playwrights into a play in Czech, the work is labelled as an adaptation. Such cases are clearly marked in the current dissertation.¹⁰⁶ Adaptations (dramatizations) are treated separately in the respective chapters and sections (Chapter Six) and they are not included into the enumeration of the data.¹⁰⁷ Conversely, works that have been adapted for the stage by the Anglophone authors (i.e. the dramatization process preceded the translation process and the author of the dramatization comes from an Anglophone country) are included in the overview (as an example we may refer to e.g. the play *One Flew Over the Cuckoo’s Nest* by Dale Wasserman who has adapted the original novel by Ken Kesey for the stage).
- **Centre (central) and periphery (peripheral):** The concepts of the centre and the periphery are treated in the current thesis in the sense presented by Even-

¹⁰⁶ The distinction between adaptations/dramatizations and “proper translations” (i.e. translated theatrical plays) derives from the categorization of DCS-CTI database.

¹⁰⁷ However, where relevant, adaptations are referred to and their enumeration is juxtaposed to the enumeration of translated works.

Zohar (1990) or Heilbron (1999). As the centrality/peripherality is of a relative nature, in the current thesis the stratification suggested by Heilbron (1999; 2010) for the world translation system is adopted and applied where relevant (thus the peripheral items may be treated either as peripheral or semi-peripheral, central items as hypercentral, central or semi-central). The “centre” may stand for a) the most frequently staged foreign or Czech playwrights, b) the most frequently staged foreign or Czech plays, c) the most frequently staged Czech translators of Anglophone drama, etc. The same would apply to the concept of the periphery. As it is sometimes hard to define the centre/periphery in quantitative terms (e.g. in cases when the central playwrights/plays/translators are concerned) the dissertation refers to the top playwrights/plays/translators as central.

- **Canonized/non-canonized strata:** Canonized strata refer to authors (playwrights) and their works which have been acknowledged as canonical by the critical response (i.e. they are recognized as important and influential) in the western theatrical tradition. Among the canonized strata the dissertation distinguishes between “enduring items” and “new emergences”. As the canonicity of the author/piece of work can develop over time, non-canonized strata then refers to works that have not become canonical yet (because they are new/contemporary, the concept of a “new emergence” may be applied here as well), or do not belong to the canon irrespective of the time of production (marginal authors/plays). Apart from the canonized and non-canonized strata, a distinction is also made between canonical plays/playwrights and “well-established” play/playwrights. This complementary category indicates works and authors that represent popular items in the receiving theatrical system; however, their main aim is to produce economic profit. In this way the “well-established” plays/playwrights are close to the understanding of mass literature.

PART III
ANALYTICAL PART
PLAYS TRANSLATED FROM ENGLISH IN THE CZECH
THEATRICAL SYSTEM (1989–2009)

The analytical part of the present thesis is divided into four chapters – Chapters Five, Six, Seven and Eight. While Chapters Five, Six and Seven focus on the position of the genre of drama among other theatrical genres in the researched theatrical polysystem, the position of translated drama (drama translated from English) in opposition to home drama, and a quantitative representation of drama translated from English and performed on the Czech stage in the researched period, Chapter Eight is dedicated to research on the position possessed by translators of Anglophone drama in the Czech theatrical system. In the analytical part of this thesis the concepts of polysystem theory introduced in Chapters One and Two (centre/periphery, canonized/non-canonized strata, enduring items/new emergences etc.) are tested and explored by means of the analysis of the DCS-CTI database, attention is also paid to the human aspect and the role of the translators. The aim of the analytical part is to define the position of plays translated from English in the Czech theatrical system in the researched period 1989–2009 and explore the role of the translators of Anglophone drama in the translation and staging process.

The analytical part presents the data analysis as derived from the DCS-CTI database. Where necessary, a wider historical context is explored. The studied corpus is genre-dependent, the focus is on drama translation; more specifically on the stage productions of theatrical plays translated from English and performed on the Czech stage between 1989 and 2009. The aim is to test the below hypotheses and based on the results of the analysis draw conclusions concerning the position of translated and staged drama within the Czech theatrical system (with special focus on the Post-Communist period). The organization of the subsequent chapters and sections follows the pattern of researching the general tendencies first via the analysis of the data from the DCS-CTI database, and consequently concentrating on more particularized topics by means of the

analysis of the further annotated DCS-CTI database. The consecutive employment of both quantitative and qualitative approaches permits further corroboration.

As has been already suggested in the theoretical and methodological parts of the current thesis, due to the fact that completeness of data can hardly be achieved and the idea of the homogeneity of the literary/theatrical system is of a utopian nature, the presented findings have to be viewed as an attempt to depict the overall tendencies and preferences in the receiving theatrical (poly)system in the researched period. At the same time the results of the analysis of the Czech theatrical system after the fall of Communism in 1989 with respect to the stage productions of plays translated from English and the position of the translators of Anglophone drama might be employed for further analysis of the norms (as defined by Toury [1995]) governing the theatrical texts flow among other cultures/theatrical systems and Czech theatrical system.

The hypotheses to be verified or falsified in the analytical part of the current thesis are:

Hypothesis 1: The Czech theatrical system will be perceived as a specific polysystem with further inner stratification incorporating a substantial share of translated work

Hypothesis 2: The 1989 Velvet Revolution may be viewed as a “crisis or turning point” in Czech theatrical history as defined by Even-Zohar (1990) and should thus provoke shifts in the Czech theatrical system concerning the position of translated drama.

Hypothesis 3: Drama and other theatrical genres staged after 1989 will reveal significant quantitative and qualitative changes compared to the pre-1989 period.

Hypothesis 4: Translated drama will occupy a central position in the Czech theatrical system both before and after the 1989 Velvet Revolution.

Hypothesis 5: After 1989 theatrical plays translated from English will occupy a central position among theatrical plays translated from other languages.

Hypothesis 6: The inner stratification of theatrical plays translated from English will vary in the period 1989–2009, displaying diverse tendencies throughout the years.

Hypothesis 7: The stratification of theatrical plays can be differentiated based on the canonicity of certain playwrights/authors (e.g. Shakespeare).

Hypothesis 8: Translators play a major role in shaping the theatrical system in the post-1989 period.

As the verification/falsification of some of the hypotheses might expand into more chapters and sections, mostly if the hypotheses comprise a wider perspective, the results of the analysis of the DCS-CTI database are discussed both in the tentative conclusions of individual chapters (hypotheses 1–3 in Chapter Five, hypotheses 4–5 in Chapter Six, hypotheses 6–7 in Chapter Seven and hypothesis 8 in Chapter Eight) and also in the Conclusion of the current thesis. Throughout the analytical part the results of the analysis of DCS-CTI database are presented predominantly in the form of tables, followed by visually more attractive graphs and figures and further accompanied by the discussion and clarification of the data reached. Some of the presented data are also included in the Appendix of the current thesis.

In order to understand the systemic changes in staging theatrical plays translated from English and staged on the Czech stage after the Velvet Revolution, the analysis in Chapter Five starts with the development of staging drama in general (both before and after 1989) and is accompanied by the comparison of development in staging other theatrical genres. The analysis in Chapter Six then concentrates on the position of translated drama in the receiving theatrical system as compared to drama of home origin (non-translated/Czech drama). Only after establishing the position of translated theatrical plays in the receiving theatrical polysystem can further analysis of drama translated from English and staged on the Czech stage be carried out (see Chapter Seven). As an integral part of this thesis the analysis of the position of the translators of Anglophone drama is introduced in Chapter Eight. This thesis follows the pattern of mutually interconnected research areas, i.e. it successively analyses the existing theatrical system in terms of genre and later moves to the concerns of centrality, canonicity and the position of individual plays, playwrights and translators within the receiving theatrical system. The individual relations are mutually interrelated; therefore, omitting one of them would lead to the misrepresentation and misinterpretation of the other one(s). At the same time, the overall picture of the Czech theatrical system is derived from the discussion introduced in individual chapters in the analytical part of this thesis.

CHAPTER FIVE

POSITIONING DRAMA

Chapter Five views the Czech theatrical system from a wider perspective. Firstly, the position of the Czech theatrical system among other theatrical systems is discussed. Secondly, the concepts of polysystem theory (namely the concepts of the centre and the periphery) are applied to the research into the overall structure of the Czech theatrical system and the position of individual theatrical genres and forms within the researched theatrical system. In Chapter Five the scope of research is in comparison to the following chapters widened (Chapters Six, Seven and Eight concentrate primarily on the researched period, i.e. 1989–2009) and the researched period is juxtaposed to the preceding period 1968–1988. Chapter Five concentrates on the particular changes that emerged in (or prior to) the revolutionary year 1989 and influenced the succeeding years. The discussion derives from the findings of Machalická (1996), Vodička (2006) and Just (2010), followed by the analysis of the data from the DCS-CTI database.

5.1 The Czech theatrical system: A systemic view

Prior to the analysis of the DCS-CTI database, the standpoints concerning the Czech theatrical system have to be clarified. Firstly, the Czech theatrical system should be viewed in relation to other theatrical systems. The external relations the Czech theatrical system has with other surrounding theatrical systems (its position among other theatrical systems, or the position of Czech within the global translation system) influences the ways the Czech theatrical system operates, at the same time, being an autonomous entity, it follows its own path of development. As the position of the Czech language (semi-central or rather peripheral in Heilbron's terms) and the position of the Czech literature/culture on the axis weak-strong (in Even-Zohar's conception) suggest, the Czech theatrical system has been subjected to the influence of other theatrical traditions and translated works have thus, supposedly, occupied mostly a primary/central position in the Czech theatrical system. Historically, the Czech theatrical system was closely connected in particular with the German theatrical tradition.¹⁰⁸ Other traditions,

¹⁰⁸ Just comments on the close relationship of the Czech theatre and German tradition (both as culture and language) before WWII (2010, 32).

representing central literatures and languages (English – meaning British and American drama, Russian and French drama) have been closely associated with the Czech theatrical tradition as well. The relations with these cultures and literatures were encouraged and supported to a different extent by different patronage in different periods with possible variations in support of canonized and non-canonized theatrical pieces of work.

The temporal framework is of importance here. As suggested above, the norms and the position of translated works in the receiving (poly)system may vary and develop over the course of time. While the works translated from one language (culture) may predominate in one period (be it under differentiated or undifferentiated patronage as discussed in Section 2.1.2), in another period the works produced by another literature/culture may take over and maintain the primary position. The Czech theatrical system may thus be viewed as a complex system comprising both translated and non-translated (home) drama with the detectable impact of other theatrical traditions (particularly central literatures and languages in Heilbron terms), which develops dynamically over the course of time.

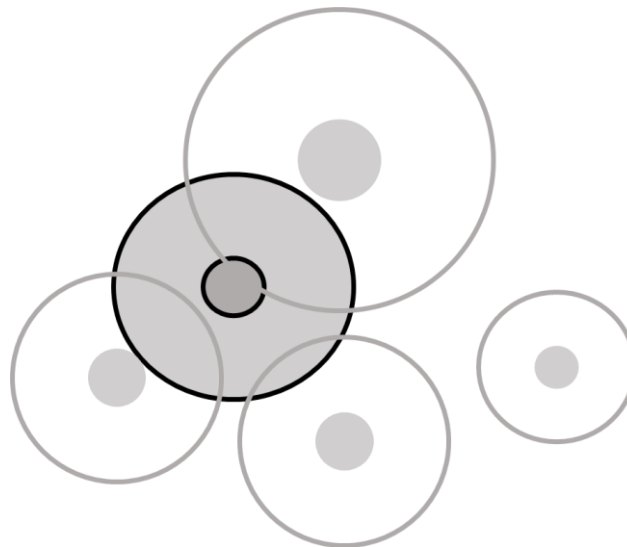


Figure 7: Czech theatrical system and its relations with other theatrical systems

Apart from the translated/non-translated stratification, the Czech theatrical system may be simultaneously viewed as a polysystem embracing different genre-subsystems; the translated/non-translated aspect then pervading all of them. Using the stratification of the theatrical genres of the Czech Theatre Institute (as described in Section 4.4), the

theatrical (poly)system in the Czech Republic may be, from the point of view of a systemic approach, depicted in the following way (where the differently coloured “sectors” stand for translated and non-translated strata within the individual theatrical genres and forms):

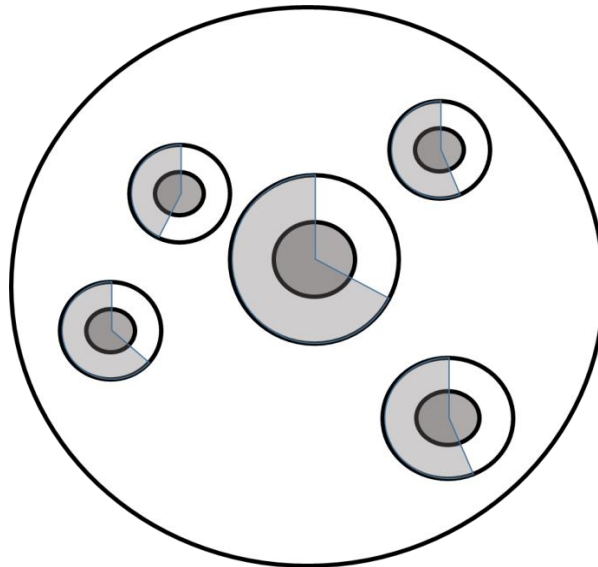


Figure 8: Czech theatrical system and the positions of individual theatrical genres

In Figure 8 the Czech theatrical (poly)system is viewed as a conglomerate of mutually-related subsystems, which interact with each other and tend to occupy different (peripheral, central) positions. While some genres occupy a more central (primary) position (e.g. the researched theatrical genre – drama), others tend to be secondary, often those related to “non-canonized” genres (e.g. puppet play). In the course of time the positions of individual strata may change from central to peripheral, from peripheral to central, with some genres maintaining their position and meanwhile undergoing inner (often qualitative) transformations. The main focus in the following sections will be to determine the position of translated theatrical plays (drama in the narrow sense) among other works and to indicate the positional shifts of theatrical plays translated from English and their incorporation into the Czech theatrical polysystem in the researched period (1989–2009).

Even though the focus in the current thesis is on staging theatrical plays translated from English, in order to be able to establish and evaluate the position of translated drama in the researched period, the relations of higher strata need to be researched and defined first. Thus the following sections in Chapter Five concentrate on the relations

and positions of individual theatrical genres first. Only later in Chapter Six is the position of translated theatrical plays in the receiving theatrical system explored in opposition to the position of non-translated (home) drama.

5.2 The 1989 Velvet Revolution as a turning point in the Czech theatrical system

As suggested in Section 4.2, the Velvet Revolution in November 1989 and the subsequent fall of Communism may be viewed as the “crisis or turning point” defined by Even-Zohar as a prerequisite for a shift in the position of translated literature within the receiving polysystem, therefore we may expect significant changes and reorganization, not only in the overall theatrical repertoire, but also in the positions of translated/non-translated drama in the Czech theatrical system after 1989.

Contrary to another turning point (1945 or, more importantly, 1948), i.e. the situation after the Second World War and the subsequent establishment of Communist control over Czech culture (including the Czech theatrical system) - for which central planning, efforts to control the culture and also the theatrical repertoire via administrative control was typical (see Just 2010, 58–66), the development of the Czech theatrical system after the fall of Communism 1989 is of a different - spontaneous and unrestricted - nature. As discussed by Just (2010), Vodička (2006) or Machalická (2000), throughout the Communist regime several extreme rules were applied to the creation of theatrical programmes in the Czech theatres. Censorship was also active in the sphere of drama translation and theatre production; the theatres being responsible for the yearly proposal of titles to be performed on the Czech stage. Even though the Communist regime attempted to control the repertoire of the theatres as well as the theatre personnel, the Czech theatrical system was resistant to some types of censorship (see Section 3.4).¹⁰⁹ The overall tendency of the developments in the Czech theatrical system after 1989 would in comparison to the preceding period head towards intellectual and cultural freedom, variety and the unrestricted representation of the depicted reality. Nevertheless, while on one hand the theatrical system in the Czech Republic after 1989 finally releases itself from the realms of the Communist

¹⁰⁹ The Communist period in the Czech theatrical system would definitely deserve further research, both from the qualitative and quantitative points of view (see e.g. *Divadelní umění* [Ústav pro výzkum kultury 1974]). However, due to space restraints the current thesis refers to the Communist period only as a control sample in order to specify in particular the qualitative developments in staging individual theatrical genres in the Post-Communist period.

dictatorship and thus becomes independent, on the other hand it ceases to be an asylum for political resistance (as in the times of the Communist regime) and the theatres are gradually transformed into democratic and economically motivated institutions. This transformation has a significant effect on the theatrical repertoire presented to the Czech audiences after 1989.

The close interconnection of the events of November 1989 and the theatre (both as an institution and as a group of people) is well-known: theatre performers participated actively in the protests against the suppressed student demonstration of November 17th 1989, theatre premises served as meeting spaces of the subsequent citizens' initiatives,¹¹⁰ and theatres were active in the theatrical strike in November 1989, gradually turning into discussion forums of theatre-performers and theatre-goers reflecting the actual events (see also Just 2010, 598–600). All these activities were followed by the unprecedented election of the former dissident playwright Václav Havel as the first Post-Communist president.

5.3 Qualitative changes in the theatrical repertoire before 1989

Obviously, it would be short-sighted to expect that the political change and the cultural change absolutely overlap with each other. Rather the other way round, the developments in the political scene might be either preceded or followed by the changes, or at least indications of changes, in other – cultural/literary/theatrical scenes; at the same time, there are rarely clear-cut boundaries between individual epochs (cf. Lazorčáková 2013, 10).¹¹¹ The same would apply also to the Czech theatrical system in the researched period. As Machalická (1996) and Vodička (2006) point out, a certain moderation of control over the theatrical repertoire (when the theatre pieces that could not be staged in the 1960s or 1970s appear or reappear on the stage) is also reflected the 1980s, shortly before the Velvet Revolution and the fall of Communism in 1989 (see Section 3.4).¹¹² While the banned Czech authors were already staged (even though

¹¹⁰ The theatre Realistické divadlo Zdeňka Nejedlého (The Realist Theatre of Zdeněk Nejedlý) served as a meeting place for the assembly of theatre-practitioners on November 18th 1989 at which support for the protests against the Communist Party was declared, the Civic Forum was established in the premises of the Činoherní klub in Prague on November 19th 1989, etc.

¹¹¹ “In reality the borders between the theatrical epochs are always blurry and tend to overlap – new tendencies already appear at the end of the preceding period.” / “Ve skutečnosti jsou mezní hranice divadelního vývoje vždy neostře a překrývají se – nové tendence se objevují už v závěru předchozího období” (Lazorčáková 2013, 10).

¹¹² Shortly before the fall of Communism, in 1989, the theatrical plays of banned Czech authors (Topol, Uhde, Klíma, Havel) were staged or at least received a public reading.

rarely) before 1989, British and American playwrights that had not been staged during the normalization period, were also allowed to be presented on the Czech stage shortly before the 1989 Velvet Revolution. When it comes to home production Machalická points out:

During the season immediately preceding the fall of the totalitarian regime, it was not accidental that there were a number of exceptional productions that in their own way anticipated and accelerated the subsequent socio-political changes. For example, the plays of Josef Topol, which had been banned for years, were staged again. The theatrical “collage”, *Res Publica I* and *II*, at the Realist Theater signalled a loosening up of cultural life. (1996, 43)

Especially the second mentioned theatrical event supports the idea of loosening Communist control over stage productions. As Machalická indicates, the audience had a chance to hear the lines of Havel’s *Audience* after two decades of the ban on the play and the author (1996, 44). As Jan Hrušínský adds, in 1988 the discussion evenings (or literary nights in the categorization of The Czech Theatre Institute) *Res Publica I* in the Realist Theatre concentrated on texts from the 1920s and in 1989 (*Res Publica II*) on texts from the 1960s. The interest of the audience was immense at that time and the evenings had the character of demonstrations, closely resonating with the then socio-political events and escalated atmosphere. Apart from the texts of Václav Havel, the works of Jan Procházka were also performed (see Kerbr 2005). The most significant event of the 1989/1990 season was supposedly the stage production of Molière’s *Don Juan* in the theatre Na Zábřadlí, directed by Jan Grossman who had been persecuted in the 1960s and 1970s (see Machalická 1996, 44). Just (2010, 115) also mentions the international theatrical event *MIR Caravan 1989* as a symbolic manifestation of international theatrical cooperation directly preceding the political and cultural events of November 1989.

The gradual changes in the theatrical scene that foreshadowed the changes in the political scene thus included primarily the loosening of state control over staged theatrical pieces, the gradual opening of the theatrical system to external and alternative influences, and also the involvement of some of the previously forbidden theatre practitioners in the theatrical process. However, the main changes in the theatrical

repertoire and theatrical system were to appear after the Velvet Revolution in November 1989, in 1990.

5.4 Quantitative changes in theatrical production (1989–2009)

As suggested in the previous sections (Sections 4.3 and 5.2), 1989 and the fall of Communism provoked principal changes in the publishing sphere and in culture in the Czech Republic in general. Significant changes (both qualitative and quantitative) would therefore also be expected in theatrical production. Firstly, the quantitative changes in the number of theatres are presented, followed by a discussion on the quantitative changes in various theatrical genres and forms staged on the Czech stage after 1989, based on the analysis of the data derived from the DCS-CTI database.

Table 7 below displays the quantitative rise in the number of theatres and permanent stages between 1980 and 2015 monitored by The National Information and Consulting Centre for Culture (NIPOS) within the CIK department (The Centre of Information and Statistics on Culture). From the point of view of long-term statistics the number of professional theatres has tripled since 1990 (when comparing the years 1990 and 2015).

Year	Number of theatres	Number of permanent stages
1980	44	61
1985	43	61
1990	47	75
1995	89	96
2000	118	121
2005	121	143
2010	151	160
2013	152	174
2014	152	177
2015	143	166

Table 7: Number of theatres and permanent stages in the Czech Republic (1980–2015)¹¹³

Such an enormous rise in the number of theatres will necessarily influence the Czech theatrical system (theatrical repertoire) in a quantitative sense. The following lines are dedicated to research into the quantitative changes in theatrical stage productions in the

¹¹³ Adapted from NIPOS (2016; 2013).

Czech Republic after the fall of Communism in 1989. In order to determine the quantitative changes in staging theatrical plays (drama in the narrow sense) and drama in general (various theatrical genres) before and after the Velvet Revolution in November 1989 data from the DCS-CTI database are used and further analysed. As it is necessary to see the changes in theatrical production after 1989 through the prism of the comparison of the two periods (the periods before and after the 1989 Velvet Revolution), for the purposes of this study, the “control” period in the Communist era has been set as 1968–1989. This choice was not necessarily motivated by the underlying cultural and political circumstances (the Prague Spring and the Soviet occupation in 1968 do not necessarily play a decisive role in this choice), but more by an effort to provide a balanced period stretching over 20 years comparable to the 20-year time span in the researched Post-Communist period.

The following Table 8 and Figure 9 represent developments in staging all theatrical genres listed in the DCS-CTI database within the years 1968–2009 (1968–1988 and 1989–2009). The researched genre, i.e. drama in the narrow sense, is depicted separately and contrasted with developments in other theatrical genres and forms. These are treated as one entity in Table 8 and Figure 9 in order to indicate the general tendencies in the development of staging drama and other theatrical genres. The theatrical market-share the genre of drama possesses within all theatrical genres is marked as a percentage following the number of stage productions of drama in individual years.

Year	Drama	All genres (incl. drama)	Year	Drama	All genres (incl. drama)
1968	331 (65%)	508	1989	291 (67%)	431
1969	349 (68%)	506	1990	360 (66%)	545
1970	359 (73%)	494	1991	350 (60%)	581
1971	342 (69%)	493	1992	329 (60%)	550
1972	341 (68%)	499	1993	351 (60%)	581
1973	334 (67%)	495	1994	324 (53%)	615
1974	343 (68%)	507	1995	355 (60%)	592
1975	312 (66%)	472	1996	353 (59%)	595
1976	310 (63%)	494	1997	372 (60%)	621
1977	329 (68%)	482	1998	388 (54%)	714
1978	344 (71%)	487	1999	410 (53%)	778
1979	324 (71%)	453	2000	409 (51%)	802
1980	325 (69%)	473	2001	418 (51%)	813
1981	304 (62%)	486	2002	415 (52%)	796
1982	304 (66%)	463	2003	423 (53%)	793
1983	316 (66%)	480	2004	447 (56%)	792
1984	311 (65%)	479	2005	454 (54%)	835
1985	325 (66%)	490	2006	457 (56%)	821
1986	301 (63%)	476	2007	432 (55%)	784
1987	304 (65%)	464	2008	453 (57%)	796
1988	300 (65%)	464	2009	427 (56%)	755

Table 8: Quantitative changes in theatre production after 1989 according to DCS-CTI (1968–2009)

As both Table 8 above and Figure 9 below depict, after 1989 there was a permanent rise in both researched areas – drama and theatrical genres in general (i.e. in all genres including drama, opera, ballet, puppet play, musical, pantomime, black theatre, literary night).

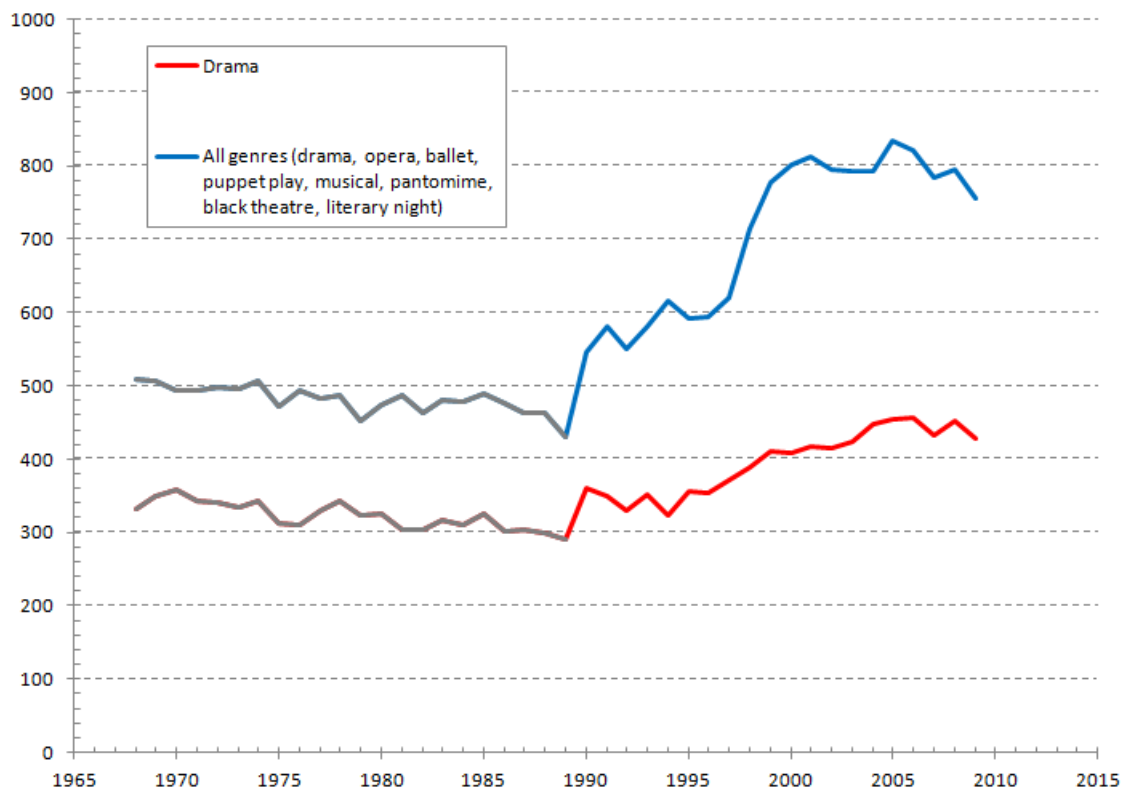


Figure 9: Quantitative changes in theatre production after 1989 according to DCS-CTI (1968–2009)

The events of 1989 provoked a substantial quantitative change in staged drama production. The rise is especially apparent in the first years after the Velvet Revolution, with a rise of 20% between 1989 and 1990 in drama (from 291 to 360 stage productions per year), and a rise of 26% between 1989 and 1990 in all genres, with a gradual rise in both monitored areas up to 2005, with a slight tendency to decrease after 2008 in the genre of drama. In all theatrical genres and forms an even more obvious decrease follows 2005.

The quantitative rise in drama and other theatrical genres is even more distinctively apparent if the enumeration of all stage productions is examined side by side within the two appointed periods: a) 1968–1988 and b) 1989–2009. While the rise in drama (in the narrow sense) is less than 21%, the rise in other theatrical genres and forms is nearly 44%, as mirrored in Figure 10.

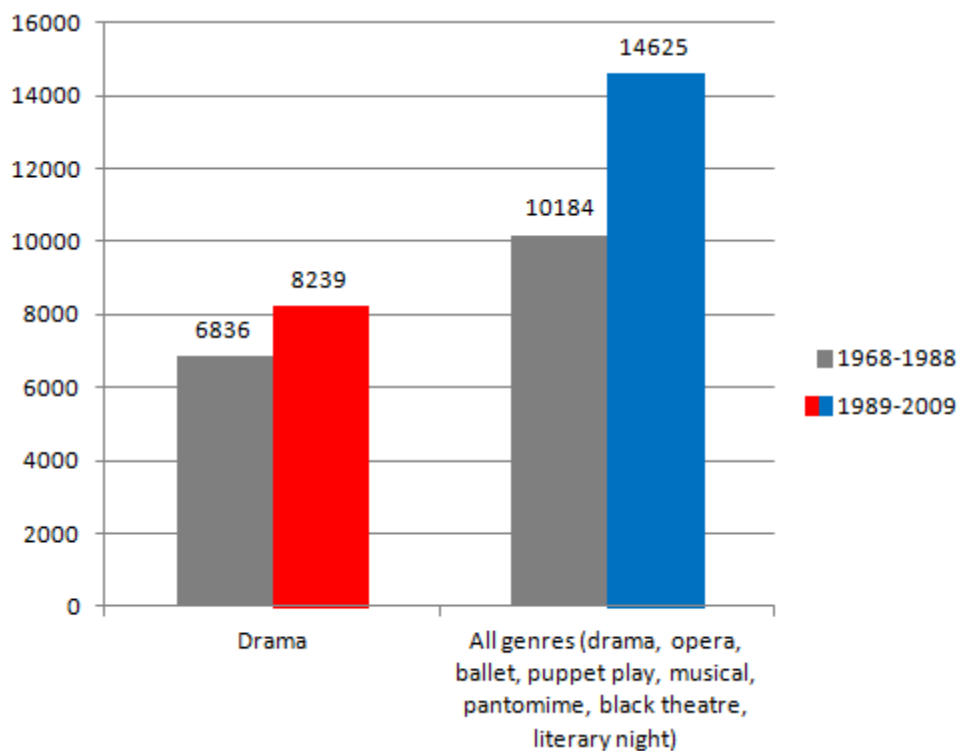


Figure 10: Quantitative changes in drama production in comparison to other theatrical genres after 1989 according to DCS-CTI (1968–2009)

These findings provoke speculations concerning the prominent rise in staging theatrical genres in the Czech Republic in the Post-Communist period in general. Most likely the rise in the number of stage productions is closely connected with the rise in the number of theatres and permanent stages as displayed in Table 7 above. Simultaneously, the reliability of the data derived from the DCS-CTI database needs to be questioned as well (see Section 4.4).

If the obtained data are viewed from a closer perspective, the theatrical genres and forms in which the rise is the most prominent come into focus, namely puppet play, musical and literary night, while the rise in the traditional genres (opera, operetta and drama) is in comparison to other theatrical genres and forms below average (see Table 9).

	1968-1988	1989-2009	Increase by
Opera	1047	1105	5%
Drama	6836	8239	20%
Puppet play	773	1201	55%
Musical	235	582	147%
Literary night	171	448	162%

Table 9: Quantitative changes in specific theatrical genres and forms before and after 1989 according to DCS-CTI (1968–2009)

The increase in the above theatrical genres and forms (puppet play, musical and literary night) is so extensive that at least some speculative explanations need to be offered.¹¹⁴ Concerning the puppet play, it was one of the theatrical genres/forms restricted by the Communist regime. Due to their unpredictability, often because of the more unrestricted treatment of the text of the play (thus allowing hidden meanings and undermining commentaries to intervene), the production of puppet plays was not supported at particular periods under the Communist regime (see Just 2010). At the same time the increase in puppet plays has to be attributed to the expansion of puppet theatre after 1989 (including the foundation of several puppet theatres, e.g. *Buchty a loutky*, *Divadlo Continuo* or *Divadlo bratří Formanů*).¹¹⁵

When it comes to musicals, their popularity and substantial rise is without any doubt connected with the beginning of the era of musicals, which dates back to the eighties and nineties of the twentieth century (see Bauer 1999; Vaněk 1998). Subsequently, the rise in musicals is a response, not only to political changes and the newly gained freedom after the fall of Communism, but also to the request for economically profitable performances. Bauer (1999, 5) discusses the popularity of the musical and suggests several explanations why the genre has enjoyed such a great success in the Czech Republic since the 1990s.¹¹⁶ On one hand, the musical may be seen as a typical

¹¹⁴ As the researched data in this section derive from the DCS-CTI database only, the findings displayed are of a more general nature, and we may speak more of tendencies than definite numbers.

¹¹⁵ Obviously, the findings presented in this chapter are relevant for the researched period 1989–2009. The position of the individual theatrical genres and forms has been developing constantly, thus, for example the significance of the genre of puppet play in the theatre under the Communist regime would be treated differently if a longer time period (e.g. 1945–1989, or 1945–present) was concerned (see Just 2010, 33).

¹¹⁶ The popularity of musicals is a worldwide phenomenon, not only involving the Czech scene. Marta Mateo comments on the success of the Anglo-American musicals on the Spanish stage since its introduction to the Spanish theatrical system in the 1970s (Mateo 2008).

result of the Americanization of society and culture, on the other hand, it might be considered to be a contemporary substitution for traditional genres, i.e. the “opera of the 21st century”. Another explanation might be the fact that under the Communist regime it was rarely possible to stage the world-famous musicals, as the genre of musical was considered as a bourgeois relic ever since the production of *Divotvorný hrnec* (*Finians Rainbow*) by Voskovec and Werich in 1948, and mainly musicals of Czech origin were presented before 1989, thus the interest of the audience after the fall of Communism was immense. Nonetheless, rather than to the magic of the forbidden the popularity of musicals may be attributed to attractive, easily memorable songs and lyrics and a sentimental/romantic story that appeal to a wide audience (see Bauer 1999). Since 1989 the genre of musical has become firmly established in the Czech theatrical system.

As for the “literary night”, the category itself is a blurry one and most likely should not be listed among theatrical genres at all. As the Czech Theatre Institute collects data on all events on theatrical premises, the literary night is listed as well. Literary nights consist most often of staged readings of prose/poetry/drama sometimes accompanied by music. The extensive rise in the numbers of literary nights after 1989 can be attributed a) to the ideological restrictions under the Communist regime as in the case of puppet plays, b) to the fact that literary nights would not be happening publicly under the Communist regime – i.e. on the stages of the renowned theatres, but they would be constituent parts of home readings and private sessions (similar in its concept to the “apartment theatre”).

While the above discussed genres and forms (puppet play, musical, literary night) enjoyed a massive quantitative rise in stage productions after 1989, the classical (or we may label them as canonized) genres - i.e. opera, operetta and drama (which is the focus of the current thesis) remained rather stable and the quantitative changes were not so prominent after the fall of Communism. Moreover, within the ratio of overall theatrical production after 1989 the classical genres (i.e. drama, opera, operetta) saw rather a slight decline (for drama see Table 8 above). Thus, even though these genres tend to be stable items in the Czech theatrical system, their central position has been slightly weakened since 1989 (at the expense of the entrance/reinvention of non-canonized genres). Therefore, it is more than likely that the dynamism of changes in staging drama

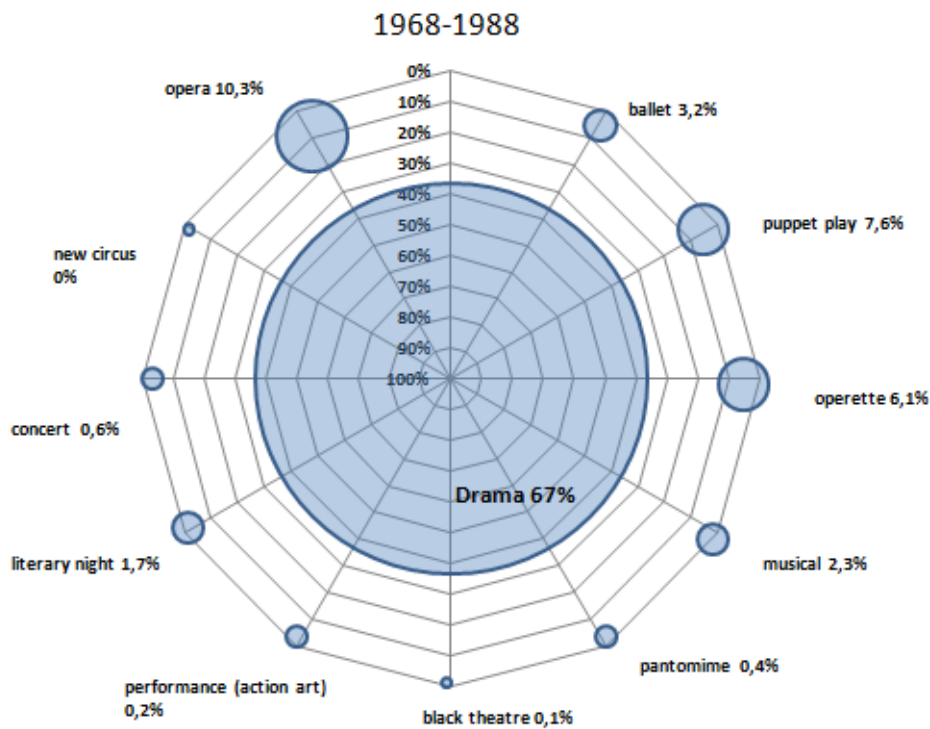
might be perceived after a thorough quantitative and qualitative analysis (see Chapters Six, Seven and Eight).

Thus, from the point of view of centrality/peripherality, the quantitative changes in various theatrical genres after 1989 discussed in this chapter may be depicted in the following way (see Table 10 and Figure 11). Both in the “control” period (1968–1988) and in the researched period (1989–2009) the position of individual theatrical genres and forms with respect to their proportional position within the system is presented – i.e. the positions of theatrical genres and forms are based on the percentage of the overall theatrical market-share possessed by individual genres. Obviously, as discussed in Chapter Five, the most centrally positioned genre within the Czech theatrical system is the genre of drama (with 67% and 58% respectively in the two juxtaposed periods). Other theatrical genres and forms share the rest of the overall proportion and they may be labelled as semi-peripheral and peripheral. The centrality/peripherality is then derived from the position of the most central genre within the Czech theatrical system – drama.

genre	1968–1988	percentage	genre	1989–2009	Percentage
drama	6836	67.5%	drama	8239	58.3%
opera	1047	10.3%	puppet play	1201	8.5%
puppet play	773	7.6%	opera	1105	7.8%
oprette	616	6.1%	ballet	950	6.7%
ballet	320	3.2%	action art	667	4.7%
musical	235	2.3%	musical	582	4.1%
literary night	171	1.7%	literary night	448	3.2%
concert	60	0.6%	oprette	380	2.7%
pantomime	39	0.4%	concert	347	2.5%
action art	18	0.2%	pantomime	150	1.1%
black theatre	13	0.1%	black theatre	36	0.3%
new circus	1	0%	new circus	17	0.1%

Table 10: Theatrical genres in the Czech theatrical system (comparison of the periods 1968–1998 and 1989–2009)

As Table 10 and Figure 11 clearly show, the Post-Communist time period 1989–2009 witnessed a decrease in traditional genres (drama, opera, operetta)¹¹⁷, while the (by that time) semi-peripheral theatrical genres and forms (puppet play) and peripheral genres (musical, literary night, performance-action art) saw an increase and shift in the direction of the centre of the researched theatrical system. From the point of view of traditional genres and other theatrical genres and forms (when the genres of drama, opera, operetta and ballet are juxtaposed to the rest of the researched genres), in the researched period 1989–2009 (when compared with the previous period 1968–1988) the position of traditional genres weakened from 86% to 75%, while the position of other theatrical genres and forms strengthened from 14% to 25%.



¹¹⁷ Ballet is the only traditional genre that shows a strengthening of its position in the researched period 1989–2009 as opposed to the previous period 1968–1988.

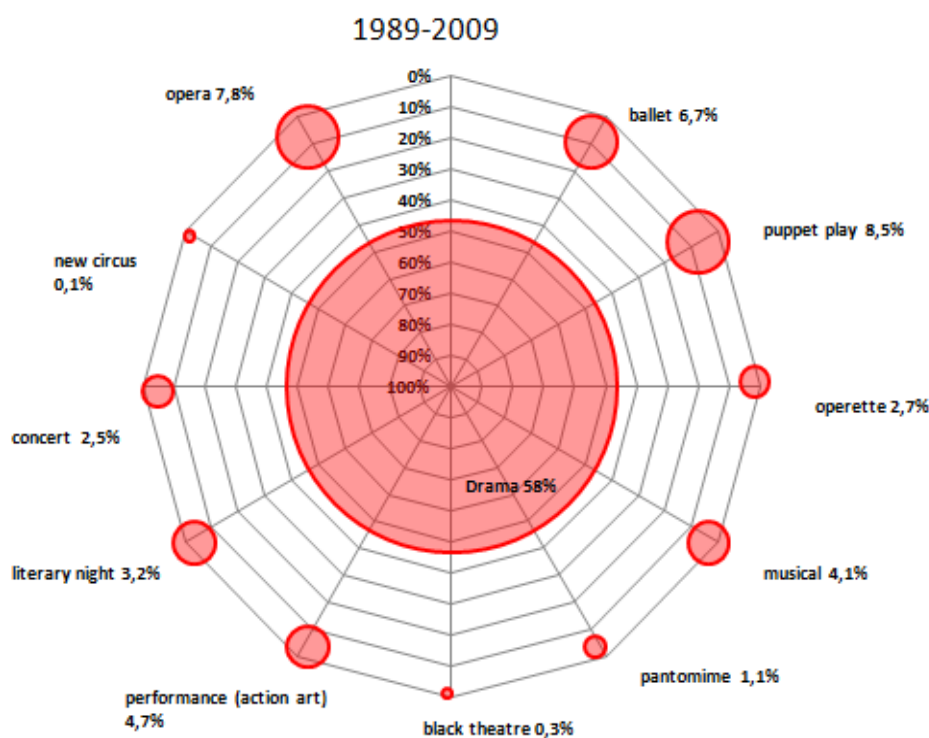


Figure 11: Centrality/peripherality of theatrical genres and forms in the Czech theatrical system (1968–1988 vs. 1989–2009)

It would be short-sighted and at the same time misleading to concentrate only on the quantitative findings as presented in Chapter Five as the main changes are expected to occur especially at the qualitative level, i.e. in the composition of the theatrical repertoire. Therefore the following Chapters Six and Seven discuss both the quantitative and qualitative changes in the theatrical repertoire presented on the Czech stage after 1989 in more detail.

5.5 Tentative conclusions

Findings presented in Chapter Five support the idea of the Czech theatrical system perceived as a specific polysystem with further inner stratification. The Czech theatrical system incorporates a variety of theatrical genres and forms which may be further stratified (according to the share of translated/non-translated works). Therefore, the Czech theatrical system needs to be recognized as a theatrical system dependent on other theatrical systems (in the sense of incorporating a large amount of translated works in the theatrical repertoire).

The 1989 Velvet Revolution brought about a significant shift in the Czech theatrical system, namely a quantitative rise (in the number of theatres and in staging various theatrical genres and forms), thus the year 1989 may be viewed as a “crisis or turning point” in Czech theatrical history in Even-Zohar’s terms. However, it is important to highlight the fact that the shifts in the political scene and cultural scene do not totally overlap. In the case of the Czech theatrical system, the political change is preceded by changes/shifts in the cultural (theatrical) scene, thus the gradual diversification of the cultural scene prior to the events of November 1989 foreshadows the forthcoming events.

The analysis of the data from the DCS-CTI database discloses the quantitative changes in staging various theatrical genres and forms after the Velvet Revolution in 1989 (influenced primarily by the rising numbers of theatres and permanent stages). The quantitative rise was most significant in the stage production of theatrical genres other than drama (puppet play, musical, literary night). The quantitative changes in the genre of drama were not so prominent; at the same time, fundamental qualitative changes in staging theatrical plays in the Post-Communist period are expected (see Chapter Seven).

Put into systemic perspective, or more specifically viewed on the centre-periphery axis: while the genre of drama continues to occupy a central position within the Czech theatrical system after 1989 (even though the share of drama in the overall theatrical production decreases from 67% to 58%, and thus the central position of drama is slightly weakened after 1989), other semi-peripheral genres (e.g. puppet play) shift to a more central position, while other peripheral genres and forms (e.g. literary night, musical) gain in position coming from either the absolute periphery, or are newly introduced to the Czech theatrical system as imports from other cultures or reintroduced as new/reinvented models in the Czech theatrical system.

In the case of the analysis of the overall theatrical system, the concepts of polysystem theory (centre-periphery, turning point, position shifts) seem to be well applicable. The employment of Even-Zohar’s theoretical framework facilitates the drawing of a map of the complex relations of the theatrical genres and forms and follows the shifts in position in the researched period. The dynamicity of the development of the Czech theatrical system in the period 1989–2009 as opposed to the period 1968–1988 is brought to the fore.

CHAPTER SIX

TRANSLATED VS. HOME DRAMA

In Chapter Six, the position of translated and home (i.e. non-translated) drama in the researched period is explored from the point of view of the concepts of the centre and the periphery. For the purposes of the current thesis the concepts are further stratified in this chapter, thus the categories hyper-central, central, semi-central, semi-peripheral and peripheral are used. The researched scope is narrowed, the research on translated and home drama is conducted for the years 1989, 1990, 1991, 1999 and 2009.¹¹⁸ The selection of individual years is motivated a) by the necessity to provide comparable samples for the research on the ratio of translated and non-translated theatrical works staged on the Czech stage in the researched period, b) by the problematic inclusion of the data covering the overall researched period 1989–2009 within the genre of drama: for the purposes of the research on translated/non-translated drama, the DCS-CTI database was annotated manually; the annotation of the overall database (with over 8,000 entries within the genre of drama) would be too time-consuming and ineffective. Thus 1989, 1999 and 2009 were chosen as the representative samples of the overall researched period and are accompanied by 1990 and 1991 – years following immediately after the 1989 Velvet Revolution when significant shifts in the Czech theatrical system are expected. For indication of the shifts and changes in the position of translated and non-translated (home) drama within the Czech theatrical system in the researched period the provided data should be sufficient.

As suggested above, for the purposes of the current study, the data from the DCS-CTI database were further annotated - information on the language and country of origin of the author/playwright was added within the researched years (1989, 1990, 1991, 1999 and 2009) for the genre of drama, along with information on the dramatization/adaptation of the piece. While the information on the language and country of origin was extracted from the biographical information on the authors/playwrights (e.g. CLT database), the information on the adaptation/dramatization is based on the information provided by the CTI in the DCS-

¹¹⁸ The only exception is Section 6.2 which monitors the development of staging banned Czech authors and presents data for the overall period 1989–2009.

CTI database. For the purposes of the study, the distinction between adaptation/dramatization and “translation proper” (i.e. the translation of a theatrical play from SL to TL) is made. The discussion on the inclusion/exclusion of adaptations/dramatizations into/from the researched sample is presented in Section 6.1. The main aim of the chapter is to map the development of the genre of drama with respect to the positions of translated and home drama in the researched period and to test the applicability of Even-Zohar’s premises concerning the position (and position shift) of translated literature/drama.

6.1 The position of translated drama vs. home drama

According to Even-Zohar (1990), translated literature normally tends to occupy a peripheral position in the receiving literary polysystem. As he lists the conditions which give rise to the central position of translated literature he doubts the possibility of a permanent or long-term occupation of this position: “no system can remain in a constant state of weakness, “turning point”, or crisis” (Even-Zohar 1990, 50). At the same time, we need to be aware of the fact that literatures and systems may differ fundamentally. Also Even-Zohar in the discussion on the centrality of translated literature points out to the specifics of the so-called small nations of Europe:

Since peripheral literatures in the Western Hemisphere tend more often than not to be identical with the literatures of smaller nations, as unpalatable as this idea may seem to us, we have no choice but to admit that within a group of relatable national literatures, such as the literatures of Europe, hierarchical relations have been established since the very beginning of these literatures. (Even-Zohar 1990, 48)

Thus, as discussed in the theoretical part of the thesis (see Chapter One), while translated literature is more than likely to occupy a peripheral position in “strong” literatures, the literature of smaller nations, or “weak” literatures in Even-Zohar’s terminology, may exhibit contradictory tendencies. Translated literature in minor languages and cultures does not need necessarily to occupy an absolutely central position, it definitely (in correspondence with Heilbron claims) occupies a more significant part of the overall layout than in the case of strong (central) literatures. Czech being a minor language, translated literature thus always had a tendency towards occupying a central (in other words significant or primary) position within the Czech

literary system. While the peripherality/centrality might be of a relative nature, the analysis of the quantitative data listed in the DCS-CTI database aims at determining the position of translated and home drama in the Czech theatrical system in the researched period when translated and home drama are opposed to each other.

As suggested above, even though the peripheral position is traditionally ascribed to the translated literature in Even-Zohar's works (1978; 1990; 2010), the Czech theatrical (and also literary) system testifies to another tendency.¹¹⁹ Moreover, the definition of centrality when it comes to home and translated drama/literature might differ and be relative depending on the specific conditions of the given TL and TC. As has already been discussed in Chapter Three, in the genre of drama (that is, drama translation) it may be even more complicated to work within the centre-periphery axis than in other literary genres, as it is hard to evaluate and categorize some of the researched items. For example, the concept of adaptation complicates the distinction between different languages and language origins.

The adaptation of a literary work into a piece of drama is a constituent part of the Czech theatrical tradition. In a historical perspective, especially in comparison to the Communist period when adaptation as a technique could have served as a place of resistance (or place of refuge) for individual authors (see Janoušek et al. 2012; Svobodová 2013), adaptations (dramatizations) have always played an important role in the Czech theatrical system. In this chapter, the adaptations are treated separately from the translations of theatrical plays (or translation proper – i.e. cases when a theatrical play written in SL – either as an original piece or as an adaptation of a prose or poetic piece of writing – is translated into Czech by a Czech translator). The statistical findings upon the category of translated drama thus represent the translations (translations

¹¹⁹ When it comes to drama, the position of translated and home drama staged in the Czech Republic differs from Even-Zohar's expectations. Even more than in other genres, the genre of drama represents the tendency of "weak" literature, or dependent system (in Even-Zohar's categorization) with a strong preference for translated works. This has to do, not only with the typological listing of Czech among minor languages/minor cultures, but also with the historical development of drama on the Czech stage in general. According to Just (2010, 10), the history of Czech theatre and potentially Czech and foreign drama on the Czech stage needs to be comprehended as a multi-language production. Up to 1945 the Czech audience was used to productions in different languages - apart from Czech, also in Latin, German or Italian. Therefore the revivalist interpretations (or on purely Czech drama oriented studies) are distorted. Nowadays most of the plays in the Czech Republic are staged in Czech, except for the festival production, the Polish stage in Český Těšín and stages/companies concentrating on staging plays in English (e.g. Black Box Praha, *Misery Loves Praha*).

proper), adaptations are discussed alongside as a means of further contextualization. To provide a comprehensive outline of the researched area – the opposition of translated and home drama – in the final overview, the adaptations are included in the list of home drama and the category is compared to the production of translated drama.

The current study concentrates on the analysis of the years 1989, 1990, 1991, 1999 and 2009. The data presented in Table 11 below refer to translations of theatrical plays from various languages as opposed to home (non-translated) drama. Adaptations of literary works (e.g. either of novels, short stories or poetic works of foreign or Czech origin) are discussed separately (see Table 12).

As Table 11 shows, shortly after the Velvet Revolution (in 1990) a substantial rise in the number of theatrical plays of Czech origin may be detected, and home (non-translated) drama gains in centrality. The rise is especially caused by the extensive staging of the banned and censored Czech authors, such as Havel, Topol, Kohout and Klíma (see Section 6.2). Simultaneously, translated drama tends to occupy a central position in the Czech theatrical system in most of the researched years (with the exception of 1990 when, shortly after the Velvet Revolution, the position of non-translated (home) drama strengthens). In the years following the shift in the position of home and translated drama in 1991, translated drama returns to its normal, i.e. central position in the Czech theatrical system. The common ratio between non-translated (home) drama and translated drama in the Czech theatrical system amounts to approximately 35–40% for home drama and 60–65% for translated drama.

	1989	1990	1991	1999	2009
Home drama	42%	50%	36%	38%	40%
Translated drama	58%	50%	64%	62%	60%

Table 11: Proportion of home drama and translated drama staged on the Czech stage

However, it has to be stressed at this point that the percentage reached by home (non-translated) drama (as opposed to translated drama) in the researched period is significantly influenced by the inclusion of theatrical plays for children,¹²⁰ authorial pieces and minor events in the theatres (student performances, accompanying

¹²⁰ Note that within the listing of literary genres children's literature is treated as a separate genre and in the catalogues of prose works children's literature is listed separately (even though the borderlines are, in the cases of specific books, difficult to define).

performances, etc.) among the theatrical plays listed in the category of drama in the DCS-CTI database. These performances tend mostly to derive from the scripts of Czech authors and thus exclusively support the percentage representing home production. In this way the difference between the “sub-categories” of drama (full-length drama, accompanying theatrical events/projects, plays for children, etc.) is disregarded and the discrepancies in the composition of the theatrical repertoire (when home drama and translated drama are concerned) appear. In comparison to home drama, translated drama represents predominantly plays (and playwrights) that have either gained specific status in the SC (are treated as canonized in the SC and elsewhere) or become attractive as a “new emergence” within the SC (and have attracted the attention of other cultures in contact) and thus the quality of the piece (or the author) has been tested a) in the SC and/or b) in the intercultural exchange. From this point of view, the stratification of translated drama (the study of translated drama with respect to various language origins introduced in Section 6.3) provides more reliable data when the comparability of data is concerned.

As suggested above, adaptations (dramatizations in the sense of the change of the communication situation, i.e. dramatizations of both foreign/or Czech prose or poetic works into theatrical plays by Czech authors/playwrights) are popular in the Czech theatrical tradition. Table 12 incorporates the data on adaptations into the depiction of the proportion of home and translated drama in the researched years. This time adaptations are included in the category of home drama as the theatrical play in the case of adaptation is originally written in Czech (and it does not enter into the translation process at this stage).¹²¹ Similarly to the data presented in Table 11 above, the shift in the position of home and translated drama in 1990 is apparent.

	1989	1990	1991	1999	2009
Home drama (including adaptations)	49%	53%	44%	42%	45%
Translated drama	51%	47%	56%	58%	55%

Table 12: Proportion of home drama and translated drama staged on the Czech stage (including adaptations)

¹²¹ In the case of adaptation, most often the translation of a work falls into the phase of introduction of the novel/poem(s) to the Czech audiences in its Czech translation.

Among the adaptations in the researched period (or more specifically in the researched years 1989, 1990, 1991, 1999 and 2009), adaptations of home prose and poetic works (i.e. adaptations of works by Czech authors) predominate, followed by the adaptations of Anglophone and Russian authors. In the years researched in Chapter Six, dramatizations of Czech works account for 80% of all dramatizations, dramatizations of Anglophone literature for 6%, Russian works for 2,5%.¹²² From the point of view of temporal development, adaptations have a rising tendency (in concordance with the overall quantitative rise monitored in all theatrical genres) – from 40 dramatizations (from all languages) in 1989 and 1990, the number of dramatizations rises to 73 in 1999 and slightly decreases to 65 in 2009 (again in concordance with the overall development of the Czech theatrical system, see Chapter Five).

All in all, in comparison to the situation of translated drama staged in Anglophone countries (the three-percent situation as discussed in Chapters Two and Three), the Czech theatrical system proves to be strongly oriented towards foreign production, i.e. towards translated theatrical works (thus supporting the depiction of the Czech theatrical system as a dependent theatrical system in Even-Zohar's terms). Supposedly, translated drama influences home production and translated drama brings changes to the TC and the receiving theatrical polysystem. Most likely, the overall position of translated drama in the Czech theatrical system directly affects other aspects of the translation process and the intercultural exchange as well: the norms operating in the translation process/overall translation strategy employed by the translators/translators' status and their position in the researched theatrical system, etc.

6.2 The “Czech wave” on the Czech stage after 1989

This section discusses in more detail the position shift of home drama shortly after the 1989 Velvet Revolution suggested in the previous Section 6.1. As a reaction to the newly gained political and cultural freedom after 1989, the Czech theatres in the first years after the Velvet Revolution start staging above all (previously banned) Czech authors, such as Václav Havel, Pavel Kohout, Ivan Klíma and Josef Topol (see also Jungmannová and Vodička 2016), with all the plays of the Czech dissident authors being extremely popular especially in the period 1989–1991 (with a peak in 1990). As

¹²² Among the dramatizations only the adaptations/dramatizations acknowledged by the CTI are included.

the interconnection of home produced and translated drama proves important in the research on the position of translated drama in the receiving theatrical system, this section is dedicated to a brief outline of the stage productions of Czech playwrights shortly after the revolution in 1989.¹²³

Václav Havel (1936–2011), as one of the key figures in the political changes of November 1989, was also one of the first banned Czech playwrights staged shortly after the revolution in 1989. His play from the dissident period *Audience* is staged for the first time as early as December 1989 (on December 7th 1989 in the Theatre of Work Gottwaldov and on December 12th 1989 in the Theatre of S.K. Neumann),¹²⁴ followed by *Zahradní slavnost* (*The Garden Party*) and *Vernisáž* (*Unveiling*) in the same month (December 29th, 1989, Theatre Váha, Brno), thus accounting for four stage productions of Havel's plays within the first month after the Velvet Revolution. Within a few months following November 1989 Václav Havel's plays are (re)established on many of the Czech theatrical stages, with 14 stage productions of his plays premiered in 1990,¹²⁵ followed by 9 more in the years 1991–1993.¹²⁶ Within the researched period (i.e. 1989–2009) altogether 69 stage productions were introduced to Czech audiences, with a peak in 1990 as stated above, and another peak in 2008, when his new play *Odcházení* (*Leaving*) written in 2007, after a 20 year gap in playwriting, was staged. From the quantitative point of view, the plays most frequently staged in the researched period are *Zahradní slavnost* with 9 stage productions, *Žebrácká opera* (*The Beggars Opera*) with 8 stage productions and *Odcházení* with 7 stage productions (see Table 13).¹²⁷

¹²³ If the results which have been presented for home drama in Table 11 in Chapter Five are looked at in more detail, and if the bare numbers are changed into specific names and productions, the changes are even more apparent at the qualitative level. As suggested above, the changes significantly influence in particular the proportion of home and translated drama. Even though the concern of the present thesis is the representation of translated drama (plays translated from English) on the Czech stage, without its comparison to the developments of home produced drama the picture would be incomplete.

¹²⁴ The play *Audience* is also broadcast by Czechoslovak radio (on December 6th 1989). The recording was made in 1978 in the Prague apartment of Vladimír Merta and distributed as an LP disc by the exile publishing company Šafrán (see Just 2010, 496, 600–601).

¹²⁵ One of the stage productions of Havel's plays in 1990 is a combined performance of his plays *Audience* and *Protest* in the theatre Těšínské divadlo Český Těšín staged in Polish translation by Andrzej S. Jagodzinski.

¹²⁶ In 1992 one of the stage productions of Havel's plays *Largo Desolato* is staged along with plays by other playwrights under the title *A Table and Two Chairs* by Artists For Prague. Other plays by Havel translated into English and staged on the Czech stage include *Mistake* and *The Memorandum* (both performed by Black Box Praha in 1996).

¹²⁷ To compare this trend of staging Havel's plays with the period preceding the Velvet Revolution, the popularity (or availability) of his plays was comparable only in the "Golden Sixties" when his plays *Zahradní slavnost*, *Vyrozumění*, *Ztížená možnost soustředění* were staged before his expulsion both as a

	1989	1990	1991	1992	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009
Václav Havel	4	14	4	4	1	1	2	4	2	0	1	2	1	4	1	3	4	1	3	10	3

Table 13: Václav Havel's plays on the Czech stage (1989–2009)

When it comes to other dissident authors, the plays by Pavel Kohout (*1928) become immensely popular shortly after 1989, with 24 stage productions within the years 1989–1993. His play *August, august, august*, which implicitly comments on the practices of the Communist regime, becomes his most frequently staged play in the researched period with 7 stage productions in 1989–1993. Also his plays that could not have been staged under his name – e.g. *Don Juan a jeho sluha* – are staged for the first time acknowledging him as the author (October 1991 in Horácké divadlo in Jihlava). Ivan Klíma (*1931), another dissident with the last staging of his plays in the Golden 1960s (e.g. *Porota* written in 1968 and staged in 1969), is staged in 1990,¹²⁸ followed shortly by another staging of *Porota* in March 1990 in the Slezské divadlo in Opava. Plays by Milan Uhde (*1936) become immensely popular in 1990 as well.¹²⁹

	1989	1990	1991	1992	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009
Pavel Kohout ¹³⁰		9	9	2	4	5	2	1	1	2		1	1	1		2	1	1	2	2	1
Ivan Klíma		5	1																1		
Milan Uhde		8	1	1								1						1	4	4	1
Josef Topol ¹³¹	2	4	4	1	2	3	4	4	4		1	1	2	2			2	3	1	2	

Table 14: Stage productions of banned Czech authors Kohout, Klíma, Topol (1989–2009)

playwright and a dramaturge from the Czech stage. His last play on the Czech stage under the Communist regime, *Žebrácká opera* premiered in Prague on November 1st 1975 in the theatre Divadlo Na tahu.

¹²⁸ His play *Cukrárna Myriam* is staged along with the play by Josef Topol (1935–2015) *Hodina lásky* in January 1990 (the first night was originally planned for December 1989).

¹²⁹ Some of Milan Uhde's plays were staged even prior to the fall of Communism thanks to colleagues who published them under their names (e.g. a stage production of *Prodaný a prodaná* under under the names of Petr Oslzlý and Peter Sherhaufner in 1987 in Brno).

¹³⁰ For Pavel Kohout's dramatic work the adaptation of works by foreign authors is typical. Both original works and his adaptations of e.g. Dostoyevsky, Rolland and Verne are included in the survey. For more information on Kohout's dramatizations/adaptations see Svobodová (2013).

¹³¹ Two stage productions (in 1989 and 2003) of Josef Topol's plays that were not finally staged are not included in the list.

Tables 13 and 14 above clearly show that the period 1989–1991 was a specifically productive period when it comes to staging banned Czech authors. Indeed, it was this period which paid tribute to the authors forbidden under the Communist regime and it could be labelled as the *Czech wave on the Czech stage* which shortly followed the changes on the political and cultural scenes after 1989 (see also Figure 12 below).

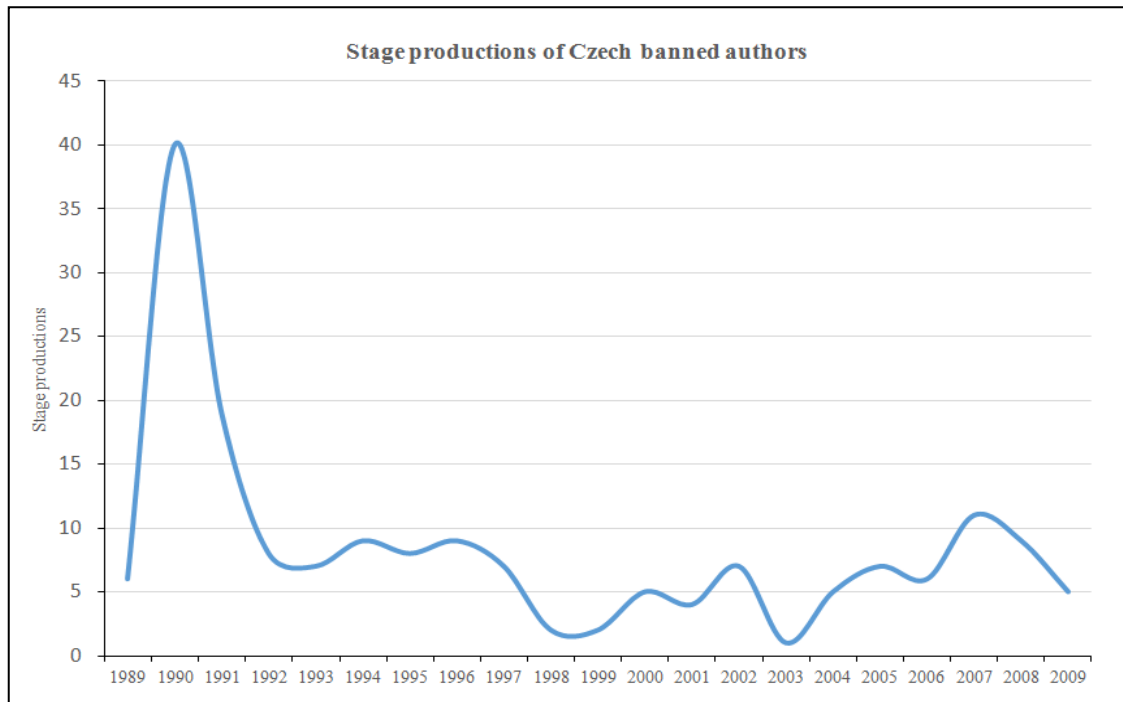


Figure 12: Banned Czech authors on the Czech stage (1989–2009)

As Figure 12 clearly depicts, the Czech authors that had been banned and could not have their plays staged under the Communist regime, became immensely popular shortly after the fall of Communism. Their plays were ready to hand as they were waiting in the “bottom drawer” for their opportunity to be staged, some of them had been staged before under a colleague’s name and were now restaged with the names of the playwrights finally acknowledged (e.g. Kohout’s and Uhde’s plays), some of the plays had been well known through more or less public readings (e.g. in flat theatre of Vlasta Chramostová).

If the whole situation in the Post-Communist theatrical system is viewed through the optics of binary oppositions – as presented by Even-Zohar – the rise in the number of stage productions of home origin shortly after 1989 directly influences the practices of staging translated drama (including Anglophone drama). After the Velvet Revolution

the Czech theatres concentrate especially on staging (up to that time) forbidden authors (apart from Czech authors, also foreign playwrights whose plays were forbidden during the Communist regime, are staged after 1989). However, as the current study and also other studies prove, the topics of the post-revolutionary years are soon exhausted and the transformation of the structure of theatres and the commercialization of theatres follows (see Jungmannová and Vodička 2016). As the analysis of the data from the DCS-CTI database presented in this section and in Chapter Five shows, 1991 already sees a levelling up of the overall theatrical system and translated drama returns to its primary/central position. When it comes to translated drama, further stratification of translated drama with respect to the position of Anglophone drama among drama translated from other languages is discussed in the following section.

6.3 The position of drama translated from English vs. other languages

Supposedly, the biggest share among translated drama should be attributed to theatrical plays translated from English. The rationale that precedes this premise derives from the findings in other literary genres, where English and translations of Anglophone authors are indisputably dominant after 1989. As it is beyond the scope of the current thesis to describe in detail the quantitative ratio of different language origins represented within the Czech theatrical system in the period preceding 1989, the description of the situation 1989 will have to suffice.¹³² As in Section 6.1, the researched area covers years 1989, 1990, 1991, 1999 and 2009.

When establishing the position of stage productions of theatrical plays translated from English in the Czech theatrical system, similar issues as in the previous sections are encountered, in particular the problems with the evaluation (and annotation) of individual items in the researched DCS-CTI database. While authorship in other genres (prose, poetry) is usually well-defined, in the case of drama the questions of ambiguous authorship might arise. Firstly, the question of co-authorship needs to be assessed (whether the play was written by one or more authors), secondly, the question of originality (or the potentiality of interference – either via adaptation or a dramaturgical version) has to be considered. While adaptations are acknowledged in the current thesis, it is beyond the scope of this thesis to follow dramaturgical versions. Moreover, as

¹³² For further information on staging practices in communist Czechoslovakia see Just (2010).

textual analyses are not employed in the current thesis, the question of further textual interventions on the side of the theatre practitioners is not relevant.

In Figure 13 below, translated drama performed on the Czech stage in the researched years 1989, 1990, 1991, 1999 and 2009 is presented. As expected, Anglophone drama occupies a central position among drama translated from various languages and presented on the Czech stage in the appointed years. Plays translated from English account for approximately 35–45% in the researched years, while drama translated from other languages for 55–65%.

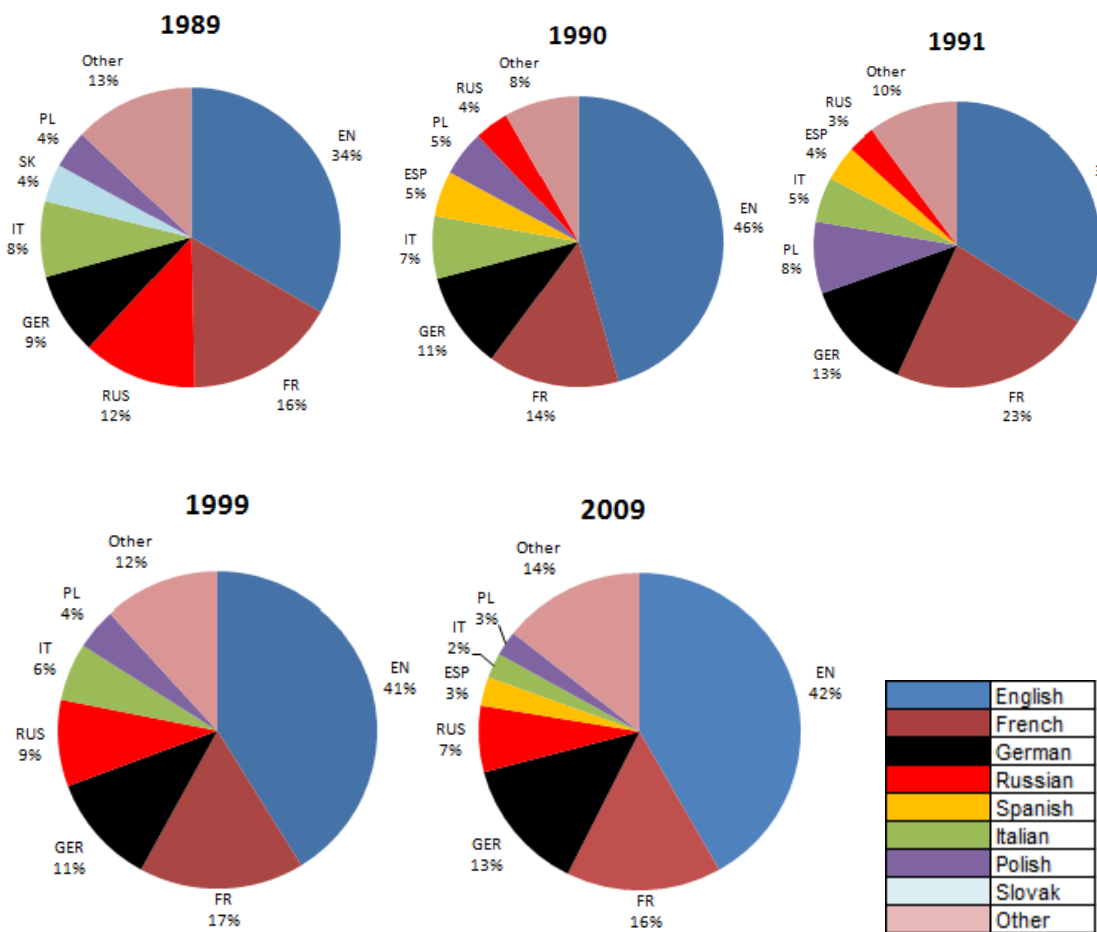


Figure 13: Position of Anglophone drama among drama translated from other languages (1989, 1990, 1991, 1999 and 2009)

In 1989 stage productions of plays translated from English account for 33%, other languages represented in translation on the Czech stage are: French (16%), Russian (12%), German (9%), Italian (8%), Slovak (4%), Polish (4%) and the remaining 13% stand for other languages and theatrical traditions with 1 or 2 stage productions from the

given language. Shortly after the 1989 Velvet Revolution, in 1990 an immense rise in staging plays translated from English (from 33% to 46%) is noticeable. In 1991 the proportion of stage productions of Anglophone drama on the Czech stage decreases to 34% at the expense of a quantitative rise in staging theatrical plays translated from other languages (mainly French). The average share of plays translated from English and staged on the Czech stage in the years 1990, 1991, 1999 and 2009 is approximately 40%. This percentage supports the view of the hypercentral position of the stage production of plays translated from English and performed on the Czech stage.

From the point of view of the representation of other languages and other theatrical traditions, 1991 reflects a significant rise especially in staging plays translated from French: stage productions of translated French plays rise from 14% in 1990 to 23% in 1991. At the same time, the percentage representing drama translated from German remains rather stable in all the researched years (with an average share of 12%). After 1989, Russian drama experiences the most significant decrease. Similarly to Heilbron's (1999) claims about the downswing of Russian in the world translation system after 1989 (see Section 2.2.3), the position of drama translated from Russian within the Czech theatrical system after 1989 is fundamentally weakened. While in 1989 Russian drama with 12% occupies the third position among staged translated drama (preceded only by drama translated from English and French), in 1990 it falls to sixth position with only 4% of the overall share. If Heilbron's (1999) stratification is applied to the Czech theatrical system where English stands for the hypercentral language (with an average share of 40%), French and German represent central languages (with an average share of 17% and 12% respectively), Russian, which could be counted prior to the 1989 Velvet Revolution among central languages as well with 9%, shifts to the semi-periphery of the Czech theatrical system after 1989 (4% in 1990 and 3% in 1991) to gain in position again in 1999 and 2009 (with 9% and 7%).¹³³ Other languages that may claim an average share of 3–8% after 1989 and thus be labelled as semi-peripheral are: Italian, Spanish and Polish. Stage productions of Polish plays are closely connected especially with the Czech and Polish stages of the theatre in Český Těšín (Těšínské divadlo in Český Těšín), which prepares stage productions of Polish authors in translation on its Czech stage, and stages Polish plays in the original (and also other

¹³³ For a discussion on stage productions of contemporary Russian drama on the Czech stage see Pálušová (2012; 2016).

authors translated from other languages into Polish) on its Polish stage. It is also interesting to notice that the production of Slovak plays on the Czech stage (even though the percentage is not high in 1989) shifts to a peripheral position after 1989.

When the stage productions of Anglophone drama in the researched years are viewed from the point of view of the individual theatrical traditions – i.e. when the individual English-speaking countries are taken into account, the differences in staging British, American and Irish authors appear (see Figure 14 below).

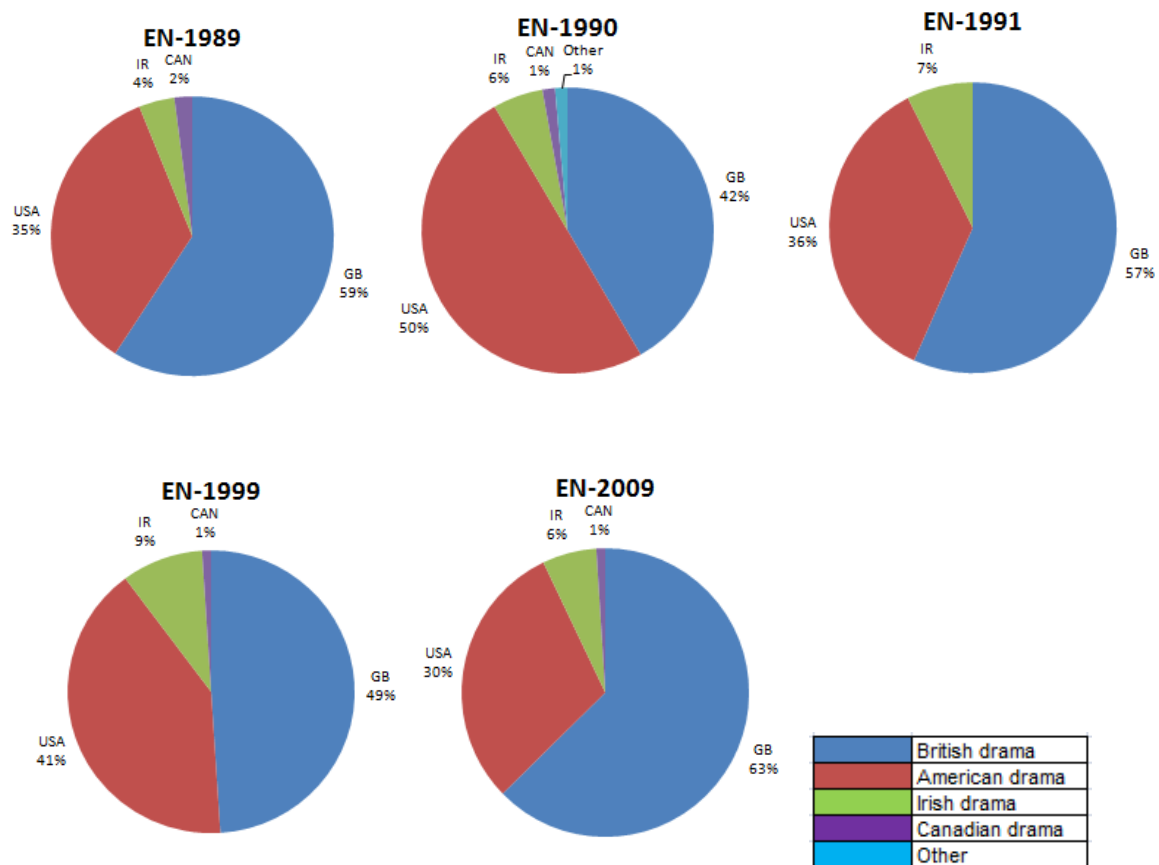


Figure 14: Stratification of Anglophone drama on the Czech stage (1989, 1990, 1991, 1999, 2009)

In 1989 Anglophone drama is represented predominantly by plays written by authors associated with the British theatrical tradition (57%), while American drama accounts for 35%. The distribution of British and American drama on the Czech stage seems to be remarkably affected by the 1989 Velvet Revolution. In 1990 stage productions of American drama rise to 50%, while British drama decreases to 42%. The reversed position of British and American drama on the Czech stage in 1990 resembles the

situation in the position of home and translated drama (discussed in Sections 6.1 and 6.2). Also in this case, the shift in position does not last for long. In 1991 British drama gains in position again with 55% as opposed to 36% represented by American drama and the primary position of British drama is reflected also in the years 1999 and 2009 – 48% in 1999 and 62% in 2009 while American authors in the same years reach 41% and 30%. Obviously, the gained percentage would be significantly different if the stage productions of Shakespeare's plays were deducted from the list. Stage productions of William Shakespeare's plays in some of the researched years account for nearly 40% of the overall share of British theatrical production on the Czech stage (see Chapter Seven), thus in the overall account there is a bigger diversity in staging American plays and playwrights on the Czech stage in the researched period than British plays and playwrights. Where Irish drama is concerned, the increase in staging Irish playwrights and Irish plays on the Czech stage is detected especially in 1999. In this year mainly stage productions of plays by Samuel Beckett, Sean O'Casey and Brian Friel are presented on the Czech stage.

As suggested in Section 6.2, on one hand, 1990 witnessed the entrance of banned Czech authors to the Czech stage (and thus a decrease in the percentage of staged translated drama); while on the other hand, the stage productions of Anglophone drama were affected as well. When explored in more detail, the change in staging plays translated from English is not only quantitative but predominantly qualitative. Apart from the above described shifts in the position of British and American drama in 1990, further changes may be enumerated. The Anglophone theatrical plays and playwrights that were well-established on the Czech stage prior to 1989 are also staged in 1990: William Shakespeare (11 stage productions), Neil Simon (4 stage production), Tennessee Williams (3 stage productions each), Edward Albee (2 stage productions). As an example of light comedies on the Czech stage in 1990 Noel Coward's plays (e.g. *Blithe Spirit* staged as *Rozmarný/Rozverný duch* in Czech) may be listed (3 stage productions). Simultaneously, the plays and playwrights that were well-established in British and American theatrical systems and not performed on the Czech stage under the Communist regime are newly introduced (or reintroduced) to the Czech theatrical system. The innovation in theatrical repertoire may be attributed, for example, to the stage productions of Joe Orton's plays - *Entertaining Mr. Sloane* (1 stage production) and *What the Butler Saw* (3 stage productions) in 1990. Orton's plays are staged in

Czech translation¹³⁴ in 1990 for the first time with a nearly 20-year delay after their London premiere. On the other hand, Tom Stoppard is an example of an author staged occasionally on the Czech stage under the Communist regime but banned in the 1970s and 1980s. Shortly after the Velvet Revolution in November 1989, Stoppard's plays return to the Czech stage. His play *Rosencrantz and Guildenstern Are Dead* is staged as early as December 1989 in the theatre in Hradec Králové (at that time called Divadlo Vítězného února Hradec Králové) 18 years after its last stage production on the Czech stage in 1971(see Section 3.4). Other Stoppard plays, *Enter a Free Man* and *Travesties*, are staged in 1990 and 1991. Similarly, Samuel Beckett's plays are also reintroduced on the Czech stage in 1990 (*Waiting for Godot*, *Play*, *Krapp's Last Tape*).¹³⁵ Another playwright whose plays start to appear on the Czech stage shortly before 1989 is Woody Allen (see the discussion in Section 7.3). Sam Shepard's plays *Fool for Love/Láskou posedlí*¹³⁶ and *True West/Pravý západ* are staged in 1990. John Pielmeier's *Agnes of God* (first staged in 1989 as *Agnus Dei* in Czech translation by Ivo T. Havlů) receives two stage productions in 1990 and becomes one of the most popular plays in the upcoming period. These authors and plays serve as an illustrative example of the qualitative changes in the stage production of plays translated from English presented on the Czech stage shortly after the 1989 Velvet Revolution.

6.4 Tentative conclusions

The findings presented in this chapter prove that the Czech theatrical system possesses the attributes of a dependent system, i.e. the primary position of translated compared with non-translated drama seems to be the reverse of the “natural” position defined by Even-Zohar (1990),¹³⁷ and translated drama occupies a central, or rather primary position in the Czech theatrical system. Similarly, the shift in position of translated theatrical works provoked by the “crisis or turning point” (i.e. the fall of Communism in 1989) also follows the opposite direction. Thus, the shift in the Czech theatrical system

¹³⁴ The translators of the listed Orton's plays into Czech were Eva Marxová (*Pozvání pana Sloana*) and Michael Žantovský (*Klíčovou dírkou*, staged also as *Viděno klíčovou dírkou* in theatre in Ústí nad Labem).

¹³⁵ Samuel Beckett's *Waiting for Godot* was last staged on the Czech stage in 1970.

¹³⁶ Shepard's *Fool for Love* gets staged in Jaroslav Kořán's translation already in 1988 (Realistické divadlo Zdeňka Nejedlého in Prague). This example supports the idea of a gradual cultural change already prior to the 1989 Velvet Revolution.

¹³⁷ As mentioned in the theoretical part of the thesis, Even-Zohar (1990) supposes that the “normal” position of translated literature is the peripheral one. However, this position applies mostly to the strong literatures and cultures.

towards a central position after 1989 is associated with home drama and not translated drama. The findings also demonstrate that translated drama gains in centrality shortly after the shift and the theatrical system tends to revert to its natural position soon after the turning point.

Given the number of the Czech banned authors staged on the Czech stage shortly after the 1989 Velvet Revolution which increased the number of non-translated drama, the hypothesis which predicted that translated drama will constantly occupy central position in the researched theatrical system both before and after 1989 was proven false. At the same time, the research into the position of home and translated drama shows that the dichotomy primary-secondary seems to be more apt than the opposition of central and peripheral when the dynamic shifts in the Czech theatrical system are described. The dichotomy of the centre and the periphery is hardly applicable if the positions of both researched items are close to each other as in the case of the comparison of home and translated drama staged on the Czech stage.

The expectation that plays translated from English will occupy a central position among translated drama in the researched period proved true. Heilbron's (1999) categorization of languages within the world translation system is especially useful for the description of various languages represented through translated drama on the Czech stage. Thus English stands for the hyper-central language, while French and German may be labelled as central and Spanish, Italian and Polish as semi-peripheral, Russian then experiences the most significant shifts in position after 1989 (from central position to semi-peripheral, and then back). There are also several (mostly European languages) that would be on the periphery of the Czech theatrical system. The suggested scales seem to better reflect the hierarchical relations of the researched theatrical system and the reached percentage to a great extent corresponds to the percentage observed by Heilbron (1999; 2010).

The findings in Chapter Six demonstrate that the fundamental changes in the Czech theatrical system that had a direct impact on the position of home drama also significantly influence translated drama on the Czech stage (shifts in the position of drama translated from Russian, an increase in the stage production of plays translated from French, etc.) Concerning the stage production of Anglophone drama, the rise in staging American drama and special focus on staging previously unstaged (or banned)

authors is a typical feature of the years closely following the 1989 Velvet Revolution. Further analysis of the plays translated from English and staged on the Czech stage in 1989–2009 is presented in Chapter Seven.

CHAPTER SEVEN

TAKING A CLOSER LOOK

As the findings presented in Chapters Five and Six proved, 1989 was an important milestone in the development of staging drama in general, but also in staging theatrical plays translated from English on the Czech stage. The rise in the number of theatres and in staging specific theatrical genres and forms, the temporary shift in the centre of the system (i.e. the rise in the number of stage productions of home drama and the establishment of home drama at the centre of the theatrical system shortly after the Velvet Revolution) and the subsequent return of the theatrical system to its natural position support a) the idea of the year 1989 being a turning point in Czech theatrical and drama translation history, b) the notion of the dynamicity of the literary/theatrical system. While the presented tentative conclusions in Chapter Six concerned predominantly quantitative data, Chapter Seven attempts to take a closer look at the gained data and attempts to compensate for the missing information from the previous survey. In order to do so, a detailed analysis of the data derived from DCS-CTI database for the researched period 1989–2009 is introduced in Chapter Seven. The main interest here is to explore the centre of the researched system – i.e. the centre of the subsystem of plays translated from English and staged on the Czech stage within the wider Czech theatrical polysystem.

Whilst the methodology remains the same, the focus alters. The statistical findings are presented with respect to the specifically appointed research areas. Firstly, the discussion on the central position of the works of William Shakespeare within the Czech theatrical system is presented. William Shakespeare and his plays are irrevocably set at the absolute centre of the Czech theatrical system and as they do not have a counterpart (either within the British or American theatrical tradition or any other foreign theatrical tradition presented on the Czech stage), the position of William Shakespeare and his plays in the receiving theatrical system is discussed in a separate section prior to the discussion on the position of other Anglophone playwrights central to the Czech theatrical system. Secondly, the Anglophone playwrights who occupy the centre of the Czech theatrical system in the researched period are introduced along with

a list of central plays translated from English and staged on the Czech stage after 1989. Centrality is attributed to the Anglophone playwrights and plays in the overview in the first 10–15 places. The data are presented from the long-term view, i.e. the centrality of Anglophone playwrights and Anglophone drama presented on the Czech stage is evaluated from the point of view of the overall researched period (1989–2009). Thirdly, for the purposes of a more detailed analysis of the data concerning Anglophone drama on the Czech stage, the researched period - the twenty year span that the study comprises i.e. the years 1989–2009 - is divided into four shorter five-year periods. A period preceding the fall of Communism is added as the change in the cultural scene does not have to necessarily overlap with the change in the political scene (see Section 5.3), thus the five researched sub-periods explored in this chapter are: a) 1985–1989 (the period preceding 1989 and the revolutionary year itself), b) 1990–1994, c) 1995–1999 and d) 2000–2004, e) 2005–2009. Even though the chosen stratification might seem artificial at first sight, the outcomes of the survey offer justification for such a decision. While the five-year spans offer the possibility of monitoring the overall researched period in more detail and without prior prejudices, the inductive approach used also allows the drawing of generalised conclusions based on the empirical data and suggest the critical evaluation of the researched period at the end of this particular chapter. The results of the research are presented in the conclusion of this chapter in the form of a revised tentative periodization.

As suggested above, the research questions tested in this chapter comprise: Which authors represent the centre of the theatrical system? What kind of changes does the centre of the theatrical system undergo? What is the position of the authors recognized as canonized authors in other cultures in the Czech theatrical system? What is the position of new (contemporary) drama in the theatrical system in the researched period? Does the theatrical system reflect the changes in the political scene immediately, or with a certain delay? What other kind of developments does the theatrical system undergo within the researched period?

7.1 Positioning Shakespeare in the Czech theatrical system

Prior to the discussion on the Anglophone playwrights staged on the Czech stage in the researched period 1989–2009, let us concentrate on the central position the theatrical plays by William Shakespeare maintain in the Czech theatrical system. Here the concept

of an “enduring item” among canonized strata (introduced by Sela-Sheffy [2002]; see Section 1.5) is applicable. While the positions of other most frequently staged authors may alternate throughout the studied period, Shakespeare is a well-established, stable item, irrevocably set at the absolute centre of the Czech theatrical system.¹³⁸ It is not a surprise that Shakespeare is the most popular foreign playwright on the Czech stage. His position has been firmly set not only in the Czech cultural environment, but he has been well established in most of the European theatrical systems and cultures.¹³⁹ In the Czech literary and theatrical traditions, Shakespeare’s translations have had a more than 200-year tradition as Drábek’s *České pokusy o Shakespeara* (2012) discusses in detail.

According to the DCS-CTI database, in the researched period, i.e. 1989–2009 over 350 stage productions of Shakespeare’s plays were produced on the Czech stage,¹⁴⁰ thus accounting for nearly 5% of the theatrical market-share within the genre of staged drama (including both translated and non-translated drama). From the point of view of stage productions of plays translated from English, Shakespeare’s plays account for more than 15%, ranging from 16% in 1989 to 23% in 1999 and 2009 (see Figure 15).¹⁴¹

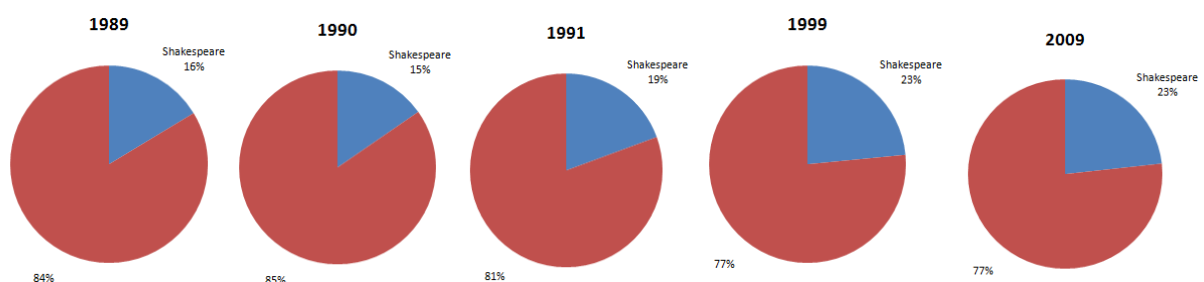


Figure 15: Stage productions of Shakespeare’s plays on the Czech stage in comparison to stage productions of other plays translated from English (1989, 1990, 1991, 1999, 2009)

¹³⁸ Drábek (2012, 3) labels Shakespeare as “the most prolific Czech author” as his works have been deeply embedded both in the Czech theatrical and literary systems. Shakespeare is recognized as a central author among Western canonical authors in general (cf. Bloom 1994).

¹³⁹ With respect to the discussion of minor and major countries, it can be noted that in e.g. France Shakespeare became popular in the early 18th century (see Heylen 1993, 26).

¹⁴⁰ The DCS-CTI database lists 380 stage productions of Shakespeare’s plays: 344 Shakespeare’s plays translated from English into Czech and staged on the Czech stage, 26 stage productions referred to as “combined” performances (various combinations of Shakespeare’s plays or their staging along with plays by another playwright), adaptations or miscellaneous records. 10 stage productions of Shakespeare’s plays were staged in another language (6 stage productions in English, 4 in Polish).

¹⁴¹ At this point, it has to be noted that the reached percentage is heavily influenced by the decision (discussed in the methodological part of the current thesis) to concentrate in the research on the number of stage productions irrespective of the number of reruns of the play. While the stage productions of plays by Shakespeare (and other canonical authors) may have several reruns (extending into several years), other plays by non-canonical authors may only be performed several times. Thus, paradoxically, the statistics may disadvantage plays with more reruns and make their percentage share lower than expected.

Nevertheless, the uniqueness of the position maintained by William Shakespeare and his plays in the Czech theatrical system may be well illustrated by the comparison of the number of stage productions of his plays with the number of stage productions of the other most frequently staged authors. In Table 15 only the authors with more than 30 stage productions of their plays in the researched period 1989–2009 are listed. The table presents both Czech and foreign playwrights.

SPs	Foreign playwrights	Czech playwrights
more than 300	William Shakespeare	
100–120	Anton Pavlovič Čechov, Molière	
60–100	Carlo Goldoni, Tennessee Williams	Václav Havel, Arnošt Goldflam
30–60	Woody Allen, Jean Anouilh, Fridrich Dürrenmatt, Georges Feydeau, Federico García Lorca, Nikolaj V. Gogol, Slawomir Mrożek, Peter Shaffer, Neil Simon, Edward Albee, Ray Cooney, Henrik Ibsen, Arthur Miller, Oscar Wilde	Josef Topol, Pavel Kohout ¹⁴² , Voskovec/Werich/Ježek, Balák Luboš, Karel Čapek, Václav Kliment Klicpera, Josef Kajetán Tyl

Table 15: Stage productions of Shakespeare in comparison to the other most frequently staged playwrights (1989–2009)

From the quantitative point of view, William Shakespeare and his plays do not have a counterpart in the Czech theatrical system. This fact is also supported by the high popularity of Shakespeare’s plays in theatre festivals. Apart from being a stable part of the repertoire of most permanent stages and theatres, Shakespeare’s plays are for example presented at a yearly festival “Letní shakespearovské slavnosti” taking place every summer in Prague (and nowadays also in Brno and Ostrava).¹⁴³ “Letní shakespearovské slavnosti” - supposedly the biggest open-air festival of Shakespeare’s plays, offers several new stage productions prepared exclusively for the festival.

Viewed from the perspective of the researched period (1989–2009), Shakespeare is regularly performed on the Czech stage with increasing frequency after 1989. In 1989

¹⁴² Including Pavel Kohout’s adaptations.

¹⁴³ The tradition of the festival “Letní shakespearovské slavnosti” was established in 1990 on the initiative of Václav Havel and has been held regularly since 1998.

Shakespeare's stage productions account for seven stage productions, in the following years Shakespeare's plays reach the numbers depicted in Table 16, with a peak at the turn of the millennium in the seasons 1999–2000 and in 2004.

Year	1990	1991	1992	1993	1994	1995	1996	1997	1998	1999
SPs	10 ⁽¹⁾	12	14 ⁽²⁾	15 ⁽²⁾	13	14 ⁽¹⁾	14	20 ⁽²⁾	16 ⁽¹⁾	22
Year	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009
SPs	24	19	19 ⁽¹⁾	15 ⁽²⁾	24 ⁽¹⁾	18 ⁽⁴⁾	19 ⁽¹⁾	14 ⁽¹⁾	19 ⁽¹⁾	20 ⁽¹⁾

Table 16: Number of SPs of Shakespeare's plays on the Czech stage (1990–2009)¹⁴⁴

Relatively low numbers of stage productions of Shakespeare in 1989 and 1990 may be attributed to the revolutionary year 1989 and the subsequent temporary break in theatre production along with the subsequent changes in theatres, theatre structure and theatre repertoire. In the years preceding the Velvet Revolution Shakespeare's plays had been well established on the Czech stage (see Table 17 below). A slight decrease in staging is recorded in 1982 and 1983. In connection with the pre-revolutionary period it has to be noted that under the Communist regime Shakespeare's plays and motifs might have been fulfilling other functions than after 1989 (see Just 2010; Drábek 2012).

Year	1970	1971	1972	1973	1974	1975	1976	1977	1978	1979
SPs	13	15	18	19	15	11	16	12	12	16
Year	1980	1981	1982	1983	1984	1985	1986	1987	1988	1989
SPs	10	15	7	7	18	11	10	12	17	7

Table 17: Number of SPs of Shakespeare's plays on the Czech stage (1970–1989)

As suggested above, the tradition of translating Shakespeare into Czech had already started in the 18th century. As Drábek (2012) points out, in the Czech literary and theatrical system not only is there in Levý's terms (1963) a need for a new translation of Shakespeare's most canonical plays in each generation, rather several translations coexist at once, competing for primacy. Drábek distinguishes eight different generations of translators of Shakespeare.¹⁴⁵ In the researched period 1989–2009, we may encounter

¹⁴⁴ The miscellaneous records and adaptations are presented separately as an upper index in Table 16.

¹⁴⁵ Drábek (2012) divides the translators (and translations) of Shakespeare into eight periods (or rather generations of translators): 1) Generation of Vlastenecké divadlo (1782–1807): anonymous author, Karel Hynek Thám, Prokop Šedivý, H. Kukla (pseudonym), 2) Generation of Josef Jungmann (1807–1840): anonymous author, Bohuslav Tablic, Antonín Marek, Josef Linda, Josef Kajetán Tyl, Josef Jiří Kolár, 3) Generation of Museum Shakespeare (1840–1885): Josef Jiří Kolár, Josef Václav Frič, František Doucha, Jan Josef Čejka, František Ladislav Čelakovský, Jakub Malý, 4) Generation of Academic

on the Czech stage translations of Shakespeare's plays by several contemporary Czech translators, or as Drábek labels them – the 8th generation of translators of Shakespeare - e.g. Martin Hilský, Jiří Josek, Milan Lukeš, Alois Bejblík, Stanislav Rubáš, etc., but also earlier generations of translators of Shakespeare (in Drábek's categorization the 6th and 7th generations) Zdeněk Urbánek, Josef Topol and E. A. Saudek or even translations by J. V. Sládek (the 4th generation of translators of Shakespeare according to Drábek) are staged (see Table 30 in the Appendix and the discussion on the translators of Shakespeare's plays in Chapter Eight).

If the numbers of stage productions of Shakespeare's plays are viewed from the point of view of inner stratification into comedies, histories and tragedies (see Table 31 in Appendix), it is apparent that in the period 1989–2009 Shakespeare's comedies are given priority over tragedies (comedies account for 55% and tragedies for 41% of the overall share), while historical plays (histories) by Shakespeare are staged in comparison to these two sub-categories only sporadically (4%). The preference for comedies over tragedies is most probably connected with the potential success of the stage production and thus a guarantee of accommodating the expectations of a larger sector of the audience.

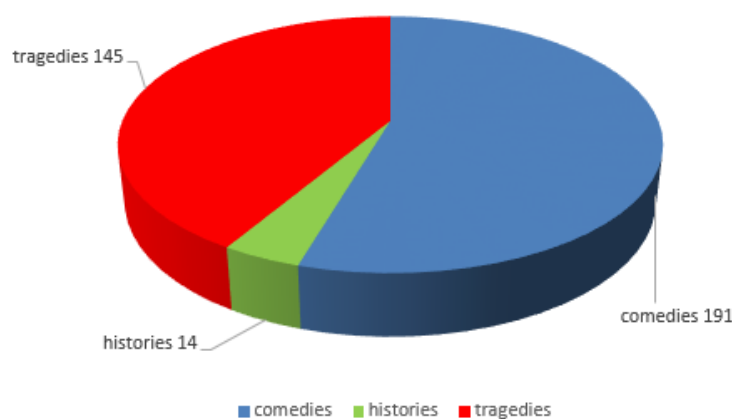


Figure 16: Shakespeare's comedies, histories and tragedies on the Czech stage (1989–2009)

Shakespeare (1885–1922): Josef Václav Frič, Josef Václav Sládek, Jaroslav Vrchlický, Antonín Klášterský, Bohdan Kaminský, 5) Generation of Otokar Fisher (1916–1945): Otokar Fisher, Antonín Fencel, Bohumil Štěpánek, Erik Adolf Saudek, 6) Generation of E. A. Saudek (1936–1963): Erik Adolf Saudek, Bohumil Štěpánek, František Nevrla, Jaroslav Kraus, Jaroslav Kutta, Otto František Babler, Aloys Skoumal, Bohumil Franěk, 7) Shakespeare – our contemporary (1959–1980): Zdeněk Urbánek, Josef Topol, Jaromír Pleskot, Václav Renč, František Vrba, Břetislav Hodek, 8) Shakespeare at the turn of the millennium (1977–2009): Alois Bejblík, František Fröhlich, Milan Lukeš, Antonín Přidal, Martin Hilský, Jiří Josek, Olga Walló, Stanislav Rubáš.

Along with the central position of the plays of William Shakespeare in the Czech theatrical system, other accompanying phenomena may be enumerated. Firstly, Czech is one of the most prolific languages and cultures when it comes to Shakespeare's translations. The multiplicity of translations of Shakespeare's plays allows for several translations coexisting at the same time in Czech (in the Czech literary and theatrical system) and thus allowing different readings and interpretations. In the case of Shakespeare's plays the position of the author and his plays within the receiving theatrical system is already set, thus the most discussed question in relation to Shakespeare's translations is the way individual translators mediate the poetics of Shakespeare's plays (see Drábek 2012). Simultaneously, the newer translations have to delineate their translation strategy in comparison to earlier (older) translations (as in case of retranslations of canonical works and canonical authors in general).

7.2 Drama translated from English (1989–2009): A long-term view

This section presents the most frequently staged Anglophone playwrights and the most frequently staged plays translated from English in the researched period (1989–2009). Thus the Anglophone playwrights and plays presented in this and the following section may be labelled as the central Anglophone playwrights and the central Anglophone plays in the Czech theatrical system. The centrality of the playwrights and plays is derived from their position in the Czech theatrical system within the researched category based on the total number of stage productions of the plays in the researched period. However, the decision as to which playwrights and plays shall be treated as central is complicated by the impossibility of determining a definite border between the centre and the periphery. Firstly, the borders are rather blurry (or in other words indefinite). Secondly, it is more likely that there exists an intermediate category – a semi-central or rather semi-peripheral category (as suggested in the categorization of languages in Heilbron's world translation system discussed in Section 2.2.3 and in Chapter Five). The present thesis concentrates primarily on the development of the centre of the researched (poly)system. Thus, as suggested above, the central playwrights and central plays, i.e. those in the first 10–15 places within the category of a) the most frequently staged Anglophone playwrights, and b) the most frequently staged plays translated from English, are of interest here.

The Czech theatrical system in the researched period is in this section studied from a long-term view. The central playwrights and central plays that are most frequently staged within the researched period are presented first. The following Section 7.3 presents the research into shorter periods that illustrate the dynamic development of the researched theatrical system. In other words, while the discussion on the developments and periodization of Anglophone drama on the Czech stage is discussed in Section 7.3, the concern here is the overall representation of Anglophone drama from the point of view of the Anglophone playwrights and plays central to the Czech theatrical system in the overall researched period.

Concerning drama translated from English and staged on the Czech stage in the researched period (1989–2009), the most frequently staged Anglophone playwrights are listed in Table 18.¹⁴⁶

	Playwright	Number of SPs	Number of plays
1.	Tennessee Williams	67	18
2.	Peter Shaffer	44	7
3.	Woody Allen	41	11
4.	Neil Simon	40	17
5.	Ray Cooney	40	7
6.	Oscar Wilde	40	7
7.	Edward Albee	39	11
8.	Arthur Miller	29	9
9.	George Bernard Shaw	25	13
10.	Michael Frayn	25	5
11.	Alan Ayckbourn	24	7
12.	Agatha Christie	24	6
13.	Martin McDonagh	24	6
14.	Samuel Beckett	23	12
15.	Eugene O’Neill	23	5
16.	Ken Ludwig	20	4

Table 18: The most frequently staged (central) Anglophone playwrights (1989–2009)

¹⁴⁶ William Shakespeare and the stage productions of his plays are listed in the tables and figures presented in Sections 7.2 and 7.3, however his plays and his position within the Czech theatrical system are not discussed in more detail as these issues have already been treated in Section 7.1.

As suggested in Section 7.1 and elsewhere, when it comes to the number of stage productions of plays translated from English William Shakespeare does not have a counterpart in the Czech theatrical system. Other authors listed in Table 18 represent predominantly the canonical authors of the British theatrical tradition (Wilde, Shaw, Christie, Beckett) and modern American drama (O'Neill, Williams, Miller, Albee), while authors such as Allen, Shaffer, Simon, Cooney, Ludwig, Frayn and Ayckbourn are prolific Anglophone playwrights who are represented in the Czech theatrical system mainly through their comedies and farces. (As suggested above, the genre of comedy is well-established in the Czech theatrical system and supposedly often a guarantee of an economically successful performance in the researched period.) The inclusion of Martin McDonagh among the central playwrights demonstrates the arrival of a new dramatic wave to the Czech stages after the turn of millenium, a “new emergence” (in Sella-Sheffy’s terms) in the Czech theatrical system (see Sections 7.3 and 8.2.3).

The most popular (the most frequently staged), thus the central plays, in the researched period by the central (or top) playwrights writing in English (if Shakespeare’s plays are deducted from the list) are Oscar Wilde’s *The Importance of Being Earnest* (20 stage productions), Michael Frayn’s *Noises Off* (18 stage productions), Tennessee Williams’ *The Glass Menagerie* and Woody Allen’s *Play It Again, Sam* (15 stage productions each), Peter Shaffer’s *Amadeus* and G. B. Shaw’s *Pygmalion* (14 stage productions each), followed by Ray Conney’s *Run for your Wife* (13 stage productions) and *A Streetcar Named Desire* by Williams (12 stage productions). Table 19 below lists the most frequently staged plays by the central Anglophone playwrights as discussed above, only the plays with more than eight stage productions are listed. Note that Neil Simon’s or Eugene O’Neill’s plays are not listed among the most frequently staged plays – even though they are among the central Anglophone playwrights in the researched period, the stage productions of their plays in the researched period are not as numerous as the stage productions of other authors. This is due to the fact that more of their plays are introduced to the Czech theatrical system in fewer stage productions. All in all, Table 19 represents mostly plays by canonical and “well-established” authors who had also been performed on the Czech stage prior to 1989.

Play	Playwright	SPs	Translator(s) ¹⁴⁷
<i>The Importance of Being Earnest</i>	Oscar Wilde	20	Jiří Z. Novák, Olga Ferjenčíková
<i>Noises Off</i>	Michael Frayn	18	Jaroslav Kořán
<i>Play It Again, Sam</i>	Woody Allen	15	Dana Hábová
<i>Amadeus</i>	Peter Shaffer	14	Martin Hilský
<i>Lend Me a Tenor</i>	Ken Ludwig	14	Ivo T. Havlů and Tat'jana Havlů
<i>Pygmalion</i>	George Bernard Shaw	14	Milan Lukeš, Frank Tetauer
<i>Run for Your Wife</i>	Ray Cooney	13 ¹⁴⁸	Břetislav Hodek
<i>A Streetcar Named Desire</i>	Tennessee Williams	12	Rudolf Pellar and Luba Pellarová, Jan Urbánek ¹⁴⁹
<i>The Mouse Trap</i>	Agatha Christie	10 ¹⁵⁰	Rudolf Pellar and Luba Pellarová
<i>Death of a Salesman</i>	Arthur Miller	10	Rudolf Pellar and Luba Pellarová
<i>Who's Afraid of Virginia Woolf?</i>	Edward Albee	10	Rudolf Pellar and Luba Pellarová
<i>Black Comedy</i>	Peter Shaffer	9	Luboš Trávníček, Marie Horská, Pavel Dominik
<i>An Ideal Husband</i>	Oscar Wilde	8	Václav Renč, Jiří Z. Novák
<i>A Midsummer Night's Sex Comedy</i>	Woody Allen	8	Jiří Stach
<i>The Crucible</i>	Arthur Miller	8	Milan Lukeš, Aloys Skoumal
<i>Waiting for Godot</i>	Samuel Beckett	8	Karel Kraus, Patrik Ouředník
<i>How the Other Half Loves</i>	Alan Ayckbourn	8	Jiří Z. Novák

Table 19: The most frequently staged plays by central Anglophone playwrights (1989–2009)

¹⁴⁷ If more than one translator is listed, the stage productions have been produced in different translations by various translators. In the case of husband and wife translator teams – Havlů and Pellar and Pellarová, the couple are united with “and”.

¹⁴⁸ One of the performances labeled as 1+2=6 staged by Slovácké divadlo in Uherské Hradiště (2007) includes both the play 1+1=3 (*Run for your Wife*) and 3+3=5 (*Caught in the Net*)

¹⁴⁹ The 1999 stage production by JAMU (Studio Marta) of *A Streetcar Named Desire* is a translation by Jan Urbánek.

¹⁵⁰ The stage production of *The Mouse Trap* by Vyšší odborná škola herecká Praha does not acknowledge the translator; however, supposedly the translation by Rudolf Pellar and Luba Pellarová was used.

However, the list of the most frequently staged plays translated from English varies if playwrights with one or two popular plays are presented as well (see Table 20). Thus, while the group of the top Anglophone playwrights displayed above in Table 18 may be labelled as central Anglophone playwrights, the plays listed in Table 20 below may be included among the central Anglophone plays (along with the plays by the central Anglophone playwrights in Table 18). In the column labelled SP/TN, the ratio of the number of stage productions (SP) and the total number of stage productions of all plays by the same author (TN) is presented.

Play	Playwright	SPs/TN	Translator(s)
<i>Our Town</i>	Thornton Wilder	11/16	Martin Hilský
<i>Agnes of God</i>	John Pielmeier	10/10	Ivo T. Havlů
<i>Killer Joe</i>	Tracy Letts	9/10	Jiří Josek
<i>What the Butler Saw</i>	Joe Orton	9/16	Michael Žantovský
<i>Harold and Maude</i>	Colin Higgins	8/8	Alexander Jerie
<i>Like Totally Weird</i>	William Mastrosimone	7/8	Jitka Sloupová

Table 20: The most frequently staged plays by other than central Anglophone playwrights (1989–2009)

Thornton Wilder's *Our Town* was well established on the Czech stage even prior to 1989.¹⁵¹ On the contrary, plays by Tracy Letts and William Mastrosimone (*Killer Joe* and *Like Totally Weird*) are new-comers to the Czech theatrical system and represent a new wave of Anglophone authors on the Czech stage. Often these Anglophone authors (that can be labelled as “new emergences”) and their representation in the Czech theatrical context are exclusively connected with one translator. The translators might then play an important role in the introduction of a specific author in the receiving theatrical system (see the discussion on translators-gatekeepers and gatekeeping in Chapter Eight).

While the enumeration of the central Anglophone playwrights and central plays translated from English and performed on the Czech stage allows us to define the centre of the researched theatrical system in the researched period 1989–2009, the dynamicity of the development of the theatrical repertoire represented on the Czech stage (where

¹⁵¹ *Our Town* was first staged in Divadlo J. K. Tyla in Plzeň in the translation by Marie Effenbergerová, followed by the stage production in Městská divadla pražská in Praha in 1965 in the translation by Marie Horská and with nine more stage-productions of the play until 1989, first staged in Hilský's translation in 1978.

Anglophone drama is concerned) remains unrevealed. The depiction of the Czech theatrical system with respect to theatrical plays translated from English thus continues to be rather static in the case of the long-term view applied in Section 7.2. Dynamicity may be brought to the research when the short-term view is incorporated (see the following Section 7.3).

7.3 Drama translated from English (1989–2009): A short-term view

In this section, the field of Anglophone drama on the Czech stage is researched from the point of view of the qualitative and quantitative changes with respect to the diversification of the central Anglophone playwrights in relation to the chosen temporal frame. The aim is to define the dynamic changes on the Czech stage with a special interest in incorporating the Anglophone playwrights and movements that managed to accommodate or influence the centre of the researched theatrical system – either those coming from the periphery or new imports (“new emergences”) in the receiving theatrical system. The researched period is divided into five sub-fields: the period preceding the Velvet Revolution including the revolutionary year 1989 (1985–1989) is explored separately, followed by the periods: 1990–1994, 1995–1999, 2000–2004 and 2005–2009. For each period a table of the most frequently staged Anglophone playwrights is provided. Shakespeare’s plays are listed in each period recording the most frequently staged playwrights as well as a means of comparison to the other most frequently staged authors, however, Shakespeare’s position is not discussed in more detail here as Shakespeare’s plays and his position in the Czech theatrical system are discussed in Section 7.1. As suggested above, the discussion on the qualitative and quantitative changes and the representation of Anglophone drama on the Czech stage concerns the most frequently staged (central) playwrights in the researched periods. Special focus is paid to the newly established playwrights (“new emergences” within the Czech theatrical system) as they usually represent a change in the structure of the system or the arrival of a new poetics.

As for the production of Anglophone drama on the Czech stage prior to the Velvet Revolution in November 1989, the classical theatrical repertoire (William Shakespeare, G.B. Shaw, Tennessee Williams, Arthur Miller) combined with light farces and comedies (Alan Ayckbourn’s *How the Other Half Loves* and *Bedroom Farce* or

Michael Frayn's *Noises Off*¹⁵²) predominate (see Table 21). Note that the total number of stage productions staged in 1985–1989 is significantly lower than in the following periods.

	Playwright	Number of SPs
1.	William Shakespeare	57
2.	Tennessee Williams	15
3.	Neil Simon	11
4.	Oscar Wilde	7
5.	G.B.Shaw	7
6.	Eugene O'Neill	6
7.	Michael Frayn	6
8.	Peter Shaffer	5
9.	Arthur Miller	5
10.	Edward Albee, Alan Ayckbourn	4

Table 21: The most frequently staged Anglophone playwrights (1985–1989)

In the years following the Velvet Revolution the tendency to stage predominantly the canonical and “well-established” Anglophone authors continues. Table 22 is topped by the well established playwrights; the list of the most frequently staged Anglophone playwrights represents the traditional names. Seemingly, from the point of view of the centre of the system when Anglophone drama is concerned, the Czech theatrical system is in this post-revolutionary period in a state of stagnation. However, as discussed in Section 6.3, the theatrical repertoire significantly changes after 1989, when banned Czech and foreign authors are staged shortly after the Velvet Revolution. The wave of Czech drama experiences a significant boom, thus changing temporarily the home/translated ratio typical for the Czech theatrical system. The Anglophone authors such as Joe Orton, Sam Shepard, Tom Stoppard, John Pielmeier have been staged extensively ever since 1990 and even though they do not number among the central Anglophone playwrights they significantly influence the overall theatrical system (see Chapter Six). As one of the Anglophone playwrights who manage to become central in the period 1990–1994, Woody Allen has to be highlighted. Woody Allen's plays have been staged on the Czech stages since 1986 (3 stage productions in 1986–1988) with a significant rise since 1989 (9 stage productions in 1989–1991). Woody Allen thus

¹⁵² In Czech staged as *Bez roucha aneb Ještě jednou zezadu*.

represents the authors that predicted the change in the political scene (as discussed in Section 5.3) and his plays have become well-established items within the Czech theatrical system.

	Playwright	Number of SPs
1.	William Shakespeare	69
2.	Peter Shaffer	17
3.	Woody Allen	16
4.	Tennessee Williams	11
5.	Edward Albee	10
6.	Neil Simon	10
7.	Michael Frayn	9
8.	G. B. Shaw	8
9.	Agatha Christie	8
10.	Oscar Wilde	8

Table 22: The most frequently staged Anglophone playwrights (1990–1994)

The structure of the theatrical repertoire with respect to the centre of the subsystem of Anglophone drama on the Czech stage in the period 1995–1999 more or less copies the structure of the previous period 1990–1994. The tendency to stage well-established playwrights and titles predominates. Apart from this tendency, Table 23 below also confirms the inclination of the Czech theatrical system to employ comic genres. For example, the high popularity of plays by Ray Cooney supports this claim. As a master of light farces, Ray Cooney (*1932) occupies one of the leading places in the researched period. Moreover, with the example of the position of Cooney’s plays in the Czech theatrical system the discrepancy of the position of the cultural item in SC and TC can be well demonstrated: “With regard to literature the claim might be made that every literary activity and every literary work is located in some socio-cultural context, but that the rules of the literary game are not necessarily representative of the society in which they have arisen or in which they are practiced. Thus it might happen that a literary work is not recognized *as such* in the culture in which it originated, whereas it is ranked among the masterworks in some other or later culture (imported or deported literature)” (Lambert 2006, 71). Even though popularity does not equal canonicity, the significant position Ray Cooney’s plays enjoy in the Czech theatrical system tells us

more about the rules and requirements of the receiving theatrical (cultural) system than about the initial position of the author in the source theatrical (cultural) system.

	Playwright	Number of SPs
1.	William Shakespeare	90
2.	Tennessee Williams	26
3.	Edward Albee	15
4.	Oscar Wilde	12
5.	Ray Cooney	12
6.	Woody Allen	10
7.	Neil Simon	10
8.	G. B. Shaw	9
9.	Peter Shaffer	9
10.	Eugene O'Neill	9

Table 23: The most frequently staged Anglophone playwrights (1995–1999)

The fundamental shift in poetics and the principal change in the representation of Anglophone drama on the Czech stage come only at the turn of the millennium. As suggested by Jungmannová and Vodička (2016), around the year 2000 the organization of theatres and the theatrical network becomes stabilized, and the theatres manage to accommodate themselves to the new situation and cultural demand.

	Playwright	Number of SPs
1.	William Shakespeare	105
2.	Tennessee Williams	17
3.	Ray Cooney	14
4.	Woody Allen	12
5.	Oscar Wilde	12
6.	Samuel Beckett	12
7.	Sarah Kane	9
8.	Neil Simon	9
9.	Arthur Miller	9
10.	Agatha Christie	8

Table 24: The most frequently staged Anglophone playwrights (2000–2004)

From the point of view of Anglophone drama, the turn of the millennium is marked by the introduction of the phenomenon of In-yer-face drama¹⁵³ to the Czech theatrical system. In Table 24 above, the poetics of In-yer-face drama is represented by the playwright Sarah Kane, whose plays are staged nine times in the researched period 2000–2004. Sarah Kane (1971–1999) along with Mark Ravenhill, Martin McDonagh and Martin Crimp represent the generation of British playwrights whose plays start to appear on the British stage in the 1990s and whose poetics represented by the “in-your-face” phrase can be read as blatantly aggressive or provocative (see Sierz 2014). Sarah Kane’s *Blasted* (premiered at London’s Royal Court theatre in January 1995) is traditionally considered one of the first plays representing the poetics of In-yer-face drama: “With its explicit scenes of sexual abuse and cannibalism, its blatant language and the rawness of its emotions, *Blasted* [is] both shockingly radical in form and deeply unsettling in content” (Sierz 2014, introduction). The first play by Sarah Kane that was seen on the Czech stage was her play *Crave* premiered by Činoherní studio Ústí nad Labem (in the translation by Jaroslav Achab Haidler) in 2000. Staged only two years after its British premiere in 1998, *Crave* was the first initiative to introduce Kane’s work to the Czech audiences (see also Section 8.2.3). The staged reading of *Cleansed* in the translation by David Drozd (2001) and *4.48 Psychosis* (read in the original in 2001) follow. Further interest in Sarah Kane’s plays is demonstrated by the stage production of *4.48 Psychosis* by the Czech National Theatre in 2003. Up to 2004 five more stage productions follow: *Phedra’s Love* (2003), *Crave* (2003, 2004) and *Blasted* (two stage productions in 2004). Other authors associated with In-yer-face drama are staged as well in the researched period. Martin McDonagh introduced originally to the Czech audiences in 1999 (see the discussion below) is staged five times, Mark Ravenhill six times and Martin Crimp three times. The role of the translators (Jitka Sloupová, Jaroslav Achab Haidler) and other participants in the translation and staging process and the introduction of In-yer-face drama within the Czech theatrical system is discussed in Chapter Eight.

Apart from the playwrights associated with In-yer-face drama, also Samuel Beckett establishes among the most frequently staged playwrights in period 2000–2004. As suggested in Section 6.3, shortly after 1989 Samuel Beckett’s plays are performed again

¹⁵³ For more information on In-Yer-Face drama see Sierz (2014), Hoffmannová (2015).

on the Czech stage (*Waiting for Godot*, *Krapp's Last Tape*, *Happy Days*, etc.) and he becomes a well-established item in the Czech theatrical system. Within the researched period 1989–2009 Beckett's position strengthens and he becomes one of the central playwrights, opposite to his position prior to the 1989 Velvet Revolution.

	Playwright	Number of SPs
1.	William Shakespeare	98
2.	Martin McDonagh	17
3.	Oscar Wilde	10
4.	Tennessee Williams	10
5.	Peter Shaffer	10
6.	Neil Simon	10
7.	Ken Ludwig	9
8.	Tom Stoppard	8
9.	Ray Cooney	8
10.	Neil LaBute	7

Table 25: The most frequently staged Anglophone playwrights (2005–2009)

Primacy in the period 2005–2009 is assigned to Martin McDonagh (see Table 25), another playwright associated with the generation of In-yer-face drama, even though the poetics of his plays fundamentally differ from the poetics of the plays of, for example, the above-mentioned Sarah Kane. Martin McDonagh (*1970), a contemporary British author of Irish origin, who explicitly displays violence and favours black humour in his plays, has become one of the most popular Irish playwrights on the Czech stage.¹⁵⁴ A 1996 play *The Beauty Queen of Leenane* arrives on the Czech stage first in 1999 in the translation by Lenka Kapsová (three stage productions in 1999), followed in 2002 by the stage productions of *The Lonesome West* (translation and stage direction by Ondřej Sokol)¹⁵⁵ and *The Cripple of Inishmaan* (translation by Ondřej Pilný). All in all, six of Martin McDonagh's plays (apart from those mentioned above also *The Skull in Connemara* in the translation by Julek Neumann, *The Lieutenant of Inishmore* in the translation by Milan Lukeš and *The Pillowman* once again in the translation by Ondřej Sokol) are staged in 2003–2009, thus accounting for 25 stage productions of

¹⁵⁴ Prior to the introduction of Martin McDonagh and his poetics to the Czech theatrical system, Irish drama had been represented predominantly by plays by authors such as John Millington Synge (mainly his *The Playboy of the Western World*), Brian Friel and Sean O'Casey (see Pivovar 2003, 6).

¹⁵⁵ Both plays belong to McDonagh's *The Leenane Trilogy*, the last play of the trilogy *The Skull in Connemara* is staged in the translation by Julek Neumann in 2007.

McDonagh's plays in 1999–2009, of which 17 are staged in 2005–2009.¹⁵⁶ Martin McDonagh's plays become well-established in the Czech theatrical system, his introduction to the Czech audience (particularly thanks to the translations by Ondřej Sokol) make him and his plays a well-established item in the receiving theatrical polysystem. Martin McDonagh manages to become one of the central playwrights in the overall researched period (1989–2009) and may well illustrate the concept of a “new emergence” into the Czech theatrical system.¹⁵⁷

All in all, the short-term view presented in Section 7.3 offers a more dynamic depiction of the position of the most frequently staged Anglophone authors/playwrights in the Czech theatrical system in the researched period. In comparison to the long-term view presented in Section 7.2, if the theatrical plays translated from English and performed on the Czech stage are viewed from the point of view of temporal development within the shorter periods, the changes and “new emergences” within the Czech theatrical system can be revealed. At the same time, it has to be admitted that the approach employed both in Sections 7.2 and 7.3 still lacks one important dimension. While the chosen approach manages to depict the development within the centre of the researched theatrical system, most of the peripheral actions are still concealed from the research. Only the “new emergences” that manage to influence the centre of the theatrical system are acknowledged.

7.4 Tentative conclusions

To sum up, the data presented in Chapter Seven prove the following assumptions:

- There are no clear-cut boundaries between the researched periods.
- Shakespeare and his plays occupy the absolute centre of the Czech theatrical system. Among Shakespeare's plays presented on the Czech stage in the researched period comedies predominate.
- The centre of the subsystem of Anglophone drama on the Czech stage is predominantly occupied by the canonical playwrights, however, after the

¹⁵⁶ The high popularity of Martin McDonagh's plays on the Czech stage can be demonstrated by the constant interest of Czech theatrical companies and audiences also after 2009; so far his plays on the Czech stage have been produced 48 times, with his latest play *Hangmen* introduced in Ondřej Sokol's translation in December 2016.

¹⁵⁷ Neil LaBute with 7 stage productions in the researched period stands for another “new emergence” on the Czech stage and in the Czech theatrical system.

1989 Velvet Revolution, “new emergences” manage to shift to the centre either as the representatives of “well-established” authors (from the point of view of today), or as absolutely new items in the system.

In comparison to the findings presented in Chapter Six, it is clear that the changes in the theatrical repertoire shortly after the 1989 Velvet Revolution (i.e. staging banned authors, or incorporating new items into the theatrical system as discussed in Section 6.3) do not reach the absolute centre of the researched system when viewed from the point of view of individual authors, thus the canonized or well-established authors continue to predominate at the centre of the theatrical system. However, in each of the monitored periods at least one “new emergence” appears. While in the first years after 1989 the shift to the centre of the system is associated with the (re)introduction of banned authors (Allen) or with authors of popular genres – e.g. farces (Cooney), at the turn of the millennium the so-called In-yer-face drama is introduced to the Czech theatrical system and authors such as Sarah Kane or Martin McDonagh appear among the central Anglophone playwrights presented on the Czech stage as “new emergences”.

While some of the “enduring items” among canonized strata are present in all the studied years (Shakespeare, Williams, Wilde), other authors – “new emergences” (Allen, Cooney, Kane, McDonagh) gradually appear. Some of the playwrights become established in the Czech theatrical system in the course of time (Allen, Cooney) and are treated as “well-established” playwrights (irrespective of their canonicity), other authors (Kane) shift back to the periphery of the system after some time, while others continue to belong to the centre of the theatrical system (McDonagh), but the durability of their position needs to be tested in the coming period(s).

As for the methodology used, two ways of researching the centre of the system – the long-term view and the short-term view were used. The long-term view enables us to define the playwrights/plays occupying a central position within the researched system; however, the intricacies of the development of the theatrical system remain unrevealed. On the other hand, the long-term view allows further comparison of the researched period with other similarly long periods (e.g. the comparison with the period preceding the Velvet Revolution). The short-term view then seems to offer a more dynamic view of the researched system. Apparently, changes in the theatrical repertoire are better traceable if a shorter temporal framework is employed.

Based on the results of the research presented in Chapters Six and Seven, the following periodization of the researched period 1989–2009 (including both home drama and translated Anglophone drama) is suggested:

- 1) 1989–1991: revolutionary impact (staging banned authors)
- 2) 1992–1999: recovery period (staging banned and canonical authors)
- 3) 2000–2009: innovation of theatrical repertoire (“new emergences”)

While the first suggested sub-period refers both to home and translated drama on the Czech stage, the second and third sub-periods already reflect exclusively developments in staging Anglophone drama. 1989 is incorporated into the periodization as an integral part, as the 1989 Velvet Revolution needs to be seen as a turning point in the Czech theatrical system that provokes further shifts in position and changes in the overall system.

Shortly after November 1989 the significant qualitative changes in the theatrical repertoire appear. As discussed in Chapter Six home drama (banned Czech authors) manages to shift to the centre of the overall Czech theatrical system. Simultaneously, banned Anglophone authors/playwrights appear on the Czech stage (represented by e.g. Woody Allen and his incorporation among the central playwrights).¹⁵⁸ The Czech theatrical system then, from the point of view of Anglophone drama, stagnates for some time. Only at the turn of the millennium do new authors (new dramatic tradition) appear, represented by the playwrights associated with the In-yer-face drama. The role of translators in the introduction of new playwrights to the Czech theatrical system is explored in the following Chapter Eight.

¹⁵⁸ See also the discussion on banned Anglophone playwrights in Section 6.3.

CHAPTER EIGHT

PEOPLE BEHIND THE SCENES

While Chapter Seven was concerned with the enumeration of theatrical plays translated from English and performed on the Czech stage (i.e. the focus was on the stage productions of translated plays as products of the translation and staging process) and further contextualized in Chapters Five and Six, Chapter Eight examines the act of translation in relation to the engagement of various participants in the translation process, specifically the translators. The chapter concentrates on the position of the translator within the translation process, the position of the translator with regard to the centre and the periphery of the researched theatrical system and the position of other participants in the translation process (e.g. theatre agents) in the translation and staging process.

In Chapter Eight the data derived from the DCS-CTI database are combined with biographical information on individual translators from the CLT database; additional autobiographical resources are employed as well. The findings are further supported by the information collected in the interviews with the representatives of the theatrical agencies *Dilia* and *Aura-Pont* within the IGA project in 2010. The aim of this chapter is to apply a systemic approach to studying the position of the translator within the researched theatrical polysystem and to explore the role the translators, other participants involved in the translation and staging process and other factors play in the translation process where the theatrical plays translated from English and performed on the Czech stage after 1989 are concerned.

In a certain way, Chapter Eight gives an ear to the sociologically oriented suggestions for further research into the human agents involved in the translation process (see Chapter Two). As Pym claims: "...the central object of historical knowledge should not be the text of translation, nor its contextual system, nor even its linguistic features. The central object should be the human translator, since only humans have the kind of responsibility appropriate to social causation" (Pym 1998, ix). Pym's suggestion corresponds to the notion of a social function performed by writers (in this study understood as translators) as pointed out in Ezra Pound's rephrased quote in the

Introduction of the current thesis. Similarly, other works concentrating on the role of the translator in the translation process stress that the social causation has to be appointed to the human agents (see Wolf 2002; Sela-Sheffy 2005). The present research does not aim to employ a purely sociological theoretical framework or sociologically-driven research methods (with the exception of the interviews with the representatives of *Dilia* and *Aura-Pont* theatre agencies). This chapter derives from the already introduced premises – the systemic character of the theatrical system (understood in Even-Zohar’s terms) and the centrality/peripherality of the researched objects (human agents, i.e. translators in this chapter). Thus the methodology corresponds to the methodology used in the preceding chapters, Chapters Five, Six and Seven. The quantitative data are derived from DCS-CTI database and analysed with the focus on the central translators of plays translated from English. The biographical information on translators is added as a means of further exploring the background of the translation process and as a useful tool for the further categorization of translators.¹⁵⁹

8.1 Teams, communities and the position of the translator

As suggested in Chapter Three, drama translators are not the only participants in the translation and staging process. Translation is only one constituent part of the overall process in which more players in the field (directors, dramaturges, theatre agents, etc.) are involved. The situation can be described in the form of a diagram:

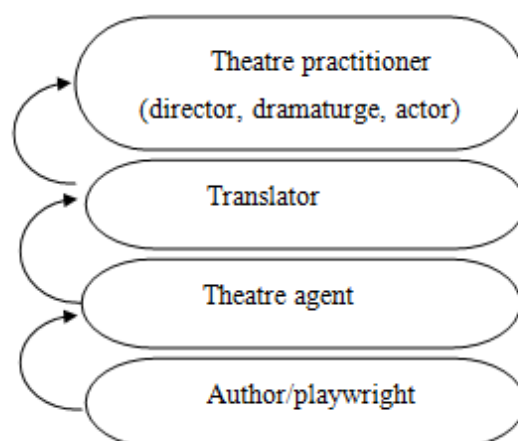


Figure 17: Participants in the translation and staging process in the Czech theatrical system

¹⁵⁹ Being aware of the limits of the methodology chosen, as for the research on the human aspect in the translation process the further employment of sociological methods (questionnaire survey or ethnographical survey) would be beneficial and would most likely successfully complete the depiction of the researched area, these methods are left for further research into the position of the theatrical translator in the translation process to another research.

Obviously, not all stages in the above listed diagram in Figure 17 need to be present. Firstly, the situation described is more valid for the entrance of new authors/playwrights to the receiving theatrical system, i.e. when the translation of non-canonical playwrights and non-canonical works is concerned. In the case of the translation of theatrical works of canonical and well-established authors (mainly in cases when the author's rights are not claimed anymore) the theatre agent might be completely left out of the process. Secondly, the succession of the individual phases may be mixed (e.g. the theatre practitioner may come up with the idea of a translation of a specific author). Thirdly, the positions of the participants may intermingle: theatre practitioners or theatre agents may simultaneously act as translators as well (see Section 7.2.3).

As for the drama translation commission process in the Czech Republic in the researched time period, the following possibilities may be enumerated:

- 1) The translation is commissioned by a theatrical company (i.e. by a theatre group, or its representative – e.g. the director, playwright or dramaturge), the translation is then “tailored” for a specific stage production,
- 2) the translation is commissioned by the theatre agency, the translation is then offered to the theatres and if chosen it might undergo certain changes (suggested by the dramaturge or the director),
- 3) the translation is only partial (the translator translates only a part of the work, as an example of the potential of the theatrical play), the play is offered by the theatre agency to the theatres and if chosen, the translation of the rest of the theatrical play is commissioned,
- 4) the theatrical play is chosen by the translator and translated (without being commissioned by an external body) either as a hobby, or as a potential future source for the stage production of a play.¹⁶⁰

While in cases 1) and 4) the initiative is promoted predominantly by the individual (based on his/her personal tastes) or by an individual representing the interests of a theatrical group (the dramaturgical plan, or the technical/personal capabilities of a theatrical group may play an important role in the selection process), cases 2) and 3) are

¹⁶⁰ In the case of “drama translation”, when a play is treated rather as a piece of literary work for further publishing in TC, the play for translation is chosen or suggested for publishing either by the literary agent, publisher, or the translator himself/herself. However, this process is not researched further in the present thesis.

directly connected with the intentional representation and distribution of theatrical texts by the theatre agency. In a certain way, cases 2) and 3) are variations of one alternative of the commission of a translation by a theatre agency. All the alternatives may mingle with each other – e.g. the text may be represented by the theatre agency, but retranslated for the purposes of a specific theatrical company, etc. Obviously, there may exist several translations of one play at the same time (especially in the case of canonical authors/older plays the texts may be available in printed form and do not need to be commissioned for translation at all) and the theatre company may work with more than one of them and prepare a stage production based on their combination.

In all of the above stated cases the question of the author's rights (both the playwright – i.e. the author of the ST, and the translator) needs to be resolved at some stage of the translation process. In the Czech Republic the process of the distribution and translation of theatrical texts after 1989 is heavily influenced by the theatre agencies *Dilia* and *Aura-Pont*.¹⁶¹ Supposedly, they both significantly influence the final structure (cf. repertoire) of the Czech theatrical system. Apart from services to Czech playwrights, theatres and festivals, the two theatre agencies introduce foreign authors to the Czech literary and theatrical system, starting with acquiring the licences for the rights of foreign playwrights to providing legal representation to the authors. The offer of foreign authors presented on their webpages is vast – as suggested above, the theatre representatives may chose from a) already translated pieces of work, or b) can read a part of the translated play and commission a translation of the chosen play. Moreover, the *Dilia* agency also offers a printed bulletin in which they introduce the newly acquired plays or newly represented authors, while the *Aura-Pont* agency presents the latest translations from different languages on their official webpage. The close cooperation of theatre agencies with theatres and theatrical companies, and their direct influence on the composition of the theatrical repertoire is enforced through help with the choice of texts, authors, commissioning the translation and concluding contracts with both foreign authors/playwrights and translators.¹⁶² Apart from the institutional power of the above mentioned bodies, the enthusiasm and interest of individuals

¹⁶¹ The literary and theatre agency *Dilia* was founded as early as 1945 and nowadays its main purpose is to offer copyright protection to all parties involved (authors, playwrights, etc.). Apart from the focus on theatre, the agency also concentrates on negotiating the licensing rights for literary and audio-media authors. For further information see www.dilia.eu. The theatre agency *Aura-Pont* was founded in 1990 and when it comes to plays and theatre it offers similar services to *Dilia* (see www.Aura-Pont.cz).

¹⁶² Apart from the above listed services, *Dilia* and *Aura-Pont* offer support to Czech authors for the purposes of their representation abroad.

(translators, dramaturges, directors) in specific foreign authors may lead to the introduction of the foreign playwright to Czech audiences as well and thus even individual bodies may significantly influence the Czech theatrical repertoire and the Czech theatrical system.

The close cooperation of the translator and the theatrical team is strongly supported by some of the Czech theatres and theatre companies. Often cooperation is based on close personal relationships. The translator then may be the initiator of the translation, or he/she may be appointed as the translator of the text chosen by the representatives of the theatre based on previous experience. This has to do with the position of the translator of theatrical plays in the Czech theatrical system. If the translator belongs to the group of “elite” translators (see Sela-Sheffy 2005), in other words he/she is well-established, or he/she is close to the theatrical company/theatre agency, the influence upon the translation process can be significant. Especially those translators who stand at the centre of the Czech theatrical system (in the present thesis treated as *central* translators) influence significantly either the theatrical repertoire (i.e. what is translated) or the poetics (i.e. the way the theatrical plays are translated).¹⁶³

As suggested in Chapter Two, the position of the translators of Anglophone drama into Czech (and of translators within the Czech theatrical system in general) differs from e.g. the situation in the British theatrical system, where the translator is often obliged to provide a literal translation of the text, which is later rewritten by a renowned author/playwright (who may or may not speak the language of the original of the text), and the translator is thus often shifted to the position of a “helper” in the preparatory phase of the text for recreation (see Brázdilová and Zubáková 2011; Brodie 2012). In the Czech Republic, the translators (not only those translating drama, but also prose and poetry) seem to occupy a more significant position in the translation (and staging) process. This fact may be interconnected with the overall position of Czech within the world translation system (Heilbron 2010) and the position of Czech as a minor language in Even-Zohar’s terms, and thus a long tradition of translation. Translators in the Czech Republic seem to occupy, in comparison to translators in the British theatrical system, a more significant position in the translation process (i.e. their role in the translation phase is indispensable). At the same time, we have to bear in mind that the significance of the

¹⁶³ Cf. also Lefevre (1990; 1992) and his concept of patronage.

position of the translator in the Czech theatrical system is always of a relative nature. While the British theatrical system allows the main changes to appear in the text in the preparatory phase of the translation and staging process, the Czech theatrical system allows for more or less radical changes to intervene in the phase of stage production. Depending on the dramaturgical, or directorial decision, the text may undergo significant changes prior to (or during) the rehearsal period.

All in all, the translators of Anglophone drama seem to play an important role in the Czech theatrical system. The following section attempts to concentrate mainly on those translators of Anglophone drama that occupy a *central* position in the Czech theatrical system, i.e. their translations are staged most frequently. Supposedly, the premise from which the thesis derives is that the more centrally the translator is located within the system, the more he/she influences the receiving theatrical system. At the same time, the position the translator occupies within the theatrical system influences a) the theatrical repertoire that is translated, b) the way the theatrical plays are translated.

8.2 Translators as the moving power in the Czech theatrical system

The following analysis attempts to prove that the position of drama translators within the theatrical system is a powerful one as they serve either as a) gatekeepers (a term borrowed from communication studies and referred to by e.g. Vuorinen in “News Translation as Gatekeeping” 1997)¹⁶⁴ for letting the Anglophone theatrical plays and specific playwrights be introduced on the Czech stage and thus interfere with the Czech theatrical system; or as b) mediators of canonical works, who introduce (or reintroduce) works by canonical authors and thus influence the Czech theatrical system especially in terms of language (i.e. they have a direct impact upon the poetics of translated and staged drama). As we may distinguish between the translators, the works they translate, the role they play in the translation and staging process, the position they maintain and

¹⁶⁴ Vuorinen defines gatekeeping as: “the process of controlling the flow of information into and through communication channels. The controlling function is carried out by gatekeepers located at certain strategic areas, or gates, in the information channel. The gatekeepers decide what messages or pieces of information shall go through a particular gate and continue their journey in the channel and what not (“in” or “out” choices), and in what form and substance these messages are allowed to pass” (1997, 161–62). While Vuorinen discusses the role of translators-gatekeepers in the process of news translation, the parallel may be made here and the concept of a gatekeeper and gatekeeping may be applied to drama translation as well. However, the concept is used to refer mainly to the text/play selection process, while further manipulation of the text within the drama translation and staging process is left out of the discussion here as the present thesis does not present any textual analyses of the researched theatrical plays.

the power they wield in the receiving theatrical system, a further stratification of translators of Anglophone drama in the Czech theatrical system is introduced in the following lines. At the same time, it is necessary to note that the “power” is of a relative nature here as the power and the status of the drama translator within the translation process and the subsequent staging process might, in comparison to other theatrical participants/agents, be negligible (see Section 3.2.3).

The following Table 26 presents the most frequently staged Czech translators of Anglophone drama (translators whose translations of plays from English were produced in most stage productions) in the researched period. The table thus represents the *central* (compare with *elite* translators, see Sela-Sheffy [2005]) and supposedly the most influential translators of Anglophone drama within the Czech theatrical system after 1989. The premise is that the translators who occupy a *central* position in the Czech theatrical system in the researched period have more impact either on a) the translation process, or b) the theatrical repertoire. The typology of the impact and its characteristics is left to further exploration. The quantitative viewpoint is predominantly favoured here (the *central*, i.e. the top translators are of interest). In some cases it proves beneficial to take into account also individual translators who have concentrated in their work on a single author (or a theatrical movement) and thus have contributed to his/her/its introduction to the Czech theatrical system (i.e. they have significantly contributed to the development of the theatrical system and composition of the theatrical repertoire albeit they are not listed among the top-productive translators in the Czech theatrical system). Below information about the translators’ other (than translatorial) employments and interests is enclosed as a means of contextualization. The question of the social status of the translators and their influence on the translation process/product is further elaborated on in the following sections. In Table 26 both information on the number of stage productions as well as the number of plays translated from English (i.e. the number of plays that have been translated by individual translators from English and subsequently performed on the Czech stage in the researched period 1989–2009 excluding adaptations) is listed.

	Translator	Number of SPs	Number of plays
1.	Martin Hilský	197	50
2.	Jiří Josek	110	47
3.	Ivo T. Havlů	107	34
4.	Milan Lukeš	97	36
5.	Rudolf Pellar and Luba Pellarová	73 ¹⁶⁵	19
6.	Dana Hábová	53	21
7.	Jiří Zdeněk Novák	51 ¹⁶⁶	16
8.	Alexander Jerie	48	21
9.	Erik Adolf Saudek	39	10
10.	Alois Bejblík	38	8
11.	Jitka Sloupová	30	15
12.	Pavel Dominik	23	17

Table 26: Drama translators from English and the amount of translated and staged theatrical plays (1989–2009)¹⁶⁷

Table 26 is topped by the prolific and well-known translators-Shakespearologists: Martin Hilský, Jiří Josek and Milan Lukeš, followed by translators that could be labelled as an “older generation” of translators, which could be attributed to the fact that most of their translations were created before the year 1989 – Ivo T. Havlů (lyricist and librettist), the husband and wife translator team Rudolf Pellar (actor and song-performer) and Luba Pellarová (dramaturge), and Jiří Z. Novák (writer and script writer). Erik Adolf Saudek and Alois Bejblík are also associated with Shakespeare’s translations and they belong to an older generation of translators. Further listed are the contemporary translators Dana Hábová and Pavel Dominik who are - apart from their status as translators - associated with interpreting as well. Jitka Sloupová, Alexander Jerie (and also the already mentioned Pavel Dominik) are closely associated with the theatre agencies *Dilia* and *Aura-Pont*; Jitka Sloupová and Alexander Jerie as co-

¹⁶⁵ Apart from translations of theatrical plays, also adaptations based on translations by Rudolf Pellar and Luba Pellarová are popular on the Czech stage (e.g. *Já, Holden* staged in 2009 based on translation of J. D. Salinger). These plays are not listed in Table 26 as they are treated as adaptations.

¹⁶⁶ Only the translations of Anglophone theatrical plays by J. Z. Novák are included here, his translations of prose works (mainly of Oscar Wilde) have been used for theatrical adaptations as well. Novák is also recognized as a translator from French (mainly Molière in the researched period).

¹⁶⁷ Even though both Erik Adolf Saudek and Alois Bejblík rank high among the most most frequently staged translators, they are not further discussed in the current dissertation as they belong to the older generation of translators. The translators-Shakespearologists are represented in the current thesis by Martin Hilský, Jiří Josek and Milan Lukeš. The issues discussed in Section 8.2.2 concerning the older generation of translators would apply to Saudek and Bejblík as well.

founders of the theatre agency *Aura-Pont*, Jerie as a director of both *Dilia* and *Aura-Pont*, Dominik as the core translator of the *Aura-Pont* theatre agency. Erik Adolf Saudek and Alois Bejblík belong to the older generation of translators-Shakespearologist, however, they are not discussed in more details.

Let us look at the translators listed in Table 26 above in more detail, and let us allow for further categorization.¹⁶⁸ Firstly, as suggested above, the distinction can be made between an “older generation” of translators who created most of their translations of Anglophone drama prior to 1989 (Novák, Pellar and Pellarová, Havlů and also Lukeš) and a “younger generation” (Hilský, Jerie, Josek, Hábová, Dominik, Sloupová) whose translations appeared shortly before the Velvet Revolution or within the researched period (1989–2009) and who remain active translators. Secondly, the categorization of the Czech translators of Anglophone drama may be done according to the translators’ translation portfolios – with the focus on the canonical and non-canonical authors/playwrights that are translated. Lastly, the translators may be characterized according to their biographical information – i.e. occupation, potential connection with theatre, etc. Based on the translators’ portfolio data (as derived from the DCS-CTI database) and the biographical information on individual translators (according to the CLT database and elsewhere), in the present thesis the following categories of translator have been enumerated: 1) translators mediating the canon – translators-Shakespearologists (Hilský, Josek, Lukeš), 2) translators mediating the canon – an older generation of translators (Novák, Pellar and Pellarová, Havlů), 3) translators serving as gatekeepers – i.e. translators with institutional power, usually those related to theatre agencies or theatres (Sloupová, Jerie, Sokol),¹⁶⁹ 4) translators - professionals (Hábová, Dominik), and 5) translators – theatre practitioners (Pellar, Sokol, Neumann).¹⁷⁰

While the first, second, fourth and fifth categories are self-explanatory and easily explicable, the third category – translators serving as gatekeepers - requires further explanation. Firstly, the concept of a “gatekeeper” should not be understood as a concept solely related to institutional power (as in the case of Sloupová and Jerie). The

¹⁶⁸ Even though the categories might seem to be artificially created at this stage and the attribution of individual translators might be disputable, further analysis will attempt to prove the relevance of such categorization.

¹⁶⁹ The inclusion of Ondřej Sokol in the list of translators introduced in the current thesis is explained later in the work.

¹⁷⁰ Julek Neumann is added to the list as he comes on the 13th place among the Czech translators whose translations of Anglophone drama are staged most frequently in the researched period.

individual translators who are not necessarily connected in their careers with theatre agencies (and other types of institution) may aspire to the position of “gatekeeper” as well. Secondly, “gatekeeping” is mostly connected with the notion of a significant contribution and enrichment of the receiving system, in other words, gatekeepers are responsible for the introduction of new items (“new emergences” in Sella-Sheffy’s terms) to the receiving theatrical system and theatrical repertoire. Lastly, the five categories are not unequivocally separated from each other, above all, the third, fourth and fifth categories are closely interwoven. While the translators of canonical texts do as a rule translate *central* and well-established works and authors/playwrights, translators–professionals, translators-theatre practitioners and “gatekeepers” often translate non-canonical authors (i.e. authors that have not been introduced and/or have not become canonical in the receiving theatrical system yet). Simultaneously, within the appointed categorization the statuses of individual translators may intermingle, thus for example the translators of canonical works may at the same time act as “gatekeepers” for non-canonical authors/works, etc. The translators may thus aspire to more than one category at the same time.

8.2.1 Translators mediating the canon – Shakespeareologists

Not surprisingly, Martin Hilský, Jiří Josek and Milan Lukeš, the most frequently staged translators of Anglophone drama in the Czech Republic in the researched period (1989–2009), are predominantly associated with the translations of theatrical plays by William Shakespeare. As suggested in Section 7.1, Shakespeare is the most frequently staged author in the Czech Republic (where drama is concerned), thus standing at the absolute centre of the Czech theatrical system, which has a direct impact on the position (centrality) of his translators in the Czech theatrical system as well; and alternatively we may suppose also on the norms valid for the translation and translation strategies.¹⁷¹ Out of the above listed 197 stage productions of plays translated by Martin Hilský, 159 are by W. Shakespeare (81%), out of 110 stage productions of plays translated by Jiří Josek, 67 are by W. Shakespeare (60%), and in the case of Milan Lukeš out of 97 stage

¹⁷¹ The focus of this work is not to analyse the translations and translation strategies employed by individual translators. For a discussion of methods used in the Shakespeare translations by Hilský and Josek see Drábek (2012, 286–96, 296–99 respectively), for Lukeš see Drábek (2012, 267–72), for criticism of Hilský’s translations see Drozd (2012).

productions 24 are of plays written by Shakespeare (25%) – see Figure 18.¹⁷² From the point of view of Shakespeare's translations, Hilský is the most prolific translator, we may claim he specializes in Shakespeare's translations; while the translation portfolios of Josek and Lukeš are more diverse, apart from Shakespeare's plays they also introduce to the Czech theatrical system other playwrights and their works. The concept of the *centre* and the *periphery* may be aptly applied here: for Hilský's and Josek's translation portfolio Shakespeare is of central importance, in the case of Lukeš, Shakespeare's plays account for only a particular segment of his translation portfolio.

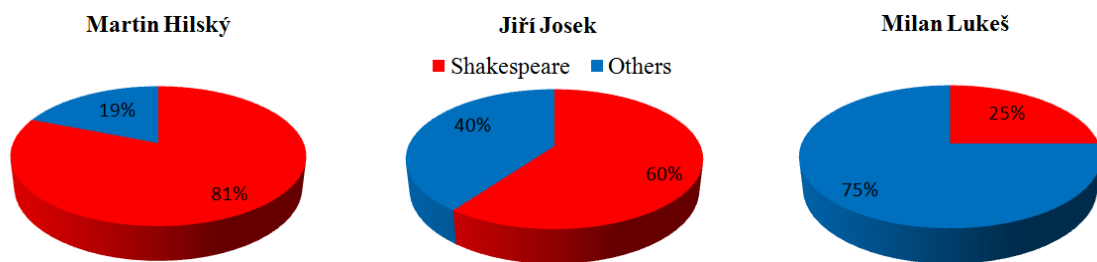


Figure 18: The ratio of translations of Shakespeare's plays and plays by other playwrights (Hilský, Josek and Lukeš)

As discussed in Section 7.1, Hilský, Josek and Lukeš are not the only Czech translators whose translations of plays by William Shakespeare are staged after 1989. Among others, also translations by E. A. Saudek (1904–1963), Alois Bejblík (1926–1990), Josef Topol (1935–2015) and Břetislav Hodek (1924–2007) and other translators are staged (see Table 31 in Appendix). However, as the focus of the present thesis is on the *central* translators within the Czech theatrical system after 1989, in the following part the discussion concentrates exclusively on Hilský, Josek and Lukeš.

As for the typology of plays by Shakespeare on the Czech stage translated by the three most frequently staged Czech translators, the most frequently staged plays translated by Hilský are *A Midsummer Night's Dream* (27 stage productions), *Twelfth Night* and *As You Like It* (both 12 stage productions), *Othello* (10 stage productions), *Hamlet* (8 stage productions), *The Tempest* and *Love's Labour's Lost* (7 stage productions each). Josek's most popular translations in the researched period are *Romeo and Juliet* (12 stage productions) and *The Taming of the Shrew* (11 stage productions each) and Lukeš' most frequently staged plays by W. Shakespeare are *Hamlet* (7 stage

¹⁷² We have to bear in mind that the research in the current thesis is defined by the researched period, i.e. the years 1989 and 2009.

productions) and *Macbeth* (6 stage productions). For further information see Figure 19 below and Table 30 (in Appendix).

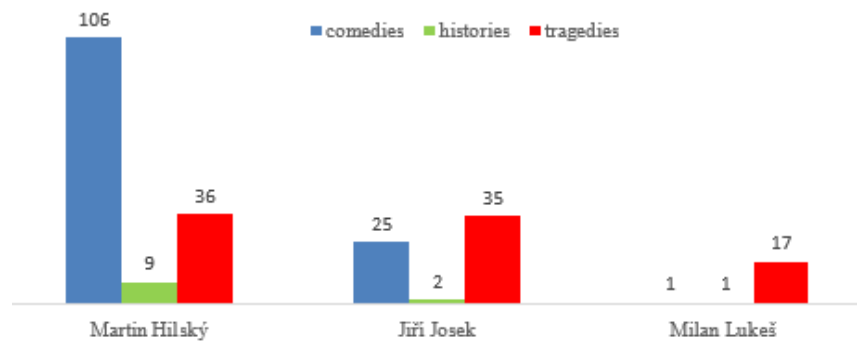


Figure 19: Shakespeare's plays in Czech translation. Comparison of stage productions of translations by Hilský, Josek and Lukeš

Thus, the trend to stage predominantly Shakespeare's comedies (as observed in Chapter Seven) is confirmed in the case of translations by Martin Hilský (even though his translations of tragedies are well-established on the Czech stage as well), while Milan Lukeš contributes predominantly by the translations of Shakespeare's tragedies. The distribution of Shakespeare's tragedies and comedies in Josek's translations is in comparison to Hilský and Lukeš well-balanced. Moreover, Josek's translations of *Romeo and Juliet* and *The Taming of the Shrew* seem to be preferred to the translations of these plays by Hilský in the researched period.¹⁷³

Let us now concentrate mainly on the personae of Martin Hilský, Jiří Josek and Milan Lukeš, and let us investigate in more detail the social status and life-trajectories of individual translators. Even though the present study does not aim to employ sociological methods of research, certain biographical information about the translators needs to be mentioned at this point as they are of use in understanding the position of the translators in the Czech theatrical system and their approach to translation. All three translators, Hilský, Josek and Lukeš in their professional careers were connected with academia as they were affiliated as professors at different departments of Czech universities. Martin Hilský (*1943) is a professor of British literature at the Faculty of Arts at Charles University in Prague, Jiří Josek (*1950) was affiliated as an associate

¹⁷³ It is important to note that similarly (or even more) popular is also the translation of *Romeo and Juliet* by Josef Topol (14 stage productions), thus making his translation of *Romeo and Juliet* the most frequently staged translation of *Romeo and Juliet* in the researched period.

professor at the Institute of Translation Studies at the Faculty of Arts, Charles University in Prague in 1991–2011,¹⁷⁴ Milan Lukeš (1933–2007) was a professor at the Theatre Studies Department at the Faculty of Arts, Charles University in Prague for nearly forty years of his career. (After 1989 he was also the first Minister of Culture and, prior to the Velvet Revolution, in 1985–1989 he was the director of the drama section of the National Theatre in Prague.) The parallel between the interest in translation of canonical works (that is, William Shakespeare) and the university affiliation of the three top translators in the researched period can thus be made. As the other translators listed in Table 26 do not qualify as university teachers and/or professors and their professions are connected rather with the field of translation or theatre (either as practitioners or theatre agents), the interconnection of the work on translations of canonical texts and the work within the academic community (thus supposedly a high social status) comes to mind. However, the conclusion should not be oversimplified. The correlation is multi-faceted; the affiliation within academia is not connected exclusively with translation work, rather the other way round. Translation may constitute only a part of the discussed translator's work portfolio and the overall erudition and primacy in more fields (translation, theatre, literature, etc.) establishes the translators within the academic community and helps them to gain high social status.

Martin Hilský has translated the whole Shakespearean canon (including the poetic works), published in *Dílo* (2011). Apart from translations of Shakespeare's plays, Hilský has published several fundamental books about Shakespeare's work, e.g. *Shakespeare a jeviště svět* (2010), or *Slovník citátů z Díla Williama Shakespeara* (2012), referring back to *Dílo*. For his translations of William Shakespeare and his contribution to the dissemination of British literature in the Czech Republic he has been widely acknowledged and honoured both in the Czech Republic and internationally. He has been awarded the Josef Jungmann Prize (1992, 1997, 2011), the Tom Stoppard Prize (2002), an Honorary Member of the British Empire (2001), the State Award for Translation (2012), followed by the National Award Česká hlava (2015). Hilský and his translation strategies have been presented on a regular basis in the accompanying

¹⁷⁴ Today Josek's interests have moved predominantly to the translating and publishing field. He is presented as a translator of theatrical plays, musicals, prose, poetry and a publisher in one person on his home webpage www.jirijosek.com. One of the listed professions is also theatre/radio director as he directed Shakespeare's plays *Hamlet* (1999, Ostrava), *Much Ado About Nothing* (2004, Příbram), *The Merry Wives of Windsor* (2006, Český Těšín), *Anthony and Cleopatra* (2009, Praha), *The Comedy of Errors* (2013, Most), *Julius Caesar* (2014, for Czech Radio).

theatrical programmes of individual stage productions.¹⁷⁵ He has written forewords and introductions to his published works as well, he is often consulted on his translations when Shakespeare is staged¹⁷⁶ and he is also a regular promoter of Shakespeare on TV and in the press (e.g. the festival Letní shakespearovské slavnosti). The supremacy of his translations of Shakespeare over stage productions of translations by other translators (excluding Josek's translations) may from a certain point of view verge on the notion of monopoly (cf. Drozd 2012, 179). As for the approach to translation, Drábek describes Hilský's translations as "authorial and authoritative" (Drábek 2012, 287). Hilský provides a detailed commentary both of the ST and his own method and as Drábek points out Hilský thus "codifies his own interpretation – even though the independent critical reading of the text is encouraged in readers" (Drábek 2012, 287).¹⁷⁷

Jiří Josek has translated most of Shakespeare's plays.¹⁷⁸ He started his career as an editor in the publishing house *Odeon* (1975–1991). In 1999 he founded the publishing house *Romeo*, where he publishes his translations of Shakespeare's plays (along with other works in bilingual editions). Either the Shakespeare plays are published in the bilingual edition separately, or they are in the two-volume edition entitled *Dvanáct nejlepších her* (2011). Apart from his translation and publishing work, Josek has been active in the production of Shakespeare's plays, not only in Czech theatres, but also on the radio and on television (through participation in the preparation of subtitles and/or dubbing for some of the plays, and prefaces/introductions to e.g. Shakespeare's *Sonnets*). Among the awards for the translation of Shakespeare, the Josef Jungman Prize for his translation of *Hamlet* may be enumerated (1999). Apart from Shakespeare he has been repeatedly honoured for his translations of other authors: the Josef Jungman Prize in the section Tribute to Laureates (2004) for his translation of Edward Albee, prizes by the Union of Interpreters and Translators for his translations of Bob Fosse and Tom Stoppard (2002, 2004), etc. Josek acknowledges his close cooperation with theatres and theatre practitioners (directors, dramaturges), his translations are often tailored for

¹⁷⁵ Hilský regularly comments on his translation methods: e.g. the production of Shakespeare's *The Tempest* in Moravské divadlo Olomouc in 2016 has been accompanied by a foreword by Martin Hilský in the theatrical programme of the production. Similarly, Martin Hilský comments on his translation strategy and methods e.g. in the programme of *The Playboy of the Western World* by J. M. Synge in staged in the National theatre in Prague in 1996.

¹⁷⁶ See Černohorská (2016).

¹⁷⁷ "... de facto kodifikuje podaný výklad – jakkoli je čtenář vyzýván k samostatnému kritickému čtení" (Drábek 2012, 287).

¹⁷⁸ For the enumeration of plays translated by Josek up to 2012 see Drábek (2012, 1091–92), further information available at www.jirijosek.com.

individual stage productions; also his experience with Shakespeare dubbed for TV seems indispensable.

Milan Lukeš in his translation work does not concentrate exclusively on plays by William Shakespeare, rather the other way round – Lukeš's interest lies in works of other playwrights; stage productions of Shakespeare's plays account only for one fifth of his overall translation portfolio. However, an interest in Shakespeare is fully developed in Lukeš's theoretical and critical works on theatre and dramaturgy. Lukeš, a renowned translator, theatre critic and teatrologist, started as an editor of theatrical plays for the publishing house *Orbis* (1954–1960), followed by work for the journal *Divadlo* (1960–1970) and later for *Svět a divadlo* (1996–2007). In his articles he was concerned with the evaluation and criticism of the “attempts” at Shakespeare's translations by his contemporaries (e.g. his criticism of Urbánek's translations, see Drábek [2012, 237–39]). His collected articles were published in *Mezi karnevalem a snem* (2004) and *Shakespeare a okolí* (2010) (with the subtitle *Shakespearovské souvislosti* covering both volumes). Among others, he also published his study *Základy shakespearovské dramaturgie* (1985) and *Umění dramatu* (1987).

The profiles of individual translators – Hilský, Josek and Lukeš – as described above allow for further generalization: Hilský appears as an academic who has devoted his career and translation talent primarily to the English Renaissance theatre, especially Shakespeare. Josek seems to have a more hands-on approach to translating Shakespeare, his translation activities have led him gradually to practical experience with a) the theatre as a director, b) work for television and radio. Lukeš as a theatre theoretician leads the debate on the earlier Shakespeare translations and from his position as an editor and a powerful agent he has a direct impact upon the translation opportunities of other translators as well (see the discussion on the dramaturgical conception of the BBC Shakespeare on Czech TV in 1989, Drábek [2012, 267–69]).

From this point of view, it is interesting to briefly compare the translators' profiles of Hilský and Josek with their overall translation technique.¹⁷⁹ As Drábek (2012) observes, while Hilský's approach to Shakespeare's translations may be described as rather text-centred (page translations in Aaltonen's terms), Josek's translations are more

¹⁷⁹ Analysis of the translator's style (or translator's voice) is not the focus of the current thesis. Thus the listed observations deserve further research (see Drábek 2012, 280–282).

stage-oriented (stage translations according to Aaltonen). Hilský follows the tradition of Fischer and Saudek, while Josek's translations (in tradition of Urbánek and Bejblík) seem more contemporary, Josek himself notes: "I don't consider Shakespeare as a kind of relic, as something old. When I work on [Shakespeare], I am often amazed how contemporary the language sounds"¹⁸⁰ (Šustrová 2008, 124). However, analysis of the translator's style (or translator's voice) is not the focus of the current thesis. Thus the listed observations deserve further research (see Drábek 2012, 280–282).

When we look at the composition of the theatrical repertoire translated by Hilský, Josek and Lukeš, when the plays by Shakespeare are deducted from the overall enumeration, we reach the following picture:

- Apart from translations of William Shakespeare's plays, Hilský translates British authors/playwrights such as Peter Shaffer (*Amadeus*), Peter Barnes (*Red Noses*), David Campton and Alan Ayckbourn, the American playwrights Thornton Wilder (*Our Town*), James Goldman (*The Lion in Winter*), Robert Patrick (*Kennedy's Children*), Irish playwrights - e.g. J. M. Synge (*The Playboy of the Western World*).
- Josek's translation portfolio comprises American playwrights (Tracy Letts, Edward Albee, Herb Gardner, Charles Ludlam, John Ford, Nathaniel Richard Nash), and British playwrights (Claire Luckham, Peter Shaffer, Robert Bolt, Alan Ayckbourn). Apart from his translations of theatrical plays and the authors listed above, Josek is a prolific translator of musicals; he has been active both in the translation and staging phases of e.g. *West Side Story*, *Hair*, *Sugar*, *Cabaret*, etc.
- Lukeš translated mostly plays by well-established American and British playwrights, or from today's point of view – theatrical classics:¹⁸¹ Tennessee Williams (*Cat on a Hot Tin Roof*, *The Glass Menagerie*), Eugene O'Neill (*Desire Under the Elms*, *Mourning Becomes Electra*), William Wycherley (*The Country Wife*), Thornton Wilder (*The Matchmaker*), Harold Pinter (*The*

¹⁸⁰ "Nemám k Shakespearovi vztah jako k nějaké relikvii, jako k něčemu starému. Když na tom pracuji, často mě udivuje, jak to zní současně."

¹⁸¹ Obviously, the temporal framework is of importance here. While in the time of the emergence of translations by Lukeš, the authors he translated might have been his contemporaries, from today's point of view they are treated as classics, or canonical authors, and their works might belong to canonical works within the Czech theatrical system.

Caretaker, The Homecoming, The Birthday Party), John Osborne (*The Entertainer*), George Bernard Shaw (*Pygmalion, You Never Can Tell*). From contemporary British/Irish playwrights Martin McDonagh may be enumerated (*The Lieutenant of Inishmore*).

Here we may notice the differences in the theatrical repertoire (excluding Shakespeare's plays) translated by the three most prolific Czech translators of Anglophone drama – Hilský, Josek and Lukeš. While Lukeš concentrates mainly on the classics of the theatre (mostly from the 1920s, 1930s and 1960s) and often translates more plays by a single author (see also the discussion on the “older generation” of translators in Section 8.2.2), Josek introduces to the Czech audiences mainly contemporary playwrights, with Hilský incorporating both classics and more contemporary authors (of the 1980s).

As suggested above, while Hilský specializes in the translation of Shakespeare and thus belongs indisputably to the category of translators of canonical texts, Josek and Lukeš may in some cases qualify as representatives of another category of translator – translators-gatekeepers. For example, Josek's translation of Tracy Letts's *Killer Joe* helped to introduce the author to the Czech theatrical system: the 1993 play arrives on the Czech stage in Josek's translation in 1996 and is staged in different productions nine times within the researched period. Similarly, Lukeš's translations helped to establish Richard Nash, Arthur Miller or Harold Pinter in the Czech theatrical system (for further discussion on translators-gatekeepers see Section 8.2.3).

8.2.2 *Translator mediating the canon – the older generation of translators*

As suggested in the opening of this section, among the translators whose translations of theatrical plays are staged after 1989, an “older generation” of translators appears. In particular the translations of Anglophone drama by Ivo T. Havlů and Jiří Z. Novák are staged long before 1989 (in the 1950s and 1960s). Also Rudolf Pellar and Luba Pellarová (and the already discussed Milan Lukeš) belong to this category (stage productions of their translations date back to the 1960s). The typical features of this category of translator are:

- 1) a “closed” repertoire of translated works, i.e. while the translators-newcomers (such as Sokol, Schlegelová, etc. discussed below) only start building up their

translation portfolio, in the case of an “older generation” of translators their translation portfolios were already closed (or nearly closed) prior to the researched time period,

- 2) a high representation of canonical authors/playwrights/plays in their translation portfolio – usually due to the temporal development, the authors/playwrights that might have been contemporaries of the discussed translators and not necessarily considered to be canonical authors at the time of the translation of their works and their introduction to the Czech theatrical system became canonical only later and are considered to be canonical authors/playwrights from today’s point of view,
- 3) a high number of stage productions of one play, thus on one hand representing the “central” plays in the Czech theatrical system in the researched period, on the other hand standing for “enduring” items in the researched system,
- 4) the need for retranslation (or adjustments) of some of their works by translators-newcomers due to the restricted “life-time” of translations - mostly because of the outdated language (see the discussion about the retranslation of *The Importance of Being Earnest* below),
- 5) the lack of a gate-keeping role in the researched period, while the gate-keeping metaphor might be applied earlier in their careers (see e.g. Rudolf Pellar, Milan Lukeš), in the researched period this function is hardly employed in connection with the “older generation” of translators.

Jiří Z. Novák (1912–2001) was the author of books for children, script writer, film dramaturge and a freelance translator concentrating on translations from English and French. Among the translated and staged playwrights in the researched period plays by Oscar Wilde, Alan Ayckbourn, William Inge and Arthur Watkyn can be enumerated. Jiří Z. Novák is predominantly connected with canonical, well-established authors (Wilde, Ayckbourn). His most frequently staged translation in the period 1989–2009 is Oscar Wilde’s *The Importance of Being Earnest* (18 stage productions). Apart from *The Importance of Being Earnest* Novák translated also Wilde’s *An Ideal Husband* (6 stage productions). Among other plays recognized in the Czech theatrical system in Novák’s translation there are also Alan Ayckbourn’s *How the Other Half Loves* (7 stage productions) and *Relatively Speaking* (3 stage productions), or William Inge’s *Natural Affection* (3 stage production).

Novák's translation of Wilde's *The Importance of Being Earnest* has become canonical itself. Namely his congenial translation of the main character's name Earnest as Filip enabled Novák to incorporate the pun on the name and personal characteristics into the title of the play in Czech as well (prior to Novák's translation the play was staged under the titles *Jak je důležité býtí opravdový* and *Na čem záleží*). The play in Novák's translation under the iconic title *Jak je důležité mítí Filipa* was performed on the Czech stage first in 1947 (directed by Ota Ornest in Realistické divadlo Zdeňka Nejedlého v Praze)¹⁸² and has been immensely popular among Czech audiences ever since. The title incorporating Filip has become a well-recognized cultural item. Its canonicity started to be disputed especially after the appearance of the two contemporary translations – 1) a collective translation by the students of the Institute of Translation Studies in Prague under the supervision of Stanislav Rubáš published in a bilingual edition in 2004 (Wilde 2004)¹⁸³ and 2) a translation by Pavel Dominik *Jak důležité je mít Filipa* staged in 2012 in Slováké divadlo Uherské Hradiště and Národní divadlo moravskoslezské Ostrava. The heirs of Jiří Z. Novák claimed authorship and copyright for the title of the play in Czech (and thus the “invention” of the name Filip for the main protagonist in the Czech cultural context) and took the suit to court for infringement of copyright in 2012. The play in Dominik's translation had to omit the name Filip in the title and had to be renamed for *Jak důležité je mít*. In 2013, thanks to the court ruling that dismissed the suit, the play was staged under the original title *Jak důležité je mít Filipa* in Dominik's translation in Ostrava again. This extreme case demonstrates the often encountered problem of retranslations, the interference of the earlier versions and translations of the same text, which in the case of such a canonical text as *The Importance of Being Earnest* (a canonical text both in SC and TC) led to a copyright lawsuit. At the same time, the necessity for new translations of canonical texts is apparent, the language of theatrical plays becomes outdated even faster than in the case of e.g. prose texts. In the case of Oscar Wilde's *The Importance of Being Earnest* the demand for a new translation after nearly 60 years of the dominance of Novák's translation is thus fully understandable.¹⁸⁴

¹⁸² Other sources refer to 1949.

¹⁸³ Staged as *Je důležité být (s) Filipem!?* in Divadlo Rity Jasinské Praha in 2008 and as *Není Filip jako Filip* in Jihočeské divadlo České Budějovice in 2006.

¹⁸⁴ Novák's translation remains the most popular translation of *The Importance of Being Earnest* on the Czech stage even after the introduction of Pavel Dominik's translation (within the years 2012–2017)

Ivo T. Havlů (1923–1991) is a translator whose life and professional career was connected with the theatre, especially with the music theatre. Havlů was a lyricist and librettist. He was the author of musical librettos, in his translations he concentrated on theatrical musical works and playwrights employing music in their theatrical plays (e.g. Ken Ludwig, Neil Simon). Also in Havlů's case, the translated Anglophone authors/playwrights became well-established, thus in the enumeration of Havlů's translated works staged within the researched period 1989–2009 we may encounter: Neil Simon, Ken Ludwig and Peter Shaffer. Neil Simon is the core playwright in Havlů's translation portfolio; Havlů in his translation career translated 13 of Simon's plays (and musicals), often shortly after their introduction in the SC (e.g. the play *Barefoot in the Park* released in English in 1963 is translated by Havlů in 1965). Among Simon's plays in Havlů's translation staged in the researched period 1989–2009 the following plays may be enumerated: *The Gingerbread Lady* (staged as *Drobečky z perníku // Sklenka sherry* in Havlů's translation), *Barefoot in the Park*, *Biloxi Blues*, *The Sunshine Boys* (staged as *...Vstupte! // Zlatí chlapci // Sunny Boys* in Havlů's translation), *The Last of the Red Hot Lovers*, *Chapter Two*, *The Good Doctor*, *The Prisoner of Second Avenue*, *They're Playing our Song*.¹⁸⁵ Havlů thus may be considered the core translator of Neil Simon's plays and his monopoly over Simon's plays in the Czech theatrical and cultural contexts may be compared e.g. to the role of Dana Hábová in translations of Woody Allen and his representation in the Czech theatrical and literary systems (see the discussion below).

Rudolf Pellar and Luba Pellarová, a husband and wife translator team, represent an exceptional interconnection of theatrical experience, individual and institutional power. Rudolf Pellar (1923–2010), actor, translator, singer, chanson singer and music teacher started translating with his wife Luba Pellarová (1922–2005) prose works first (Conrad, Salinger, Hemingway, Faulkner)¹⁸⁶ followed by theatrical works (Williams, Christie, Albee). They resumed translation mainly after normalization in the 1970s when Pellar was evicted from the Czech mass media (and they were banned even as translators,

Novák's translation was staged three times, Dominik's translation twice in the above discussed stage productions in Uherské Hradiště and Ostrava).

¹⁸⁵ Apart from the above mentioned plays Havlů also translated Simon's plays *Plaza Suite*, *The Odd Couple*, and *Promises, Promises*.

¹⁸⁶ In supposedly the first translation commission the Pellars received, Rudolf Pellar played the role of gate-keeper himself. Due to his close relationship with Ladislav Fikar and Pellar's suggestion to publish *The Shadow Line* by Joseph Conrad, Rudolf and Luba Pellarová provided a sample translation of the text and started their translating career (see Šustrová 2008, 214).

however their translations of e.g. Hemingway managed to be published as translations of Jan Zábřana). Rudolf Pellar described his translation cooperation with his wife Luba Pellarová in the following way: Luba provided the first draft of the translation and both of them then worked on the final textual product. Their reputation as translators became established after the success of their translation of Salinger's *The Catcher in the Rye* (see Šustrová 2008). Their translation career was also marked by close relations with publishers and people active in the theatre and theatrical companies (note that Luba Pellarová worked as a dramaturge for the National Theatre in Prague).

The following plays are among the most frequently staged translations of Anglophone drama by Rudolf Pellar and Luba Pellarová in the researched period: Edward Albee's *Who's Afraid of Virginia Woolf?* (10 stage productions), Agatha Christie's *The Mouse Trap* (9 stage productions), Arthur Miller's *Death of a Salesman* (10 stage productions), Tennessee Williams's *A Streetcar Named Desire* (11 stage productions). These, from today's point of view, canonical authors and plays constitute 73% of all staged productions in the Pellars' translation. At the same time, the plays by these four Anglophone playwrights represent 50% of the Pellars' overall translation portfolio within the researched period where the plays by individual playwrights are concerned (see Table 27).

Playwright	Titles	SPs	Plays
Tennessee Williams	<i>Cat on a Hot Tin Roof, A Streetcar Named Desire, Sweet Bird of Youth, The Rose Tattoo, The Eccentricities of a Nightingale</i>	20	5
Edward Albee	<i>Who's Afraid of Virginia Woolf?, The Ballad of the Sad Café, A Delicate Balance</i>	14	3
Arthur Miller	<i>Death of a Salesman, The Ride Down Mt. Morgan</i>	11	2
Agatha Christie	<i>The Mouse Trap</i>	9	1
total: Williams, Albee, Miller, Christie		54	11
other playwrights: Murray Schisgal, John Mortimer, Tom Stoppard, Alan Bennett, Paul Zindel, Jules Feiffer, etc.		19	8

Table 27: Translations of Rudolf Pellar and Luba Pellarová on the Czech stage (1989–2009)

As suggested above, Rudolf Pellar and Luba Pellarová belong to the category of an “older generation” of translators within the researched period. Most of the plays that are staged in their translation in the researched period were translated and staged before 1989 (Albee, Christie, Williams, Miller). By 1989 Rudolf Pellar and Luba Pellarová became well-established translators (even though banned and persecuted), whose

reputation was set and they were supplied with translation commissions on a regular basis.

8.2.3 Translators serving as gatekeepers

Let us now concentrate on another “type” of translator (even though we have to bear in mind that the categorization of translators is self-imposed and the categories may intermingle with each other) – those that can be labeled as “gatekeepers” as they help to shape the receiving theatrical system and they often have a direct impact upon the works chosen for translation. The translators to be discussed in this section are: Jitka Sloupová, Alexander Jerie and Ondřej Sokol.¹⁸⁷

As suggested above, Sloupová and Jerie have been closely connected in their careers with the theatre agencies active in the Czech theatrical context - *Dilia* and *Aura-Pont*. Jitka Sloupová (*1953) worked as a dramaturge in the theatrical and literary agency *Dilia* in the years 1977–1989 and then in 1990 co-founded and became a manager and a dramaturge in the theatre agency *Aura-Pont*. Alexander Jerie (*1944) worked as a dramaturge in *Dilia* in 1972–1986, followed by four years spent as a freelance translator, interpreter and script writer (1986–1990). In 1991–1995 he was the director of *Aura-Pont*. Since 2000 he has been the director of *Dilia*. His translations are predominantly represented by *Dilia*.¹⁸⁸ Sloupová also worked as an editor for the Czech Theatre Institute (1996–2004) and prepared publications of works by Thomas Bernard, August Strinberg and Tom Stoppard. Among her publications, apart from her translations of theatrical plays from English and Slovak, we may also count the catalogues of plays translated and available in the theatre agency *Aura-Pont* and her critical articles in the journal *Svět a divadlo*. Alexander Jerie is, apart from his translations of Anglophone provenance, widely recognized as a translator of French playwrights (Jean Anouilh, Eric Assous, Georges Feydeau, and others).

Sloupová has translated and helped to establish in the Czech theatrical system the playwrights connected with the British phenomenon of 1990s theatre - the In-yer-face drama – particularly the playwrights Sarah Kane, Mark Ravenhill, Patrick Marber and

¹⁸⁷ Ondřej Sokol is not represented among the central translators of the Anglophone drama in the researched period; however, he plays an important role in introducing one particular playwright, Martin McDonagh, to Czech audiences. He is discussed in this section as he could be also assigned the role of gatekeeper in the Czech theatrical system.

¹⁸⁸ Most of his translations are available at <https://sites.google.com/site/alexanderjerie/>

Martin Crimp. Sloupová translated the plays *The Treatment*, *The Country* (Crimp), *Faust (Faust is Dead)*, *Shopping and Fucking* (Ravenhill), *4.48 Psychosis* (Kane) and *Closer* (Marber). Stage productions of Sloupová’s translations of these authors listed in Table 28 clearly depict the entrance of the In-yer-face dramatists to the Czech theatrical system at the turn of the millennium. Sloupová also translated plays by Tom Stoppard, Sam Shepard and William Mastrosimone.

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009
Martin Crimp	X								X			XX				X
Mark Ravenhill							X	X								
Patrick Marber								X	X		X	X	X			
Sarah Kane										X						

Table 28: Stage productions of Sloupová’s translations of In-yer-face drama (1994–2009)

Sloupová was not the first translator to introduce the In-year-face playwrights to the Czech theatrical system; the first play by Sarah Kane premiered in Činoherní studio Ústí nad Labem in 2000, Kane’s play *Crave* in the translation by Jaroslav Achab Haidler (an actor in the theatre in Ústí nad Labem), followed in 2001 by the stage production of *Cleansed* (in the translation by David Drozd) in Divadlo Na Zábřadlí Praha, and a production of *4.48 Psychosis* read in the original in Národní divadlo Praha in 2003. Similarly, both the plays *Faust (Faust is Dead)* and *Shopping and Fucking* by Ravenhill, prior to their translation by Sloupová and their staging in 2000 and 2001, were presented to the Czech audience in staged readings of the text in 1999 and 2000 in Divadlo M.U.T. Praha in the cycle of staged readings of contemporary drama. Sloupová’s translation of Martin Crimp’s play *Story* was the first Czech premiere of Crimp’s plays in the Czech Republic (staged by Divadlo Na Zábřadlí Praha in 1994), followed by the stage production of *Attempts on Her Life* (in the same theatre as a staged reading in the translation by David Drozd).

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009
Martin Crimp	S								S X		X	SS X	X			S
Mark Ravenhill						X	S X	S	X	X	(X) 189	X X*		X	X	X
Patrick Marber								S	S X		S	S	S		X	X
Sarah Kane							X (X) 190		S X X		X X X	X	X*		X*	

Table 29: Stage productions of In-yer-face drama (1994–2009)¹⁹¹

The role of Sloupová in establishing the In-yer-face drama and its poetics in the Czech theatrical system is exceptional. Endowed both with institutional power (due to the engagement with the theatre agency *Aura-Pont* and thus with direct access to the represented authors and playwrights) and immense interest in the In-yer-face dramatists (see Sloupová's articles on In-yer-face drama/cool drama in the Czech theatrical context in *Svět a divadlo* 1998, 2000, 2001, 2002) Sloupová established a new wave of Anglophone drama on the Czech stage. Obviously, Sloupová is not the only one who can claim credit in this case. The function of gatekeepers may also be assigned to other participants in the translation and staging process of the stage productions preceding the staging of her translations. Mainly the above mentioned first staging of Kane's play in Ústí nad Labem in the translation by Jaroslav Achab Haidler. Supposedly, it was Lenka Koliňová Havlíková (a dramaturge of the theatre in Ústí nad Labem) who suggested the play *Crave* to the director David Czesany who decided to stage it and Jaroslav Achab Haidler provided the translation (see Vičarová 2012, 7). Also David Drozd and his staged readings of Mark Ravenhill's plays should be mentioned here. Also considerably influential were later stagings of In-yer-face dramatists by Divadlo Letí Praha in translations by Martina Schlegelová, Marie Špalová and Kristina Šplíchalová and later in translations by Dana Hábová (Ravenhill's *Polaroids* was staged in the translation by

¹⁸⁹ Stage production of *Polaroids* in Těšínské divadlo in Český Těšín.

¹⁹⁰ Staged in the original.

¹⁹¹ Sloupová's translations marked as "S", stage productions of other translations/translators as "X". Symbol * stands for combined performances (i.e. more plays are staged within one stage production).

Schlegelová, Špalová, Šplíchalová in AMU Disk in 2002, followed by stagings in Divadlo Valmet in 2003 and Ostrava 2005, with two more plays by Ravenhill staged in Divadlo Letí Praha in 2008 and 2009).

The position of gatekeeper may be attributed to Alexander Jerie as well. Even though he is not directly connected with a specific theatrical wave or movement (as in the case of Sloupová), Jerie plays an important role in the cultural exchange where Anglophone drama (and French theatrical tradition) is concerned. Among the playwrights and plays staged in Jerie's translations in the researched period¹⁹² the following names and works may be enumerated: Ken Ludwig (*Moon over Buffalo*), Norman Robbins (*A Tomb with a View*, *Tiptoe Through the Tombstones*), Colin Higgins (*Harold and Maude*, Jerie's most frequently staged translation in the researched period), Israel Horowitz (*Park Your Car in Harvard Park*, *My Old Lady*), Paula Vogel (*The Oldest Profession*), Neil Simon (*Rumors*), Alfred Uhry (*Driving Miss Daisy*), and others, and also Canadian playwrights John Murell (*Memoir*) and Morris Panych (*Auntie and Me (Vigil)*). All the above listed authors and works are represented in the Czech Republic by *Dilia*, the theatre agency Alexander Jerie was closely connected with in his career. Jerie concentrates predominantly on American playwrights (in the list above the exception is Norman Robbins who is of British origin and the two Canadian playwrights), thematically the plays usually belong to the genre of light farce, comedy or black comedy. Thus, the cultural exchange pattern of Alexander Jerie is different from that of Jitka Sloupová. While Sloupová introduces to the Czech theatrical system contemporary authors with provocative topics and often vulgar language, Jerie relies on well established names and repertoire; he rather presents plays that guarantee economic success and the spectators' satisfaction. Jerie could be included among the translators-professionals discussed below as well; however, he is endowed with institutional power that the translators-professionals usually lack.

Apart from the theatre agents, gatekeeping may be associated also with other participants in the translation and staging process. As suggested in Chapter Seven, Ondřej Sokol (*1971), actor, director and translator, played a fundamental role in the introduction and establishment of Martin McDonagh's plays and his poetics in the Czech theatrical system. Ondřej Sokol describes his first encounter with McDonagh's

¹⁹² It has to be noted that a lot of plays translated by Alexander Jerie still await performance on the Czech stage.

plays: “.... I saw the photographs from the London stage production of *The Beauty Queen of Leenane* in The Times....the photographs were so interesting that I decided to find out more about the playwright. I ordered McDonagh’s plays, read the *The Beauty Queen*, which is amazing, but then I read the other plays and came across *The Lonesome West* and I was so blown away by the text that I decided to stage it”¹⁹³ (Mikulka 2003). In 2002 *The Lonesome West* was staged in Činoherní klub Praha in the translation (and also under the direction) by Ondřej Sokol. The stage production of the play in Sokol’s translation followed in Národní divadlo Brno in 2003. Another McDonagh play *The Pillowman* is staged in Činoherní klub Praha in Sokol’s translation in 2005. (Apart from McDonagh’s plays, Ondřej Sokol also translated and staged plays by David Mamet (*Sexual Perversity in Chicago*, *American Buffalo*) and Warren Adler (*The War of the Roses*). In the case of Ondřej Sokol, the institutional power that Sloupová and Jerie possess is replaced by the “practitioner’s” or theatrical power, i.e. the translator has direct access to the specific theatre and specific theatre company, thus the translation can be “tailored” for them. The three functions embodied in Sokol – dramaturge, translator and director – establish him as a powerful cultural agent in the Czech theatrical system.

8.2.4 Translators - professionals

Among the drama translators the group entitled “translators-professionals” could be defined. Pavel Dominik and Dana Hábová both specialize in translation and interpreting and belong indisputably to this group. However, it might be more problematic to label other translators with the title translators-professionals as there may be more occupations in their careers that overlap each other. Thus the category does not always have clear-cut boundaries. For example, also Jiří Josek, Alexander Jerie, Rudolf Pellar and Luba Pellarová who have already been discussed in the present thesis (and would also aspire to other categories – e.g. in some cases the translator-gatekeeper category) could be included within this category as well.

Pavel Dominik (*1952) specializes in translations from English. Apart from the translations of theatrical works, he translates prose, in particular works by Vladimir

¹⁹³ “...jsem víceméně náhodou viděl v Timesech fotografie z londýnské inscenace McDonaghovy Krásky z Leenane.... Ty fotografie byly natolik zajímavé, že jsem se rozhodl, že si o tom autorovi něco zjistím. Objednal jsem si NMcDonaghovy hry, přečetl jsem Krásku, al pak jsem přečetl i ty další hry a narazil na Osířelý západ, který mě natolik sebral, že jsem se rozhodl, že se jej pokusím inscenovat” (Mikulka 2003).

Nabokov (for his translation of *Lolita* Dominik was awarded the Josef Jungmann Prize in 1991 and he received The State Award for Translation in 2016 for his translation of Nabokov's *Ada or Ardor*) and Salman Rushdie (Tribute to Laureates in 2001). As for theatrical translations, Dominik translates Peter Shaffer, Peter Quilter, Brian Friel etc. His first translation was staged in 1997 (Kevin Kling: *21A*), his theatrical translations have been staged on a regular basis since 2003. Even within the six-year span (2003–2009) of the researched period, Dominik succeeded in becoming a well-established translator among the most frequently staged translators of Anglophone drama (with a rising number of his translations staged since 2009). It also has to be noted that he is the core translator of the theatre agency *Aura-Pont* and most of the works/authors he translates are represented by this theatre agency. Thus, not being a gatekeeper himself, Dominik participates in the gatekeeping process through his close engagement with the theatre agency. Apart from his cooperation with *Aura-Pont* he has been closely associated with individual theatres and their theatrical repertoire requirements (Dejvické divadlo, Divadlo Ungelt, Divadlo Na Fidlovačce).

Dana Hábová (*1951), a renowned interpreter (mainly due to her cooperation with Czech television as a simultaneous interpreter) and a translator of prose (especially Woody Allen, for the translation of his book *Mere Anarchy* she received the Josef Jungmann Prize in 2007), subtitles and drama. In her theatrical translations she concentrates on works by Woody Allen. Four of his plays - *Play It Again, Sam*, *Bullets Over Broadway*, *Mighty Aphrodite* and *Don't Drink the Water* - were staged in 23 stage productions in Hábová's translation between 1989 and 2009 (which means that over 50% of the stage productions of Woody Allen's plays in the researched period are in Hábová's translation).¹⁹⁴ Among others, Hábová has translated Peter Shaffer (*Lettice and Lovage*), Patrick Marber (*Don Juan in Soho*, *Howard Katz*),¹⁹⁵ Neil LaBute (*Some Girls*, *Fat Pig*) and Sam Shepard (*Simpatico*).

¹⁹⁴ The total number of stage productions of Woody Allen's plays in the researched period is 42. Other translators that translated Woody Allen's plays besides Hábová are Jiří Stach, Michael Žantovský, Julek Neumann and Ondřej Sokol.

¹⁹⁵ With Patrick Marber, Dana Hábová and Jitka Slopová count as his "personal" translators. Apart from the listed plays Hábová also translated Marber's *Dealer's Choice* staged by Dejvické divadlo since 2010.

Even though the translators-professionals do not necessarily cause the translation of unknown authors and do not serve as direct gatekeepers,¹⁹⁶ through their interconnection with theatre agencies, or theatre companies they closely cooperate in the gatekeeping process (see the discussion on Dominik's engagement with *Aura-Pont*). Often, the author/playwright introduced to the Czech theatrical system in the translation of translators-gatekeepers (e.g. Sloupová's translations of In-yer-face drama), are further distributed in the Czech theatrical system in translations by the "well-established" translators-professionals (e.g. Hábová's translation of Patrick Marber). At the same time, the translators-professionals may be appointed to translate (or rather retranslate) canonical authors/works as well (e.g. Dominik's translation of Wilde's *The Importance of Being Earnest* in 2012).

8.2.5 Translators - theatre practitioners

Last but not least, let us discuss the category of translators-theatre practitioners. As the example of Ondřej Sokol shows, among the translators of drama texts many translators are recruited from among theatre practitioners – actors, dramaturges, directors, etc. This fact is also observed by the authors specializing in drama and theatre translation theory (Aaltonen 1997; Krebs 2007; Amit-Kochavi 2008). Even though the translators-theatre practitioners do not usually appear among the central translators of Anglophone drama (as their main occupation is acting/directing/dramaturgy), even among the central translators of Anglophone drama in the Czech theatrical system translators-theatre practitioners can be listed as well.

Julek Neumann (*1953) is a dramaturge, director, actor and translator in one person. He started his translation career in 1979 and apart from his translations from Russian and French he has predominantly concentrated on Anglo-American authors. In the researched period 1989–2009 his translations of authors such as David Mamet (*Oleanna*), Ronald Harwood (*Taking Sides*), Woody Allen (*Death*), Martin Crimp (*Fewer Emergencies*), Martin McDonagh (*The Skull of Connemara*) and Tom Murphy (*Bailegangaire*) are staged. In 2007 Studio Ypsilon staged Neumann's translation of *Is He Dead?* (*Vdovou proti své vůli*), a play by Mark Twain that Julek Neumann "found" and was staged in the world premiere (along with the Broadway production in the same

¹⁹⁶ However, Hábová's role in the representation of Woody Allen and his theatrical plays in the Czech theatrical system would be an example of gatekeeping as well.

year). In Neumann's case the interconnection of translating and acting/dramaturgical occupation seems to play a decisive role in the intercultural exchange. Firstly, due to the closeness of the translator and the theatrical company the requirement to tailor the translation for the purposes of the specific stage production by that company can be met. Simultaneously, acting experience provides the translator with a knowledge of the requirements of the "stage" in general (speakability, playability) that may prove useful in cases of translations of theatrical plays by request.¹⁹⁷

As the example of Julek Neumann and Ondřej Sokol show (alternatively earlier mentioned Martina Schlegelová, Jaroslav Achab Haidler, Lenka Koliňová Havlíková), in case of translators theatre-practitioners their position within the Czech theatrical system is not as decisive as their direct connection with the theatre and theatre companies. From the point of view of the structure of the system, they are not placed among the central translators; rather they occupy either semi-central or peripheral position. However, their influence upon the theatrical repertoire and theatrical system is immense as they mostly translate contemporary drama and in many cases they function as gatekeepers (cf. with Aaltonen's concept of translators creators discussed in Section 3.2.3) as they introduce new theatrical movements and new poetics to the Czech stage.

8.3 Tentative conclusions

The categorization of drama translators introduced in Chapter Eight derives from applying different criteria. Firstly, the criterion of the canonicity of the translated author is taken into account, thus a) the translators of canonical text/authors and b) the translators of non-canonical texts/authors can be enumerated. Another criterion for classification is based on the occupation of the translators and their relation to the theatrical/literary field, thus the a) translators-academics, b) translators-professionals, and c) translators-theatre practitioners are listed. At the same time, the category of well-established translators (mostly recruiting from an older generation of translator, but not necessarily comprising only these) can be enumerated. As a separate category, the category of translators serving as gatekeepers is suggested; this category may be

¹⁹⁷Also the Pellars may be counted among the translators-theatre practitioners. However, the theatrical occupation of Rudolf Pellar does not play a decisive role in the closeness with the theatrical company (as in case of Ondřej Sokol or Julek Neumann), but enables the translator team Pellar-Pellarová to anticipate the requirements of the theatrical text.

attributed to translators from any of the above mentioned categories as the function of a gatekeeper can be performed by all of them. Even though this scale does not offer an exhaustive enumeration of all possible variations, and is far from capturing the complexity of the translators' statuses and life-trajectories, it offers a certain way of depicting the translators' role and position in the drama translation process.

Once the translated authors are divided into canonical and non-canonical authors (a step which is problematic on its own due to the dynamism of the categorization), it is more likely that the translators-academics would translate the canonical authors (as in the case of Shakespeare in translations by Hilský, Josek, Lukeš), while the translators coming either from the field of theatre: a) either professionals – actors, dramaturges, directors (Sokol, Neumann), or theatre agents (Sloupová, Jerie) would more likely be associated with translations of non-canonical (contemporary works). At the same time, all three types of translators (academics, translators-professionals and theatre practitioners) may function as gatekeepers, as this position is usually saved for those with a) institutional power (Sloupová), b) theatrical power (Sokol) or c) from the status-originating power (Lukeš, Josek). The observations made concerning the translation of canonical and non-canonical authors have further implications for the possible research into norms (as defined by Toury [1995]) and questions of the impact upon the poetics and theatrical repertoire of the target theatrical system. While the well-established translators (including translators-Shakespearologists) influence particularly the receiving theatrical system in terms of language, translators who fulfil primarily the function of the gatekeeper in the TC have a direct impact on the theatrical repertoire introduced to the target system. Thus the direct impact upon the a) matricial norms (namely the textual-linguistic) in the case of academics and well-established translators and b) operational norms (namely the translation policy) in the case of translators gatekeepers is anticipated (see Figure 20).¹⁹⁸

¹⁹⁸ As it is beyond the scope of the current thesis, the interconnection of the norms and the role of institutions and translators in the translation process is left for further research.

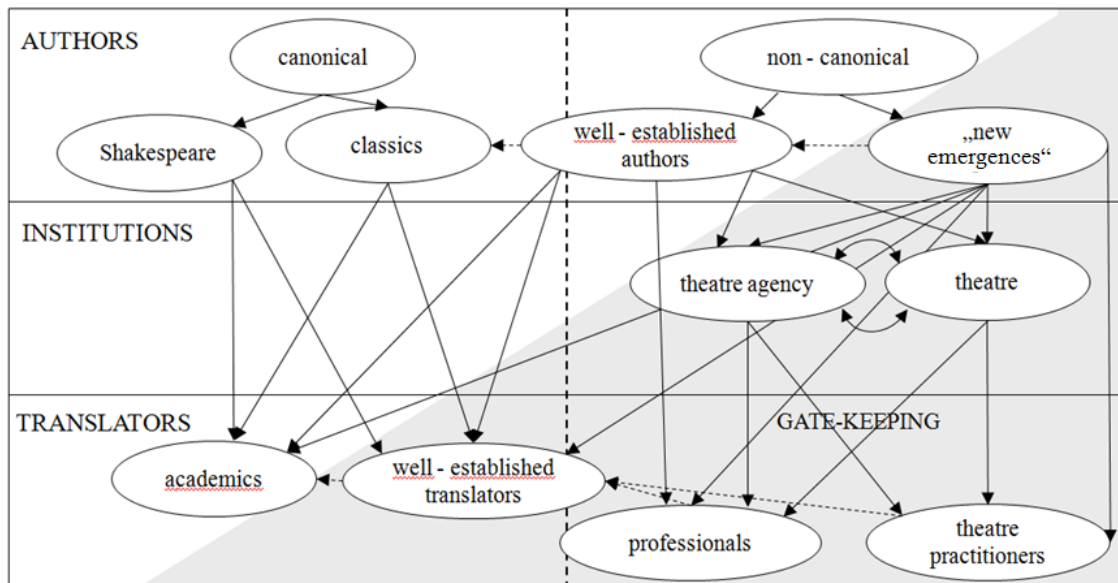


Figure 20: Role of the translators and institutions in the Czech theatrical system

In Figure 21 the aspect of gatekeeping (marked with grey colour) may then be associated with most of the categories of translators, predominantly with the translators connected with theatre agencies (recognized as primary gatekeepers) and theatre practitioners who are also endowed with the power to introduce new items to the theatrical system (in this sense both categories come close to Aaltonen's (1997) concept of translators-creators). The translators-professionals participate in the gatekeeping process (as secondary participants), more on the side of the translators-mediators. Gatekeeping may also be observed within the categories of well-established translators and academics. However, in this case gatekeeping is mostly associated with the beginning of their career (well-established translators) and with single occurrences (academics). The dynamicity of the concept of gatekeeping is thus reflected also in the temporal perspective.

At the same time, the struggle for position in the theatrical system is indicated by the shifts to a more central position within the system. The shift applies both to the translated works and playwrights and to the translators as well. However, to relativize the discussed matter, as has been suggested at the beginning of Chapter Eight, the role of translators in the drama translation and staging process should not be overestimated. The final staging of the play is always the result of the interplay of different participants of the staging process, thus the translator is only a constitutive part in the stage production of the theatrical play.

CONCLUSION

The theme of the dissertation and the way the topic was approached called for a combined employment of sources from various fields of TS (polysystem theory, socio-cultural approaches to translation, drama translation studies) and also other accompanying disciplines (theatre studies). This thesis deals with the concept of a polysystem as defined by Itamar Even-Zohar in his polysystem theory (in *Polysystem Studies* 1990) and applies the polysystemic concepts to an analysis of the Czech theatrical system in the Post-Communist period, namely to the exploration of the position of theatrical plays translated from English and staged on the Czech stage in 1989–2009.

As this thesis aimed at reassessing polysystem concepts and evaluating the methodological validity of polysystem theory, concentrating predominantly on the position of translated Anglophone drama within the Czech theatrical system, the overall structure of the analytical part of the thesis has been subordinated to the operationalized polysystemic concepts (the position of translated and non-translated/home drama, the centre and the periphery of the Czech theatrical system, canonized and non-canonized strata within the staged theatrical repertoire). In a certain way, the employment of polysystem theory and its revised concepts has permeated the whole of the research and helped to define the research questions that would not, most likely, have been raised if Even-Zohar's concepts had not been exploited. This aspect – the definition of the research design - might be seen as one of the most positive impacts of the application of polysystem theory to the research of the systemic relations within the Czech theatrical system. Accepting such a broad approach brought about the possibility of enquiring into the areas of the position of individual theatrical genres within the Czech theatrical system in the researched period, the position of drama (in the narrow sense) in comparison to other theatrical genres and forms, the position of translated drama in opposition to non-translated/home drama, the position of Anglophone drama among theatrical plays translated from other languages, the position of individual translators within the system, etc.

This study has shown that the natural position of translated and home drama in the Czech theatrical system is the reverse of the position supposed by Even-Zohar (1990) as the “normal” position, or more precisely that the Czech theatrical system comes close to the definition of a dependent literary system. The Czech theatrical system shows the tendency of a so-called weak (or minor) culture/literature (in Even-Zohar’s terms) or semi-central/peripheral language (in Heilbron’s terms), as the translated literature (i.e. translated and staged drama) maintains an influential position within the researched receiving system; in other words, translated works have always been a constituent part of the Czech theatrical repertoire (e.g. the Czech theatrical system was for a long period – until the end of the Second World War - closely connected with the German theatrical system, with nowadays plays translated from English occupying a central position within the subsystem of translated works staged on the Czech stage). Thus the turning point, the Velvet Revolution in November 1989 and the subsequent fall of Communism, did not necessarily lead to the establishment of translated drama in a central position in the researched system, rather the other way round, for some time (in 1990) the Czech theatrical system was topped by the stage production of Czech authors (labelled as the “Czech wave” on the Czech stage in the current thesis). Therefore, non-translated/home drama occupied for a short time a central position in the Czech theatrical system. The analysis has also proved that the organization of the centre and the periphery (or primary and secondary position occupied by translated and non-translated drama) is to a certain degree predestined by the “normal” position of the system, thus, after the above mentioned short period of dynamic shift (deviation from the “normal” position of the system as a reaction to the turning point), the system tends to revert back to its natural setting, i.e. to the situation when the central position within the Czech theatrical system is maintained by translated works. Apart from the position of translated and home drama also the central position of the Anglophone playwrights and plays was explored, followed by an inquiry into the role and position of the translator in the drama translation process and the Czech theatrical system.

Consequently, the concepts of polysystem theory prove to be exceptionally useful if the general tendencies of the development of the polysystem under research need to be set. From this point of view, the chosen socio-culturally oriented umbrella approach (i.e. the polysystemic approach) offers an applicable framework for researching languages, literatures and cultures in contact, in our case Anglophone drama and the Czech

theatrical system. The applicability of polysystem theory (or any other systemic approach) for the description of the intrinsic structure of the studied system is also reflected in Hermans' standpoints concerning systemic approaches in the research on translation: "... The decision to view, say, literature, art or translation,/.../, as a system is made on the grounds that doing so will provide a certain kind of insight into that world – into its internal structure and evolution, and its relations with the outside world" (Hermans 2009, 103).

On the other hand, as argued by critics of polysystem theory (who point e.g. to the tendency of the theory to simplification or unsubstantiated hypotheses, etc.) it has to be admitted that the strengths of polysystem theory at the same time prefigure its weaknesses. The chosen polysystemic approach belongs to the macro-approaches to researching translation history and as such it may lead to presenting specifically generalised findings and might sometimes reach oversimplified conclusions. For example, the concepts of the centre and the periphery seem to be of a relative nature in the case of the ratio of translated and non-translated drama staged on the Czech stage in the researched period (discussed in Chapter Six). It seems more useful to view the position of translated and non-translated works not as a direct dichotomy (centre vs. periphery), but rather as interconnected phenomena where translated works occupy a significant position within the overall system (not necessarily labelled as central, but rather as the primary position opposed to the secondary position). Moreover, the theatrical system under research seems to be more complex than can be described within the dichotomic oppositions, and the findings (presented in Chapters Seven and Eight) suggest that rather the employment of scales (both for the description of the overall system and the individual strata) may be useful. Moreover, it is clear that in the case of such a complex issue as research into the Czech theatrical (poly)system within a twenty year period a finalized picture cannot be drawn, more importantly such a broad research question cannot be assessed within a single work. Each of the discussed areas and categories (the canonicity, the inner periodization of the researched period, the position of the translator within the theatrical system and drama translation process, etc.) would deserve further elaboration and a more-detailed study (see Future Research).

The analytical part of this thesis, Chapters Five, Six and Seven, introduced an analysis of the plays translated from English and staged on the Czech stage in the

researched period (1989–2009), Chapter Eight concentrated on the position of the translator in the translation and staging process. This thesis argues that the social aspect (research into the human agents active in the translation process) may well be incorporated into the theoretical framework of polysystem theory introduced by Even-Zohar (1990).

Chapter Five attempted to establish the position of the genre of drama among other theatrical genres and mapped the quantitative changes in staging various theatrical genres (including the genre of drama) after the Velvet Revolution in 1989. While the researched genre – the genre of drama – remained rather stable within the researched theatrical system (occupying a central position prior to the researched period and also in 1989–2009), other theatrical genres and forms (puppet play, musical, literary night) gained in position, not necessarily becoming central theatrical genres, but becoming well-established in the Czech theatrical system. All in all, while the genre of drama represents a stable central item in the Czech theatrical system in the researched period, other (by that time peripheral) theatrical genres and forms experienced dynamic shifts in position (mainly connected with strengthening their position in the overall system).

Chapter Six concentrated on the researched genre – drama – and discussed the position of translated drama within the Czech theatrical system (both from the point of view of the binary opposition of translated and home drama and the variety of translated drama when various languages are taken into account). English (or rather plays translated from English) occupies a hypercentral position in the Czech theatrical system, followed by plays translated from French and German. The dissertation described the dynamic development of individual languages (and theatrical traditions) represented on the Czech stage after 1989 (e.g. the decrease in staging Russian drama) and concentrated also on the stratification of Anglophone drama (the representation of American, British and Irish drama on the Czech stage).

Chapter Seven offered a more detailed view of drama translated from English and staged on the Czech stage between 1989 and 2009. The approach employed was predominantly quantitative, even though qualitative methods were used as well. As suggested throughout Chapter Seven, William Shakespeare is irrevocably set at the absolute centre of the Czech theatrical system where the Anglophone dramatic tradition is concerned, followed by other canonical (classics of the British and American

dramatic traditions) authors. The turn of the millennium marked the entrance of In-er-face drama onto the Czech stage and a shift in dramatic poetics in Czech theatres.¹⁹⁹

The interconnection of the theatrical repertoire presented in the receiving theatrical system and the roles fulfilled by translators (and other participants active in the translation process, e.g. theatre agents) is discussed in Chapter Eight. In this way Chapter Eight aims to prove that the human aspect may be well integrated within a polysystemic approach and the social view of the activities may bring about the necessary additional view of the complexities of the researched system. However, as the last chapter proves the polysystemic approach reaches its limits when it comes to research into the translator and his/her role in the translation process. As suggested in this thesis, sociological approaches (ethnographical or sociological research methods) might prove to be more valid and applicable if the role of translators in the translation process needs to be assessed.

To conclude, the main aim of the current study has been to investigate the position of plays translated from English in the Czech theatrical systems and verify the applicability of polysystem theory introduced by Itamar Even-Zohar. Nearly all hypotheses tested in the dissertation were verified except for the hypothesis concerning the position of translated drama. The expectation that translated drama would occupy a central position in the Czech theatrical system both before and after 1989 proved false. The methods used in the dissertation proved that only if all the researched items (be it the theatrical repertoire or the human agents) are viewed as parts of the overall (poly)system, i.e. the oppositions are studied simultaneously, does the dynamism of the development of the system appear. Even-Zohar's (1990) suggestion that the behaviour of repertoire is explicable only at the level of a polysystem seems valid here.

This study does not attempt to provide exhaustive coverage of the complex situation of translated drama on the Czech stage, given the wide range of topics covered and the relative (in)completeness of the data derived from the database, such an aim would be unrealistic. But it is to be hoped that this dissertation will contribute to the debate on the methods used in researching translation history and will further propose employing systemic approach for conducting translation research in specific local contexts.

¹⁹⁹ This particular shift (the introduction of new poetics and a new repertoire) to the Czech theatrical system has a direct influence on home production as well (see Jungmannová 2015); however a detailed discussion upon this topic is beyond the scope of the present thesis.

FUTURE RESEARCH

This thesis has attempted to provide an outline of the Czech theatrical system in the Post-Communist period (1989–2009); however, as suggested in the Conclusion, it is impossible to cover such a complex subject within one work. Instead of offering an exhaustive account of the researched topic, the findings presented in the current thesis rather open up a number of potential directions in which future research could be heading.

As the picture of the theatrical system in the Czech Republic after the fall of Communism in 1989 is far from complete, further research into other languages and other theatrical traditions introduced to the Czech theatrical audiences should be encouraged²⁰⁰. For example, further research into the period preceding the fall of Communism and its subsequent comparison to the period researched in the current thesis could be pursued. The quantitative approaches utilized here might reveal interesting information about the theatrical repertoire under the Communist regime, especially with the reflection of the proportional representation of Anglophone and pro-Soviet (including Russian) authors. Simultaneously further research into Anglophone drama performed on the Czech stage in the researched period could be carried out – further research into the interrelation of the centre and the periphery of the system, the position of the canonized and non-canonized strata, or the concept of norms in connection to the polysystemic theoretical framework and against the findings of the current study could be elaborated on.

This study should also provoke further debate about drama translation in general and the relation of translated drama and home drama in particular. At the same time, it could serve as a starting point for more detailed analyses (including textual analyses) of translated drama performed on the Czech stage. It is to be hoped that further research into the “human aspect” will be carried out. The qualitative research of the participants in the translation process would be a fruitful source of information. A combination of the data presented in the dissertation with research deriving from e.g. Actor Network Theory would be advisable.

²⁰⁰ As an example the work of Voždová and Špička (2007) mapping French and Italian dramatic works staged in Moravian and Silesian theatres may be referred to.

RESUMÉ

Dizertační práce představuje statistickou analýzu inscenací divadelních her přeložených z anglického jazyka a uvedených na českých divadelních scénách v letech 1989–2009. Práce vychází z teorie polysystémů představené Itamarem Even-Zoharem v publikaci *Polysystem Studies* (1990) a dále ověřuje možnosti jejího uplatnění při zkoumání postavení přeložených her v rámci českého divadelního systému po pádu komunismu v roce 1989. Rok 1989 byl záměrně zvolen jako významný mezník v české divadelní (kulturní i politické) historii. Jak uvádí Itamar Even-Zohar (1990) ve své teorii polysystémů, jedním z podnětů, který vede ke změně postavení překladové literatury v rámci literárního polysystému, může být právě krize celého systému nebo významný zlomový bod. Vzhledem k pádu komunistického režimu a nástupu demokracie se český divadelní systém jeví jako vhodný materiál pro aplikaci Even-Zoharových konceptů a premis a další zkoumání struktury českého divadelního polysystému, především pak postavení divadelních her přeložených z angličtiny a uvedených na českých scénách v kontrastu s divadelními hrami přeloženými z jiných jazyků a divadelními hrami původně českými.

Teorie polysystémů je jednou z translatologických teorií spojovaných s tzv. kulturním obratem, který charakterizuje vývoj úvah v západní translatologii v období osmdesátých a devadesátých let dvacátého století. Společně s Gideonem Tourym a jeho deskriptivním přístupem zaměřujícím se především na normy ovlivňující překladatelský proces (volbu textu, volbu strategie, apod.), a André Lefeverem, který hovoří o překladu jako o prepisování, je Itamar Even-Zohar považován za jednoho z představitelů tzv. socio-kulturních přístupů k překladu. Pro tyto teorie je typický odklon od klasických výhradně lingvisticky orientovaných teorií, snaha zaměřit se na problematiku překladu v širších souvislostech, především pak s ohledem na cílovou kulturu. Dizertační práce reflektuje práce již zmíněného Itamara Even-Zohara (1979; 1990; 2010), Gideona Touryho (1980; 1985; 1995) a André Lefevera (1990; 1992), dále také zmiňuje práce Susan Bassnettové (1998; 2002), Antonyho Pyma (1998; 2004), Johana Heilbrona (1999; 2010), a dalších. Kromě otázky postavení překladového dramatu v cílovém divadelním polysystému se také zabývá otázkou postavení překladatele a snaží se tak do

teoretického rámce představeného Even-Zoharem začlenit současný translatologický trend – zaměření na překladatele a další osoby účastnící se překladatelského procesu.

Práce je rozdělena do tří částí – kapitoly 1, 2 a 3 spadají do části teoretické, kapitola 4 je věnována popisu zvolené metodologie, analytická část sestává z kapitol 5, 6, 7 a 8. Teoretická část má za úkol seznámit čtenáře s východisky práce. Kapitola 1 pojednává o teorii polysystémů a zasazuje ji do kontextu dalších socio-kulturně zaměřených translatologických teorií. Na kapitolu 1 úzce navazuje kapitola 2, která blíže představuje teorie spjaté s tzv. kulturním obratem, i následným sociologickým obratem, tzn. teorie, které výrazně ovlivnily smýšlení o překladu v západní translatologii na konci 20. století. Poznatky Gideona Touryho, André Lefevera, Antonyho Pyma, Johana Heilbrona a dalších jsou zohledněny při operacionalizaci polysystémových konceptů pro účely této dizertační práce. Kapitola 3 představuje analyzovanou oblast – problematiku divadelního překladu. V metodologické části, v kapitole 4, jsou popsány postupy při zpracovávání dat v analytické části, zároveň je představena databáze divadelních inscenací: databáze Divadelního ústavu, z jejíchž dat práce v praktické části čerpá. Kapitoly 5–8 následně zkoumají postavení divadelních her přeložených z angličtiny uvedených na českých divadelních scénách ve vymezeném časovém období, tzn. v letech 1989–2009. Český divadelní systém je nahlížen Even-Zoharovou optikou jako ucelený polysystém, odtud také pramení označení český divadelní systém. Kapitola 5 se soustředí na vymezení postavení žánru činohry v rámci ostatních divadelních žánrů a zkoumá kvantitativní změny v uvádění jednotlivých divadelních žánrů a forem na českých scénách po roce 1989. Kapitola 6 mapuje postavení překladového dramatu, nejprve ve vztahu k nepřekladovému dramatu (tzn. původně českým hrám), poté vymezuje pozici divadelních her přeložených z angličtiny oproti divadelním hrám přeloženým z jiných jazyků. Kapitola 7 se zabývá výhradně anglofonní dramatikou a představuje dramatiky a divadelní hry, které zastávají centrální postavení v cílové kultuře. Současně také navrhuje periodizaci zkoumaného období z pohledu vývoje inscenování překladového a nepřekladového dramatu. Kapitola 8 se pak soustředí na osobu překladatele a vymezuje jeho postavení v českém divadelním systému. Cílem práce je ověřit aplikovatelnost Even-Zoharových premis a konceptů v českém kulturním prostředí, a také zmapovat vývoj a postavení překladového dramatu (respektive anglofonní dramatiky) na českých divadelních scénách v období po roce 1989.

Itamar Even-Zohar představil teorii polysystémů poprvé v roce 1971 ve své dizertační práci nazvané „An Introduction to a Theory of Translation“ („Úvod do teorie literárního překladu“), poté koncepty své teorie přepracoval v pracích „An Outline of a Theory of the Literary Text“ („Nástin teorie literárního textu“, 1972), *Papers in Historical Poetics (Přednášky z historické poetiky, 1978)* a *Polysystem Studies (Polysystémové studie, 1990; 2010)*. Ve svých úvahách o literárním systému jako polysystému a následné aplikaci polysystémových koncepcí na problematiku překladu Even-Zohar vychází především z prací ruských formalistů (Tyňanov, Bogatyrev, Eichenbaum) a potažmo také českých strukturalistů (Mukařovský, Jakobson, Vodička). V teorii polysystémů tak dochází k vydefinování termínů polysystém, literární systém, interference a zkoumání dichotomií jako např. centrum/periferie, kanonická/nekanonická literatura, „silná“/„slabá“ literatura (kultura), apod. Pro účely této práce je pak stěžejní Even-Zoharovo pojetí postavení překladové literatury v rámci literárního polysystému.

Even-Zohar chápe polysystém jako heterogenní celek (nebo také systém nadřazený dalším podsystémům) s vlastním vnitřním uspořádáním postaveným na vzájemných opozicích, jehož struktura se neustále dynamicky vyvíjí díky procesům probíhajícím v rámci i vně polysystému (srov. Even-Zohar 1990). Polysystém, který je vnímán zároveň jako uzavřená i otevřená struktura, lze nazývat systémem za předpokladu, že jsou jednotlivé součásti polysystému hodnoceny v souvislosti (respektive v opozici) s ostatními součástmi polysystému. Even-Zohar zdůrazňuje dynamické pojetí polysystému, například binární opozice centrum a periferie je vylíčena jako neustálý souboj o centrální postavení v rámci systému. Centrum a periferie daného polysystému (systému) je tak v neustálém napětí, které vychází právě ze snahy dosáhnout lepší pozice v rámci systému.

Ve své publikaci *Polysystem Studies* (1990) se pak Even-Zohar detailně věnuje postavení překladové literatury v porovnání s postavením domácí (nepřekladové) literatury. Dle Even-Zohara překladová literatura primárně zastává periferní pozici, záleží ale na typu zkoumaného polysystému a dalších okolnostech: jestli se jedná o tzv. polysystém závislý nebo nezávislý, jaké jsou časové, kulturní a politické okolnosti, apod. Překladová literatura má tendenci dosáhnout v literárním polysystému centrálního postavení v případě, kdy: a) se jedná o nově vzniklou literaturu, která se teprve etabluje,

b) je literatura (potažmo daná kultura) periferní nebo „slabá“, c) dojde k významnému zlomovému bodu nebo se literatura nachází v tzv. „literárním vakuu“. Odkazem na „slabou“ kulturu/literaturu Even-Zohar odkazuje na rozdíly v postavení různých literatur, potažmo jazyků, kdy například anglická a americká literatura budou patřit k „silným“ literaturám, zatímco literatury menších evropských národů (včetně české a slovenské) lze považovat za literatury „slabé“, neboli periferní. Obdobný koncept, založený na sledování překladatelské produkce v rámci tzv. světového překladového systému, představuje také Johan Heilbron (1999; 2010), který představuje škálu jazyků a jejich postavení s ohledem na kvantitu překladů z jednotlivých jazyků sledovaných v databázi *Index Translationum*. Heilbron (1999) navrhuje rozlišovat mezi tzv. hypercentrálním jazykem (angličtinou), který tvoří většinu světové překladové produkce, jazyky centrálními (němčina a angličtina), jazyky semi-centrálními (mezi které řadí mimo jiné češtinu) a periferními (jazyky, které v rámci světové překladové produkce nevykazují více než 1%). Závěry Even-Zohara a Heilbrona poukazují především na fakt, že mezi jednotlivými jazyky/literaturami/kulturami nedochází k rovnocenné výměně, že jsou vztahy mezi jazyky/literaturami/kulturami podmíněny jejich postavením v rámci širšího systému a stejně tak je ovlivněna i produkce překladové literatury. Logickou návazností na Even-Zoharovu polysystémovou teorii je pak pojetí norem Gideona Touryho (1985) a zkoumání tzv. „patronátu“ a překladu jako manipulace v pojetí André Lefevera (1990; 1992). Z pohledu české translatologické a strukturalistické tradice pak nelze přehlédnout zřejmé spojitosti mezi koncepcí Even-Zohara a teoriemi představenými zástupci Pražského lingvistického kroužku (např. Mukařovského pojetí otevřené struktury, úvahy o dialektickém vztahu literatury a společnosti, poznatky Bogatyreva o vztahu vysokého a nízkého umění atd.). Even-Zoharova teorie polysystémů tak dále rozvíjí základní strukturalistické koncepty a vztahuje je k problematice postavení překladové literatury ve výchozím a cílovém polysystému. Z pohledu Antonyho Pyma (1998), který poukazuje právě na značnou inspiraci Even-Zohara strukturalistickými ideemi, je tak polysystémová teorie přínosná především z pohledu aplikace deskriptivního přístupu při zkoumání dějin překladu.

Even-Zoharovy koncepty polysystémové teorie jsou v dizertační práci aplikovány na analýzu českého divadelního systému, tzn. českého divadla, jehož součástí je jak překladová, tak i nepřekladová tvorba. Data, komentovaná v analytické části práce, pocházejí z databáze Divadelního ústavu v České republice (Institut umění – Divadelní

ústav, dále jen IDU), která je dostupná na stránkách IDU (viz seznam použité literatury na konci práce). Databáze IDU nabízí přehled inscenací (tzn. premiér divadelních představení) uváděných na českých divadelních scénách od roku 1945. Dizertační práce se zaměřuje na analýzu inscenací divadelních her ze dvou důvodů: a) je tak reflektována dualita dramatického textu, který je ve většině případů podmíněn jevištním uvedením, b) zaměření na inscenace lépe koresponduje se záměrem blíže prozkoumat český divadelní systém, jeho zákonitosti a proměny v čase. V rámci všech sledovaných divadelních žánrů a forem databáze IDU eviduje do roku 2016 (v období 1945–2016) celkem téměř 43 000 záznamů. Pro účely dizertační práce byly excerповány záznamy o činoherních představeních v letech 1989–2009. V případě nutnosti, např. z důvodu širšího záběru analýzy v kapitole 5, bylo zkoumané období rozšířeno o další divadelní žánry a formy, případně bylo jako kontrolní období zkoumáno období předcházející rok 1989, tzn. období 1968–1988. Databáze IDU byla ve zkoumaném období 1989–2009 anotována. Kromě údajů, které databáze nabízí, byly ve vybraných letech u inscenací divadelních her doplněny informace o jazyce, ve kterém byla divadelní hra napsána (jedná-li se o překladové nebo nepřekladové/domácí drama), a o zemi původu autora. Dále byly doplněny biografické informace o autorech a překladatelích. Zároveň byly excerповány informace týkající se uváděných dramatiků, divadelních her a překladatelů, které byly dále použity při zpracování kapitol 7 a 8, které se zaměřují na přehled nejčastěji uváděných autorů, divadelních her a překladatelů.

Kapitola 5 nahlíží český divadelní systém po roce 1989 z pohledu kvantitativních změn v rámci divadelních žánrů a forem a sleduje změny postavení jednotlivých žánrů z pohledu centra a periferie. Nejprve se zaměřuje na charakteristiku změn v divadelním systému krátce před zlomovým rokem 1989 a krátce komentuje revoluční události listopadu 1989 a následné změny v divadelním, kulturním i politickém uspořádání. Následuje statistická analýza dat ve zvoleném časovém období, tzn. v letech 1989–2009. Na základě porovnání s obdobím předcházejícím pád komunismu, tzn. s obdobím 1968–1988, poukazují výsledky analýzy dat na celkový kvantitativní nárůst divadelní produkce po roce 1989, která je především spojena s celkovým nárůstem počtu divadel a divadelních spolků. Přestože zkoumaný žánr, činohra, ve zkoumaném období 1989–2009 vykazuje oproti předchozímu období kvantitativní nárůst, v celkovém souhrnu je patrné oslabení centrálního postavení daného žánru. Obdobně také klasické hudební žánry jako opera a opereta ve svých postaveních oslabují, zatímco divadelní žánry a

formy jako např. muzikál, literární večer, performance, loutková hra oproti období před rokem 1989 posilují. Jedná se tak o pokračující změny divadelního systému, o kterých hovoří i Vladimír Just (2010) při zkoumání českého divadla v totalitním systému v letech 1945–1989, kdy dochází k rozrůznění a zároveň druhové a žánrové synkretizaci.

V kapitole 6 je detailněji pojednáno postavení překladového dramatu v porovnání s dramatem nepřekladovým, tzn. českým neboli domácím. V souladu s pravidly tzv. závislého systému (nebo také „slabé“ literatury/kultury), kdy překladová tvorba tvoří výraznou část celkového divadelního repertoáru, je i v případě českého divadelního systému základní nastavení systému ve prospěch překladových inscenací oproti původním domácím inscenacím. Těsně po pádu komunismu v roce 1989 dochází k dočasné výraznější změně v českém divadelním systému, kdy se do centrálního postavení nakrátko (v roce 1990) dostávají inscenace domácích, tzn. česky psaných divadelních her, především pak díky nebývalému zájmu o české autory v době komunismu zakazované a perzekuované (Havel, Kohout, Uhde, Topol). Po krátké době se ale český divadelní systém vrací zpět ke klasickému rozložení poměru překladové a nepřekladové tvorby, tzn. inscenace překladových her na českých jevištích převládají. V rámci překladové produkce pak divadelní hry přeložené z anglického jazyka zaujímají centrální postavení. Po roce 1989 lze zaznamenat především nárůst zájmu o autory americké. Český divadelní systém se také dodatečně vypořádává s dopady dramaturgické koncepce předchozího období a představuje autory, kteří nebyli před rokem 1989 uváděni. Dochází tak k jakémusi vyrovnání systému, kdy je se zpožděním, i dvacetiletým, uváděna anglofonní dramatika, která do roku 1989 přístup na české divadelní scény neměla. Z uvedených zjištění sledovaných v letech 1989, 1990, 1991, 1999 a 2009 lze pak dovést nárůst zájmu českého divadla před koncem tisíciletí o irskou dramatiku, stejně tak i narůstající různorodost autorů uváděných na českých scénách.

Problematicke zastoupení anglofonních autorů a anglofonní dramatiky v českých překladech na českých divadelních scénách po roce 1989 se detailněji věnuje kapitola 7. Prezentuje přehled autorů a jejich děl, která tvoří centrum zkoumaného divadelního systému. V oddělené kapitole je pojednáno centrální postavení Williama Shakespeara, které je díky kanoničnosti jeho děl typické patrně pro divadelní systémy všech

evropských zemí. Přehled centrálních anglofonních dramatiků a centrálních anglofonních divadelních her v českém divadelním systému je následně podroben zkoumání v delších a kratších časových úsecích. Zvolení dvacetiletého rámce (1989–2009) umožňuje vydefinovat centrální postavení jednotlivých autorů a děl, a následně tak může být použito k porovnání stavu českého divadelního systému ve zkoumaném časovém období se stavem českého divadelního systému v období předcházejícím nebo nadcházejícím. Naopak zvolení kratších pětiletých úseků umožňuje sledovat dynamický vývoj českého divadelního systému ve zvoleném období, např. nástup tzv. cool dramatiky na přelomu tisíciletí, apod. Na základě zjištění je v závěru kapitoly navržena periodizace vývoje českého divadelního systému po roce 1989. Roky 1990–1991 jsou vnímány jako porevoluční dopad, kdy na jedné straně dochází k nárůstu zájmu o původní českou dramatiku a k dočasné výměně postavení překladových a nepřekladových her, zároveň je doplňován divadelní repertoár o anglofonní autory a hry dříve neuváděné. Poté nastupuje období určité stagnace, která se projevuje především tak, že v centru divadelního systému až do roku 1999 převažují autoři kanoničtí a populární, teprve od roku 1999 lze zaznamenat nástup současných autorů a trendů. Český divadelní systém se tak z pohledu zastoupení anglofonní dramatiky finálně ustaluje a je schopen reflektovat současný vývoj jiných divadelních systémů a dramatik.

V návaznosti na výzvy translatologů (Pym, Wolf a dalších) zaměřit se v historiografickém výzkumu nejen na produkt překladatelské činnosti, ale také na osoby, které se překladatelského procesu účastní, především pak na osobu překladatele, kapitola 8 nahlíží problematiku překladu anglicky psaných divadelních her a jejich zasazení do českého divadelního systému z pohledu překladatele a jeho postavení v divadelním systému. Představuje tak nejčastěji uváděné překladatele anglofonní dramatiky a aplikuje systémový pohled také na osoby činné v procesu překladu a nastudování inscenace překladové hry. Práce tak rozlišuje mezi překladateli soustředícími se ve své práci převážně na z dnešního pohledu již kanonizované, nebo populární dramatiky (Hilský, Josek, Lukeš, manželé Pellarovi, Ivo T. Havlů), dále překladatele, kteří se rekrutují především z řad divadelních agentů (Sloupová, Jerie) nebo samotných divadelníků (Sokol, Neumann) a kteří mají výrazný vliv na současný divadelní repertoár, a v neposlední řadě se práce věnuje překladatelům, kteří současně v divadle působí jako režiséři, dramaturgové, případně herci (Sokol, Neumann), nebo se překladu divadelních her věnují profesionálně (Dominik, Hábová). Pomocí navržené

kategorizace překladatelů, která ze zjevných příčin plní pouze funkci pomocnou, a následného propojení s typologií překládaných autorů a institucí činných v zadávání překladů divadelních her se práce pokouší popsat vnitřní strukturu a spleť vztahy v rámci českého divadelního systému a poukázat na roli a postavení překladatele ve zkoumaném systému.

Aplikace Even-Zoharovy polysystémové teorie při zkoumání českého divadelního systému a postavení anglicky psaných divadelních her v daném systému po roce 1989 se odráží především ve způsobu formulování výzkumných otázek a hypotéz. Polysystémová teorie pak přímo modeluje výzkum samotný a má výrazný vliv i na strukturu práce. Řada otázek v práci zkoumaných by patrně nebyla vůbec položena, pokud by nebylo k problematice přistupováno právě z pohledu polysystémové teorie. Jelikož je v práci uplatňován makropřístup, který zkoumá zvolenou oblast v její komplexnosti a složitosti, je zřejmé, že řada dílčích jevů je pomínuta a v práci nereflektována. Zároveň je zapotřebí ocenit výhody takto široce pojatého vnímání problematiky překladu a vzájemných kulturních spojitostí. Díky polysystémové teorii a její aplikaci na český divadelní systém, především pak díky uplatnění kvantitativních a kvalitativních výzkumných metod, je možné blíže definovat postavení překladového dramatu v českém divadelním polysystému, vyspecifikovat dynamické proměny systému v rámci zkoumaného období a ozřejmit roli překladatele v překladatelském procesu a jeho postavení v rámci zkoumaného divadelního systému. Premisy uváděné i jinými autory (např. Jungmannová a Vodička 2016) týkající se změn českého divadelního systému po roce 1989 – nárůst počtu divadel, nárůst počtu uváděných inscenací, přechod od klasického repertoáru k uvádění cool dramatiky, apod. jsou v práci podloženy kvantitativními a statistickými analýzami, kombinovanými s kvalitativními sondami do zkoumané problematiky. Oproti jiným studiím tak dizertační práce nabízí data, která lze využít k dalšímu zkoumání českého divadelního systému a umožňuje také daný výzkum replikovat.

Závěrem je zapotřebí přiznat, že kompletní vylíčení a postižení celé problematiky týkající se postavení anglofonní dramatiky v českém divadelním systému po roce 1989 je v rámci jedné práce nemožné. V dalším výzkumu by bylo možné se zaměřit na postavení anglofonní dramatiky uváděné na českých scénách ve srovnání s jinými divadelními tradicemi a dramatem přeloženým z jiných jazyků. Nabízí se také možnost

využit danou metodologii pro výzkum v časovém období předcházejícím/nadcházejícím období zkoumané v této dizertační práci – 1989–2009. V neposlední řadě pak poslední kapitola analytické části práce vyzývá k většímu zaměření výzkumu v oblasti divadelního překladu na osobu překladatele, ať už za využití stávající metodologie, nebo za přispění metod typických pro sociologický výzkum.

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APPENDIX

	Hilský	Josek	Lukeš	Saudek	Topol	Bejblík	Rubaš	Fröhlich	Hodek	Sládek	Vrba	Přidal	Renč	Skoumal	Urbánek	Vančura	Babler
All's Well That Ends Well		3															
As You Like It	12			1				1									
Comedy of Errors	7										3						
Love's Labour's Lost	7																
Measure for Measure	3						1						1				
Merchant of Venice	7			2		2			2								
Merry Wives of Windsor	5	3		5													
Midsummer Night's Dream	27					6			4								
Much Ado About Nothing	6	1							1								
The Taming of the Shrew	7	11		7					1								
The Tempest	7	2	1			2							1				
Twelfth Night	12	1		4		9			1			5					
Two Gentlemen of Verona		4															
Winter's Tale	6																
Henry IV	1																
Henry V	1																
Henry VI																	
Henry VIII		1															
King John																	
Pericles	2																
Richard II	1																
Richard III	4	1	1						2								
Antony and Cleopatra	3	2	1														
Coriolanus		1						1									
Hamlet	8	9	7	6							1			1	7		
Julius Caesar		2													1		
King Lear	5		3	4		3											
Macbeth	4	4	6	3													1
Othello	10	1		1		2				1		4					
Romeo and Juliet	1	12		5	14										1		
Timon of Athens																1	
Titus Adronicus	2	1															
Troilus and Cressida		3															
Cymbeline	2																
The Two Noble Kinsmen	1																
Sonnets	2															1	
Miscellaneous	3	3	3														
Combined performances ²⁰¹	3	2	2	1	4	2			1	1					1		
TOTAL	159	67	24	39	18	26	1	2	12	2	3	9	2	1	10	1	1

Table 30: Shakespeare's plays in Czech translations on the Czech stage (1989–2009)

²⁰¹ Performances that combine different Shakespeare's plays within one performance are labelled as „combined performances“. As an example the performance *Milostné peklo Williama Eš* or *Král William drama synů a dcer* may be referred to within this category, the performance *Král William drama synů a dcer* is based on plays *Hamlet*, *King Lear*, *Much Ado About Nothing*, *Richard III*, *Romeo and Juliet*, *Troilus and Cressida*, *Taming of the Shrew*, *Twelfth Night*, *Midsummer Night's Dream* and Shakespeare's *Sonnets*. In the performance translations by Topol, Josek, Hilský and other translators was used.

ANNOTATION

- Author:** Mgr. Josefína Zubáková
- Department:** Department of English and American Studies, Faculty of Arts
Palacký University Olomouc
- Title in English:** Between Centre and Periphery: Plays Translated from English in the
Czech Theatrical System (1989–2009)
- Title in Czech:** Mezi centrem a periferií: Divadelní hry přeložené z angličtiny jako
součást českého divadelního systému (1989–2009)
- Supervisor:** Mgr. Jitka Zehnalová, Ph.D.

Number of pages (introduction – conclusion):	185
Number of pages (total):	223
Number of words (introduction – conclusion):	67,861
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Number of signs (introduction – conclusion):	440,765
Number of signs (total):	505,014
Number of entries in the literature cited:	191

Key words in Czech:

divadelní překlad, teorie polysystémů, revoluce v roce 1989, postkomunistické období, divadelní systém, centrum v. periferie, postavení překladového dramatu, role překladatele

Key words in English:

drama translation, polysystem theory, Velvet Revolution in 1989, Post-Communism, theatrical system, centre vs. periphery, position of translated drama, role of the translator