

Translating *By the Bog of Cats...*

by Marina Carr

Fleur Brouwer

MA Vertalen

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Introduction

This thesis discusses the translating of Marina Carr's *By the Bog of Cats*.... Marina Carr was born and raised in Ireland, studied in Dublin and is now one of Ireland's foremost playwrights. She has written many plays of which several have received awards. These prizes included the Best New Irish Play at Dublin Theatre Festival in 1994, the EM Foster Prize from the American Academy of Arts and Letters and the Irish Times Playwright Award in 1998 (Drama Online). Her play *By the Bog of Cats*... is loosely based on Euripides' *Medea* and relates the story of Hester Swane, an Irish traveller who has been abandoned by her lover so he can marry the daughter of a rich farmer, leaving Hester behind with their daughter.

There are several academically interesting challenges that have led to the choice of Carr's work. *By the Bog of Cats*... creates many different problems and throughout this thesis these obstacles shall be discussed, through which solutions can be created. These major problems have resulted in four chapters, each of which encompasses one of these issues. The first chapter deals with translating for the stage in general and a strategy for translating the play is chosen. During the second chapter a solution for translating cultural aspects is created, which will overcome the cultural differences between the source and target audience. The third chapter addresses the translation of dialect as well as several strategies to deal with that problem. The final chapter covers the translation of names and places. Through research and discussion these issues will be solved, as they are all interesting problems on their own. The main goal of this thesis nevertheless remains the translating of the first three scenes of the first act of *By the Bog of Cats*.... This translation can be found in the final chapter.

Through this approach this thesis serves as a case study of translating for the stage, but also discusses other interesting problems encountered during the translating process. By translating Carr's *By the Bog of Cats*... a combination has been of problems one encounters when translating for the stage and translating a text that is heavily embedded in a certain culture. The final goal of this thesis is to solve the problems that are encountered during the translation of *By the Bog of Cats*..., whether they are caused by the fact that it is the translation of a play or because of its cultural background.

Translating Theatre

Theatre translation overlaps with many other kinds of translating. As with all other kinds of translation, a translator of a play should not only take note of deeper or double meanings, but also of poetry, sound, pronunciation, comprehensibility and sometimes even song, as Loren Kruger describes in her essay *Keywords and Contexts: Translating Theatre Theory*. This is the task translators take upon themselves when translating plays:

Theatre translation must negotiate a critical tension, we might also say "drama," between competing paradigms, but this tension is best described not, as it often is, as a contest between "faithful" and "free" or between proper translation and improper adaptation. Rather, theatre translators must negotiate the contest between two imperatives, both legitimate: between effacing the work of translation in the interest of immediate communication with the local audience, and disclosing that work so as to communicate the challenge to communication posed by differences in language and culture. (Kruger, 355)

Nevertheless, this thesis is about the translation of a play and will have to address the problems (and offer solutions) a translator may encounter while creating a new work. Because when translating a play you create a new work. This does not mean that "the text of a play is less an art work [but] a kind of score whose full meaning is realized only in performance" (Kruger, 355) while it "must anticipate not only the linguistic codes of the target language but also the conventions governing actors and audiences in the receiving house" (Kruger, 355). The first concept to be grasped by the translator is that the script is more a medium than a product, which will only reach its full potential on stage. The translator must leave enough space for the script to be interpreted by the director and the actors. In her essay *A Historical Overview of a Theoretical Polarization in Theater Translation*, Ecaterini Nicolarea quotes Susan Bassnett and tells us that she believes "that a dramatic text is a fully rounded unit only when it is performed, since it is only in the performance that its full potential is realized" (Nicolarea, 6). This means that although a script is a finished work, it takes on a different shape when it is performed on stage. When you visit

the same play twice, you realise that you will never see the exact same play, as even a series of performances gives the audience a different show every night. This is because they are performed live on stage and an actor might accidentally put the emphasis on a different word, the lights turn on too late, someone drops something and so forth. Even the slightest difference creates a completely different experience from the one of the night before. However, it is the script that is the backbone of a performance. It is like a model: make-up will be put on her face, clothes on her body; she will walk and smile in the way she was told, but underneath it all the model has a personality that no amount of clothing or make-up can change. Herein lies the difficulty: to retain the personality of a play while making it adaptable and accessible to a different audience from a different culture.

In this chapter we will look at how attitudes towards text in theatre have changed and how this influences theatre translations. We will then explore different attitudes towards the translation of theatre with an emphasis on works by Susan Bassnett and Patrice Pavis on translating theatre and performativity. All these theories will be discussed and their pros and cons described. When all aspects have been discussed, a method for *By the Bog of Cats...* will be chosen and explained.

Change in the perception of theatre signs

The translation of drama has been an important sub-field in the work of literary translators over a long period, since, in Western culture at least, theatrical texts constitute a central part of that culture; the theatre as an institution, after all, along with the plays performed in it, predates the novel by a matter of millennia. Translations of classical Greek and Latin drama, as well as Shakespeare, Corneille, and Racine, have a long history in many languages, yet, as Susan Bassnett and Terry Hale, among others, have pointed out, there has been less theoretical investigation of these than of the translation of prose and verse." (Windle)

As Bassnett herself points out: "In the history of translation studies, less has been written on problems of translating theatre texts than on translating any other text type" (99). Although there are few texts on the theatre translation theory, they do exist and should be

considered. Ekaterini Nicolarea's essay *A Historical Overview of a Theoretical Polarization in Theater Translation* summarises all different views and works on translating theatre throughout the ages. This overview led to several sources, which will be discussed.

Although the works Nicolarea first discusses mainly focus on perception of a play and its 'systems' (the different components needed to create a play), these texts remain interesting in our context as they demonstrate a shift in the perception of theatre. Whereas at first the text was the most important aspect, in the course of the twentieth century this perception shifted towards the performance or the audience being the most important. Nicolarea starts by looking at the "earliest works that discuss theater in semiotic terms" (Nicolarea, 1), which were written in Czechoslovakia in the 1930s. Although these texts were mainly written for the director and actors of a play, two very different but important opinions become clear. One of these was formed by Otamar Zich, who "claimed that theater consists of heterogeneous but interdependent systems, none of which has special prominence" (*ibid*, 2). Zich's statement was controversial, as at the time the common perception was that "the written text [had] automatic dominance over other systems" (*ibid*, 2).

Interestingly, the performance, choice of costume or directorial decisions were all considered to be inferior to the first beginning of the text, as well as the exact way the author had intended the play to be performed, making the text the most important aspect of the play. It is therefore remarkable that Zich sees all different aspects, or as he calls them, systems, as equally important parts working together. Around the same time, Jan Mukařovský formulated another revolutionary opinion. Mukařovský also abandons the principle of text above other elements of the play. He views "the performance as not a single sign, but as a network of semiotic units belonging to different but cooperative systems", and "emphasizes the subordination of all constituents to a unified whole" (*ibid*, 2). This is similar to Zich's view, in which all the elements work together to make one performance. Moreover, Mukařovský believes that the audience is the final key to making a performance; he believes the audience is the most important part to create a work of art (*ibid*, 2). He compares plays to other works of art: they only work if someone sees them.

This shift in perception continues through the works of Peter Bogatyřev and Jindřich Honzl. Bogatyřev is the "first semiotician to consider the signifying function of all performance elements" (Nicolarea, 3). He states that "signs in the theater assume a set of

values and functions in their own right and become infinitely changeable and complex" (ibid, 3). Bogatyrëv adds that transformability of theatrical signs determines the way the audience perceives a play (ibid, 3). All of these statements lead away from the script and towards a broader view of all systems combining to create a play.

More than thirty years later, Tadeusz Kowzan continues in Bogatyrëv and Honzl's line of thought and creates a sign system for the theatre:

1. *Auditive* signs, which, being part of the spoken text, are created by the actor and exist only in time. Such signs are **word** (system 1) and **tone** (system 2).

2. *Visual* signs, which, as "the expression of the body," are located in the actor and exist in both time and space. Such signs are **mime** (system 3), **gesture** (system 4) and **movement** (system 5).

3. *Visual* signs, which, as "the actor's external appearance," are also situated in the actor but exist only in space.

4. *Visual* signs, which, as "the appearance of the stage" (or "*aspect du lieu scénique*"), are placed outside the actor and exist in both time and space. Such signs are **props** (system 9), **stage scenery** (system 10) and **lighting** (system 11).

5. *Auditive* signs, which, classified under "inarticulate sounds" (or "*effets sonores non articulés*"), can be found only outside the actor and exist only in time. Such signs are **music** (system 12) and **sound effects** (system 13). (Nicolarea, 4-5)

This system can be useful to translators as it is "of great importance for the language in which a theater text is written, for it indicates that language as such is only one sign in the network of *auditive* and *visual* signs that unfold in time and space", and it also "shows that any written theater text contains within it a set of *extralinguistic* systems (i.e., pitch, intonation, accent, etc.) as well as an *undertext* (or gestural text)" (Nicolarea, 5), which is determined by the way the actor moves and speaks on stage.

The most important lesson a translator might learn when looking at theatre semiotics is what Anne Ubersfeld describes in her book *Lire le Théâtre*, namely that "any notion of theatre must see written text and performance as indissolubly linked; and second, that the written text is incomplete in itself" (15). Interestingly, she continues to

describe how every performance is a translation in itself, because the director reads and interprets the text before he or she is ready to perform (*ibid*, 15-16). However, she warns that “when a literary text acquires a higher status than its performance counterpart, there results the misconception that there is a single right way of reading, and hence performing, the text” (Nicolarea, 6). This means that any translation must be ready to be translated again for the stage and must therefore be open to interpretation as much as the original was; a very challenging task to say the least.

Theories on Translating Theatre

As outlined before, a translator for the theatre must be wary not to interpret too much, as the text is to be interpreted yet again in many different ways. However, this is just one of the perspectives on translating for the stage. Over the last forty years a lot has changed in the attitude towards translating theatre. Susan Bassnett makes for an intriguing example of how attitudes have changed and can change over a matter of years, as her attitude towards translating for the theatre has changed radically over the years. The development of her stances and theories towards the translation of theatre will therefore be described and discussed, starting with her first essays from the early 1980s. According to Bassnett “the theater translator must meet two criteria more than the translator of prose or poetry. The first criterion is that of *playability* or *performability*, and the second is that of the function of the text (translation) itself” (Nicolarea, 7). Bassnett also points out that “the theater text contains within its structure some features that make it performable: a coded gestural patterning” and the “translator must determine which structures are performable and translate them into the target language (TL) – even though major linguistic and stylistic changes may occur” (*ibid*, 7), concluding that this is something completely different to what translators of other types of texts do. Bassnett reminds translators of the relationship with their contemporary audience and that “the translator must take into account the function of the text as an element for and of performance” (132).

At this point it is important to note again that these were Bassnett's opinions in the 1980s and that they have changed since. In her article “Ways through the Labyrinth:

Strategies and Methods for Translating Theatre Texts” she refers to her early statement about performability and now claims that it is an “implicit, undefined and undefinable quality of a theatre text that so many translators latch on to as a justification for their various linguistic strategies” (101-102). She concludes her essay by stating that “the time has come to set aside 'performability' as a criterion for the translating too, and to focus more closely on the linguistic structures of the text itself” (*ibid*, 102). She explains in her essay that her beliefs have changed to “the theater translator considering an existing undertext within the written text, decoded by the actor and encoded into gestural form” (Nicolarea, 8), which she holds to be a “loose and woolly concept” (Bassnett, 98). She prefers to look at the deictic units in a text and see how they work in both the source-language and target-language (Bassnett, 98), and “what their presence or absence may signify and what happens to the dynamics of the scene when these units are altered during the transfer from the SL into the TL” (Nicolarea, 8) and it is their function in the text which is the most important (Bassnett, 101). It is interesting to see how Bassnett first agreed with the aforementioned theories of Zich, Mukařovský, Bogatyrëv and Honzl, in which the literary text is equal to all the other elements needed and used in a play, only to change her opinion to the written text being superior to all the other elements, echoing theories dating from before the aforementioned writers published their works.

In her essay “A historical Overview of a Theoretical Polarization in Theater Translation”, Ekaterini Nicolarea describes the two opposing views towards theatre translation in the 1990s. On the one hand there was Susan Bassnett who “argued against any idea of performability and descredited any notion of performance-oriented translation; instead, she emphasized the written theatrical text” (Nicolarea, 9). On the other hand she describes Patrice Pavis, who “claimed that translation for the stage goes beyond the interlingual translation of the dramatic text” (Nicolarea, 9). Pavis describes in his article “Problems of Translation for the Stage: Intercultural and Post-Modern Theatre” that “a real translation takes place on the level of the *mise en scène* as a whole” (Pavis, 41). These two theories radically oppose each other. While Pavis argues – like Zich, Mukařovský, Bogatyrëv and Honzl – that all systems and elements of a play should be combined to make the play come to its full possibilities, Bassnett considers the text a literary form and contends that the translator should not consider all the extra elements

needed to stage a play. She considers a play to be a book when it is read and a play only on stage, while Pavis considers the two inseparable and incomplete without each other.

Both Bassnett and Pavis continue to hold these views in more recently published articles. Bassnett's main problem with Pavis' theory is that the translator "is expected to translate a text that *a priori* in the source language is incomplete, containing a concealed gestic text", meaning that "[t]he task of the translator thus becomes superhuman" (Bassnett, 100). She states that "this responsibility can be assumed by the translator sitting at a desk and imagining the performance dimension", and that "this cannot be taken seriously" (ibid, 100). Pavis on the other hand argues that in "the theater, the translation reaches the audience by way of the actors' bodies" and that we "cannot simply translate a text linguistically; rather we confront and communicate heterogenous cultures and situations of enunciation that are separated in space and time" (Pavis, 25). When reading Bassnett's "Translating for the Theater: The Case Against Performability" and Pavis' "Problems of Translating for the Stage: Interculturalism and Post-Modern Theatre", their different approaches towards translating a play boil down to this: Bassnett believes that "the written text [...] may be perceived rather as an entity in its own right" (Bassnett, 110), while Pavis believes that a translation must create a "compromise between two cultures, of producing a translation that would be a 'conductor' between two cultures and which would cope with proximity as well as distance" (Pavis, 38). The difference between their opinions is therefore a question of readability versus performability (Nicolarea, 14).

Author's own view

Out of these two opposite schools of thought one method must be chosen for translating *By the Bog of Cats...* by Marina Carr. It is important to note that a theatre translation is often only made at the request of a theatre group or director, as theatre translator Tom Kleijn related during his lecture at Universiteit Utrecht in April 2011. The director or group normally already has an idea of their interpretation of the play, and therefore Bassnett's theory cannot be used, as the translation has to be interpreted along the director's wishes. Although Bassnett makes a good case, for the translation of *By the Bog of Cats...* Pavis' theory is the more suitable. I believe that a play was written for a certain audience, with a certain background. When you translate this to a different culture

much will be lost. The translator does not need to “write down” to the level of understanding of the audience but can try to make the source culture more accessible and relatable. Performability is important to me, because plays are written to be performed, and are therefore indeed unfinished works. Even though Bassnett describes this task as “superhuman” (Bassnett, 100), this is the method I will use to translate *By the Bog of Cats...*, giving the Dutch audience a taste of Irish culture while at the same time leaving enough space for a potential director to interpret all the beautiful things that Marina Carr has given to this play. Any examples of choices made along Pavis' method of translating for the stage will be discussed in the next chapters and in footnotes in the translation.

Translating Culture

“[...], this is the prophetic tale of Hester Swane, an Irish Traveller, who attempts to come to terms with a lifetime of abandonment in a world where all whom she has loved have discarded her. Set on the bleak, ghostly landscape of the Bog of Cats [...].”

This is a quote from the back flap of the script of *By the Bog of Cats*.... This short part already shows two major problems that will be encountered when one would like to translate this play. First of all, Hester Swane, the main character in the play, is an Irish traveller. These two words, Irish traveller, show a problem a piece. The fact that it is Irish is in itself difficult enough. Although the Dutch and the Irish culture have a lot in common, there are also a lot of differences. One only has to look at their histories, the Netherlands were colonisers, the Irish were colonised. While the Netherlands have been seen as an important economical country for a long time, the Irish economy started blossoming only twenty years ago. One has to know the culture of both countries before getting started on the translation.

The second part of this phrase is ‘traveller’. Traveller is the Irish name for someone living in a caravan camp. One could say that they were gypsies, or in Dutch ‘zigeuners’. Again there is a great difference in culture. When you would say ‘traveller’ in Ireland, everybody pictures these people and their stereotypes: living in their caravans, the younger girls with too short shirts and skirts, the boys and men dealing drugs, the older women just washing laundry all day and street fights between different clans, while the police pretends not to notice. If you would say ‘zigeuner’ in Dutch, you would also picture someone living in a caravan, but you would not get all the extra connotations an Irish audience would get. This is because it is very culture-bound. A translator would have to find a solution for this, to make the audience see what these people are like. Another glance at this little part from the back flap shows another problem. This is the phrase “the bleak, ghostly landscape of the Bog of Cats”. The Bog of Cats is a non-existent place, somewhere in Ireland. In the instructions on the page before the play one can gather where exactly this place would be: “Note on accent: Midland” (Carr, 5). This is a very

specific accent, and also alludes to a very specific place and landscape in Ireland. Further discussions on how the accent should be translated and the problems a translator will encounter are discussed in the chapter on dialect. This example also shows that although the actual place does not exist, it is still specifically somewhere. A number of questions arise when translating, for example: what connotations does the Irish audience have with that specific area? How can this be transposed to entertain the Dutch audience? Is it possible to keep all these things without fear of over-explaining? Before we can get to the solutions that are possible for these culture-bound problems we must look at the broader picture, starting with defining what culture actually is. What is its role in literature, continuing with what its specific role in Marina Carr's work is. Why is it so difficult to translate culture? If we have looked at all of these things, we can continue by looking at the role cultural elements play in *By the Bog of Cats*.... Susan Bassnett asks in her essay "The Translator as Cross-Cultural Mediator", "does the translator necessarily have to be bicultural to some extent?" (Bassnett, 102). She means to ask if a translator needs to understand both cultures thoroughly before he or she can be asked to be "mediator between cultures" (Bassnett, 101). She also makes the problem of culture even more complicated by stating that "a cultural interpreter should be to some extent bicultural, but this reduces culture to a homogeneous concept" without considering all the different people who all belong to one culture, but are all so different (Bassnett, 102). Although translating the culture now seems near impossible, this is still an important part if one wants to translate *By the Bog of Cats*... and since this is the final goal of this thesis, we must endeavour to discover what we can do about the cultural aspects embedded in Carr's play.

Defining Culture

Culture is present everywhere where there are people, and therefore present in every written text. As Javier Franco Aixelá states in his essay on cultural specific elements in translation, the biggest problem in defining cultural specific elements (and culture itself for that matter) is that everything about a language is culturally bound, for starters the language itself (Aixelá, 197). A language has certain ways of expressing things which will be put differently in another language, which means that language is already embedded in

culture (how different forms of a certain language are used to portray something is defined in the chapter on dialect). In the dictionary the word 'culture' is defined as the whole of mental and physical products and achievements of a society (Van Dale Dictionary). This can refer to things such as public holidays (Koninginnedag, St. Patrick's day, Thanksgiving), certain kinds of foods, associations with certain places etc. Diederik Grit divides cultural specific elements in different concepts: historical, geographical, private-institutional, public-institutional, unit and social-cultural concepts (Grit, 189). Later on in this chapter Grit's theory will be used to create a more schematic approach for translating the culture in *By the Bog of Cats*....

Culture in Marina Carr's work

Every author has a cultural background where he or she, whether on purpose, or by accident, writes from. Where someone was raised and the things taught to them by their parents or guardians will establish the manner in which they perceive things and influences the way they write. At this point it is interesting to learn something about Marina Carr's background before we look into how she uses culture in her works. Marina Carr grew up in the Irish Midlands, where *By the Bog of Cats*... is set; "a very beautiful place, full of lakes and rivers and mountains and surrounded by the Bog of Allen" (Brown, the Independent). "The Carrs were "blow ins", outsiders, and Carr suspects that this accounts for her objective perspective on the place" (Brown, the Independent). So although Carr grew up in rural Ireland, this is not where she originated from. Nevertheless, when one looks at the quote about the setting and how it is a "very beautiful place" (Brown, the Independent), you can almost feel the affection Carr feels for the place. She has been influenced by where she was brought up and this reflects in her plays, if only by the setting in which they take place. For example, in the chapter on Marina Carr in *The Methuen Drama Guide to Contemporary Irish Playwrights* Aleks Sierz summarises the elements returning in Carr's work:

"In her assemblage of references and influences Carr produces a problematic contemporary tragedy and her heroines are subject to the paradox of a unified

narrative or destiny which returns to and is founded upon fragmentation and lack. Carr's use of folkloric elements has also attracted comment. Her plays are set in a rural landscape drained of modernity – the locale of fairy tales. The outlandish names of her characters 'also reflect those used in fairytales'. Indeed, Carr's world is a strange mix of folk tale, memory, riddled affliction and sadness, longing, and a sense that the incredible may become all too real in a world which obeys laws not subject to our will." (Sierz, 99)

Sierz further describes how Marina Carr writes plays that are considered to be very Irish. Furthermore, Carr's plays link and interact with other cultures, because she refers and draws inspiration from Greek mythology and is influenced by Shakespeare. *By the Bog of Cats...* is a perfect example of this, as it is both very Irish but also loosely based upon *Medea*. Sierz tells us that it "is exactly the world Marina Carr, the playwright of the midlands, has brought back to us in the 1990s, revealing that Irish country life has, in some ways, hardly changed at all in close to a hundred years" (Sierz, 98). This shows that Carr's plays carry her love of Irish culture, but also her love for the classics. The Irishness of the play, but also its roots taken from Greek mythology, must be taken into account when one translates the play. Nevertheless, one should not forget the target culture and the way the audience will perceive the play. This always has to be the final goal, in order to make the play understandable for the target audience.

Translating culture in By the Bog of Cats...

In the article "Problems of Translation for the Stage: Interculturalism and Post-Modern Theatre" Patrice Pavis describes that there are three different solutions in translating the culture of a play for a new audience. The first is "not adapting its ideologemes and philosophical concepts to the target culture, in other words, by accentuating the difference between them", secondly "try to adapt the source culture to the target culture, by smoothing out differences, by 'normalizing' the cultural situations to the point at which we no longer comprehend the origin of this all-too-familiar text" and the third option of "effecting a compromise between two cultures, of producing a

translation that would be a ‘conductor’ between the two cultures and which would cope with proximity as well as distance” (Pavis, 25-26). Pavis points out that the last solution is the most desirable one. On Holmes’ cross this is explained as the choice between exoticising or naturalising the translation (Holmes, 186). Will the translator choose to retain the ‘strangeness’ of the original, or will the translator accommodate the target audience? Again, in agreement with Pavis, a midway between these two should be chosen to create a balanced play where both the original is kept, while in the meantime it becomes more understandable – and therefore more entertaining – for the target audience. An obstacle the translator encounters is that “the dramatic text (written text) is radically conditioned by its performability (*mise en scène*)” (Nicolarea, 1). The play does not only have to be acceptable and understandable for the audience, it also has to be precisely that for an actor or director. In a book, things can be explained by words, like in a play things can be explained through *mise en scène*, form of acting or the stage. Still, *By the Bog of Cats...* is so extremely embedded in the Irish culture one cannot just translate the play word by word. On the other hand, the argument just given can work both ways. Precisely because a play has *mise en scène*, a different culture can be maintained. This can be shown through sets, through costumes, through the way characters behave, or even by just explaining on a leaflet handed out to the audience at the entrance. Nevertheless, these are all decisions made by the director and (indirectly) by the actor. The translated play handed over should be just as open to interpretation as the original is, because “that ‘real’ translation takes place on the level of the *mise en scène*, in other words, that a theatre text is an incomplete entity” (Bassnett, 101). As Bassnett explains in her article “Translating for the Theatre: The Case against Performability” “the translator is being asked to do the impossible, that is, to treat a written text that is part of a larger complex of sign systems, including paralinguistic and kinesic signs, as if it were a literary text created for the page and read as such” (Bassnett, 100). As the Dutch translator of theatre plays Tom Kleijn explained in his lecture on translating the theatre, a translator is normally given an assignment for the translating of a certain play by a director or theatre society. When one approaches the process of translation like that, the translator can specifically translate to accommodate the wishes and needs of that theatre society and/or director. To argue against this way of translations, plays (and in this case specifically *By the Bog of Cats...*) are

often written by a writer without a specific theatre group and/or director in mind. So should this not be possible for the translation as well?

Pavis accurately describes the problem a translator is facing when looking at all these obstacles and constant problems a he or she will find in a translation for the theatre: "Culture is so omnipresent that we no longer know where to start investigating it" (Pavis, 42). To try and comprehend the problems that a translator is facing it would be good to discuss the problems (and their possible solutions) by using examples. To get a schematic approach for the cultural problems in translations, the categories named in the article "De vertaling van realia" (Translating Realia) by Diederik Grit will be used. Even though Grit has created this scheme mainly for prose, it is very useful for translating a play as well. After all, the script is still in essence written text when it is not performed. Still, we have to keep in mind that the translation will be aimed at a Dutch audience, and that it is the main objective to translate this play in such matter that it will keep the audience's attention. Fluency and clarity is therefore more important than keeping every word written in the original, in Windle's words "the widely applied term 'speakability'" (Windle, 156)

Grit divides the 'realia' in different concepts; historical, geographical, private-institutional, public-institutional, unit and social-cultural concepts (Grit, 189). The first one (historical concept) in the Netherlands would be for example William of Orange or the Eighty-year war, while in Ireland this could for example be the Great Famine or the Easter Rising. *By the Bog of Cats...* is set in the unspecified "present" (Carr, 5). Throughout the play no references are made to any kind of event that would be categorised as a historical concept. This means that for translation, no regards need to be paid to this particular category of 'realia'. Therefore we shall now look at the second category: geographical concept. This would in the Netherlands consist of The Hague, or the IJsselmeer. In Ireland this would be Spiddal or Connemara. As mentioned before in this chapter, *By the Bog of Cats...* is set in a non-existent place named the Bog of Cats which is to be found somewhere in the midlands (this is concluded through the note on the accent). This would be very plausible, as bog is a very common kind of soil in the midlands of Ireland. This is where workers cut turf to be sold, which is also the main occupation of most of the male characters in *By the Bog of Cats...*, as is mentioned in the play: "I want to be an astronaut

but me father wants me to work on the bog like him and like me grandfather. The Dunnes has always worked on the bog" (Carr, 30). Because it is a non-existent place, it can remain the same. How the location is perceived and shown to the audience and how people dress are all things that the director should decide on, this is not for the translator to decide. The main problem here is the accent: 'what does it portray?', 'why this specific accent?' etc. Because this problem is big enough on its own, it will be discussed in the chapter on dialect.

The next three categories must be considered, but can also be quickly pushed aside. There are no private-institutional or public-institutional concepts in the play. There are no names of banks, shops or television-stations, nor are the government or other public facilities mentioned. The concept of unit seems important, for the play refers to pounds, but although Ireland now uses Euros, one can still assume most Dutch still know a pound, especially because Great Britain still uses pounds. Also, for this play it is about the way Mrs. Kilbride "*whispers avariciously* Three thousand pound. All mine. I saved it. I didn't frig it away on crame buns and blouses. No. I saved it. A thousand for me funeral, a thousand for the Little Sisters of the Poor and a thousand for your Daddy" (Carr, 18). It is not about the precise amount of money, but about the way the character shows off the money she has saved. Therefore, the unit 'pound' can be maintained in translation and does not need to be transposed.

The last category is where the real difficulties show up. Social-cultural concepts are for example the Dutch 'beschuit met muisjes', 'ov-chipkaart' or 'Sinterklaas' (Grit, 189). For the Irish they might be 'St. Patrick's Day', 'Garda' or 'Cú Chulainn'. The most outspoken example of a social-cultural concept in *By the Bog of Cats...* is the word 'traveller', or 'tinker'. When looking what Van Dale dictionary gives as meaning for the world 'traveller', this is simply 'one who travels', in Dutch "reiziger, bereisd man, handelsvertegenwoordiger, vertegenwoordiger". 'Tinker' on the other hand is in Dutch "bont paard van een Iers ras, o.a. gekenmerkt door lange haren aan de onderbenen", in short, an Irish horse. Van Dale also gives an Irish-English translation, meaning 'tramp' or 'wanderer'. None of these descriptions accurately describe what an Irish traveller is. On the Kent County Council's official website the officials of the Kent county council give a "Legal definition of Gypsies and Travellers". This states that "Race Relations Case Law

recognises English Romany Gypsies, and Irish Travellers as ethnic minorities" (Kent County Council). On this website there is also a "planning guidance definition":

"Persons of nomadic habit of life whatever their race or origin, including such persons who on grounds only of their own or their family's or dependants' educational or health needs or old age have ceased to travel temporarily or permanently, but excluding members of an organised group of travelling show people or circus people travelling together as such.

Note the use of lower case 'g' and 't' for gypsies and travellers. In this definition it refers to a wider group than just those who belong to the ethnic groups mentioned in the legal definition." (Kent County Council)

And a "Housing Act 2004 definition":

"persons with a cultural tradition of nomadism or of living in a caravan; and all other persons of a nomadic habit of life, whatever their race or origin, including:
(i) such persons who, on grounds only of their own or their family's or dependant's educational or health needs or old age, have ceased to travel temporarily or permanently [...]" (Kent County Council)

If we keep county Kent as an example, earlier on the website it is stated that:

"Most people in Kent know very little about Gypsies and Travellers. You may be unaware that the Kent population includes a significant number of Gypsies and Travellers - perhaps as many as 10 to 15,000 people. These people live mostly in houses rather than being in caravans on roadsides and other open areas.

The Kent population of Gypsies and Travellers comprises of mainly English Romany Gypsies and some Irish Travellers. There are very small numbers of Scottish, Welsh and New Travellers.

Many of the Gypsies and Travellers in Kent have long historical links with this part of the country. Some people may argue that they are more 'Kentish' than many of

the 1.6 million people who currently live in Kent." (Kent County Council)

This shows that Irish travellers are common in Ireland, even though most of the inhabitants of Ireland only know their stereotypes and are not aware of where they came from. This also shows that they travel outside of Ireland, but mainly throughout the United Kingdom, for example to Kent. The website even warns readers that the media is portraying the travellers badly, for example that "they are criminal, anti-social and don't pay tax" (Kent County Council). This shows that the travellers are very much a part of the Irish culture. Every Irish person knows at least something about them and knows where the nearest camp is. This is very different from the Dutch culture. In the Netherlands one can find only a couple of Roma and Sinti. According to the article by Peter R. Rodrigues "Few and Neglected: Roma and Sinti in the Netherlands" on the website of the European Roma Rights Centre right now there live around 3.000 Roma and Sinti in the Netherlands (Rodrigues). So there is only a very small group of people in the Netherlands, especially compared to the big numbers in Ireland. They do in some sort of way have the same stereotypes. There is the same warning as there was on the website of county Kent "portrayal of the Roma and Sinti in the media is almost exclusively negative" (Rodrigues). But they are not the same.,not even remotely the same. The Irish travellers were Irish to start with and have been travelling throughout Ireland for at least five hundred years (Irish Traveller Movement), while the Roma and Sinti originate elsewhere, and travel through Europe and Asia. The Roma and Sinti speak their own language and have their own religion. The Irish travellers speak either Irish Gaelic or Irish English and are Catholic, as are most of the Irish. With the matter of the cultural significance and 'otherness' of the Travellers established, the question remains how a translator could possibly translate or transpose this to another language and culture. Because the Irish travellers, or any kind of similar group does not exist in the Netherlands, there is no correct word to be found for it. 'Luckily' for the translator, the word 'traveller' is never used in the play itself. If people speak about Hester Swane being a traveller, they call her a 'tinker', which is an impolite name for a traveller. Although it does not cover every aspect of a traveller, the only available option the translator has is to use the word 'zigeuner' when Hester Swane is called a 'tinker', because this word gives the negative connotation.

If the word will be translated the same every time will depend on the situation in which the word is used. There will be a loss of comprehension in the play, because the Dutch audience does not have the same background and experience with travellers as the Irish do. But again the written text is just the beginning of a play, so much can be made clear by choice of costume, the right actor, scene setting and so much more. To quote Bassnett again: "that 'real translation takes place on the level of the *mise en scène*, in other words, that a theatre text is an incomplete entity" (Bassnett, 101).

Of course many other cultural problems will be encountered during the translation of *By the Bog of Cats...*, but the general approach will be to keep the Irish setting. But one has to naturalise or lose some meaning for the Dutch audience to understand, because the play should be accessible for everyone and not just those interested in Irish culture, as it is not about Irish culture, but it is a wonderful story about a woman desperate for love. Other problems encountered will be discussed in footnotes by the translation and the following two chapters.

Translating Dialect

"HESTER. Well, Carthage, ya think them were only idle threats I made? Ya think I can be flung in a bog hole like a bag of newborn pups? Let's see how ya like this – ya hear that sound? Them's your cattle howlin. Ya smell that smell? That's your forty calves roastin'. I tied them all in and flung diesel on them. And the house I burnt the bed and the whole place went up in flames. I'd burn down the world if I'd enough diesel – Will somewan not come and save me from meself before I go and do worse." (Carr, 44)

Without language there is no script, without script there is no play. Language is very important in (almost) all theatre plays. When translating the dialogue there are many different things a translator should be aware of and many questions to be asked. What is the meaning of the dialogue? What is the use of every sentence? When you look at the quote at the top of the page there is something that becomes apparent at first glance: dialect. If this piece was written in 'standard' English, it would say something along the lines of: 'Well, Carthage, did you think those threats were only idle threats? Do you think I can be flung aside like this? Let's see how you like this – do you hear that sound? That is the sound of your cattle howling. Do you smell that smell? That is the smell of your forty calves burning. I tied them all up and threw diesel over them. And I burned the house and the bed and the whole place went up in flames. I would burn the whole world down if I had enough diesel – would someone please save me from myself before I do something worse.' But this is not what Carr has written in the script of *By the Bog of Cats*.... Marina Carr has chosen to use a specific form of English. Therefore the first question is, why this dialect? What would she want to portray by using this dialect? Before we answer this question, we should look at what dialect is and why it is used in literature and – more specifically – the theatre. If we find out the why of dialect, we can look at Marina Carr's work and see why she would use dialect, resulting in how the dialect is used in *By the Bog of Cats*.... When we have answered that question, only then we can start to look at the problem of how to translate the dialect in the play.

Dialect, or ‘nonstandard language’, in literature has always been a troublemaker for translators. Taatvitsainen and Melchers try to define ‘standard’ and ‘nonstandard’ language in the introduction to their book *Writing in Nonstandard English*: “The definition of ‘standard’ is difficult (...), and in a similar way its opposite ‘nonstandard’ changes identity depending on the point of view and the period in question.” (Taatvitsainen and Melchers, 1). They continue their introduction by stating that if one wishes to know what nonstandard English is, one must first know what standard English is. Again, this is a problem, but they quote Trudgill, whose definition comes closest to establishing what standard English is (although they state that even this definition is far from perfect):

Standard English. The dialect of English which is normally used in writing, is spoken by educated native-speakers, and is taught to non-native speakers studying the language. There is no single accent associated with this dialect, but the lexicon and grammar of the dialect have been subject to codification in numerous dictionaries and grammars of the English language. Standard English is a *polycentric standard* variety, with English, Scottish, American, Australian and other standard varieties differing somewhat from one another. All other dialects can be referred to collectively as *nonstandard English* (Trudgill 1992: 70 – 71). (qtd in Taatvisainen and Melchers, 3)

Taatvisainen and Melchers further explain what is meant by this definition, “‘standard English is a dialect’ and ‘a sub-variety of English [...] [u]nlike other dialects, however, it is not part of a continuum, since the standardisation process results in a situation where, in most cases, a feature is either standard or it is not’” (Taatvisainen and Melchers, 3-4). Another fair point is that all dialects have geographical aspects, whereas standard English has not. Interestingly, when one looks at Trudgill’s explanation of standard English, and one takes the opposite of the definition of standard English, this does not immediately encompass nonstandard English. Which still leaves us with the question, what is nonstandard English? An interesting distinction that has been made more often (for

example by Trudgill, Stein and Romaine) is that “[a] distinction between ‘dialect’ and ‘standard language’ has also been made along these lines: dialects, it is claimed, are characteristically spoken and do not, like languages, exist in a written form.” (Taatvisainen and Melchers, 8). This leaves us to wonder then, how we even ended up with a thesis on translating dialect, if it is not written? Research on dialect has been going on for decades. For example, in 1898 Joseph Wright wrote the *English Dialect Dictionary*. During the writing process, Wright faced many problems on which words should be added and which shouldn’t, as he writes in his preface:

[...] it is sometimes found extremely difficult to ascertain the exact pronunciation and the various shades of meanings, especially of words which occur both in the literary language and in the dialects. And in this case it is not always easy to decide what is dialect and what is literary English: there is no sharp line of demarcation; the one overlaps the other. In words of this kind I have carefully considered each case separately, and if I erred at all, it has been on the side of inclusion. (Wright, v)

So ‘standard English’ and ‘nonstandard English’ are separate, but inseparable. Standard English has been developed from different dialects, as it has been created out of a wish for a standard English, and nonstandard English is basically everything that differs from standard English, but has been based upon standard English and can never exist without.

Now we have tried (and partially succeeded) in defining what nonstandard English is, we must look at why writers use dialect in their writing. It is interesting to see that the purpose of using dialect in a work has changed through the ages. Marion Fields explains in the introduction to her essay “Dialect and Accent in Jim Cartwright’s play *Road* as Seen through Erving Goffman’s Theory on Footing”, that “[t]he use of dialect in drama was for a relatively long period of time a vehicle for adding comic effects to a play through stereotyping of characters, but the role of dialects and accents, along with other nonstandard forms of language, has until the present day undergone changes.” (Fields, 63). As Taatvisainen and Melchers further explain:

[...] the functions of nonstandard passages become more diverse, and they may

extend in unexpected directions like value judgements and moral issues. The conflict between standard and nonstandard may also reflect involvement and group solidarity or it may serve special functions and provide a key to the deeper meaning of the text, e.g. grow to be a symbol of a radical or deviant aspect of society. Nonstandard features may have metonymical uses in marking a whole nation; they may be sketched with a few extreme features that are easy to recognise as conventional stereotypes. The functions may also be complicated with irony and satires. (Taatvisainen and Melchers, 14)

So from being a means to laugh at the lower class, the use of nonstandard English has grown out to be so much more, which makes it more difficult to translate for a translator, but therefore much more interesting too.

Whereas in books the use of nonstandard language has always been used less than in plays, it has been present in theatre for ages. Looking back at the quote by Fields, it was first used as comic relief, to make fun of the lower classes (Fields, 63). This is stated as well by Patricia Poussa in her essay 'Dickens as sociolinguist: dialect in *David Copperfield*' in which she explains about Shakespeare's works that "English regional dialect was always socially marked in Shakespeare's plays, wherever or whenever they were set." (Poussa, 27). She continues: "For nineteenth-century London writers, Cockney was both a regional and social dialect, and thus was highly suitable for depicting low-life characters." (Poussa, 28). So this is how dialect or nonstandard English was depicted: it was the language of the lower, uneducated classes, who were to be made fun of. Throughout the years the use of dialect, dialect in drama has shifted from ridiculing the lower classes to presenting a certain level of gritty realism, as John M. Kirk describes in his essay "Contemporary Irish Writing and a Model of Speech Realism" about novels written in dialect: "At the heart of each novel is the discourse – the talk between the characters – they read like conversations (some have claimed film scripts)" (Kirk, 53). And isn't this true? A novel like – for example – *Trainspotting* by Irvine Welsh almost asks to be read aloud so as to understand the characters better. We could state that instead of comic relief, the use of dialect and accent in literature – and especially theatre plays – is being used to create something real, something close to life.

Dialect in Marina Carr's works

Now we understand why writers would use dialect or nonstandard English in their works, we can take one step closer towards the final goal of this thesis, the translation of Marina Carr's *By the Bog of Cats*.... For some years Marina Carr wrote plays only in a Midland accent, these were *The Mai* (1994), *Portia Coughlan* (1996), *By the Bog of Cats*... (1998), *On Raftery's Hill* (2000) and *Ariel* (2002). From then on she has published more plays and – as Finn says in her interview with Carr – she “seem[s] to be moving away from an Irish context” (Finn). Carr responded by saying: “It was, in the sense that I'd felt that I'd covered that territory and it no longer interested me.” (Finn). She does give a good reason where her inspiration for these plays came from, because when Marina Carr was asked how she came to be a playwright she responded by telling about the midlands in Ireland where she grew up:

Where I grew up there is an inherent theatricality in the way people express themselves. It was one of the earliest places to be planted during the plantations, so there is a lot of Old English that has survived, and there are a lot of Irish words that have morphed into Hiberno-English. Also, it was an insular community in many ways—everybody had a story about everybody else, everybody was constantly acting out their character or reinventing themselves. I suppose it's human nature to want to entertain and speak in a heightened form. (Finn, *The Free Library*)

This is the dialect she uses, although she says it is “based on the way English is spoken in the Midlands – though if I wrote it like it really is, nobody would understand it. It's long and slow and flat and every second word there's a curse.” (Brown, *the Independent*).

Dialect in By the Bog of Cats...

To come one step closer to translating the dialect in *By the Bog of Cats*... specifically, we first need to look at the dialogue in general, and what its aim is. As explained in the

chapter on dialogue in *Theatre as Sign-System* “[i]t is generally the role of dialogue in dramatic texts to establish character, space and action” (Aston, 52). The example given there is from Harold Pinter’s play *Hedda Gabler*, where by the way she says things to her husband and sister-in-law it is shown that she is the one in control here (Aston, 53). This shows what kind of person she is. The same goes for the characters in *By the Bog of Cats...*, the way they say things portrays them. We will take a look at main character Hester Swane’s first entrance and the way she portrays herself by what she says. Her first sentence is: “Who are you? Haven’t seen you around here before.” (Carr, 7). Her first sentence therefore is a question and a demand. This first sentence already shows that Hester Swane is somewhere where she feels she belongs and should be, and apparently she knows everyone around there, as she states: “Haven’t seen you around here before”. The audience immediately knows that this place is intimately known to her and that it is uncommon for someone to enter there without her knowing who he or she is. If this were a big city bustling with crowds, she would not have asked such a question and made such a statement, therefore we already know more about what Aston calls the establishment of space (Aston, 52). Also, she provokes an action, namely for the one she addresses – the Ghost Fancier – to give an answer, as he does by saying “I’m a ghost fancier.” (Carr, 7). The following dialogue already shows more about the character and the space mentioned by Aston, it continues as follows:

“HESTER. A ghost fancier. Never heard tell of the like.

GHOST FANCIER. You never seen ghosts?

HESTER. Not exactly, felt what I thought were things from some other world betimes, but nothin’ I could grab onto and say, that is a ghost.

GHOST FANCIER. Well, where there’s ghosts there’s ghost fanciers.

HESTER. That so? So what do you do, Mr. Ghost Fancier? Eye up ghosts? Have love affairs with them?

GHOST FANCIER. Dependin’ on the ghost. I’ve trailed you a while. What’re you doin’ draggin’ the corpse of a swan behind ya like it was your shadow?

HESTER. This is auld Black Wing. I’ve known her the longest time. We used play together when I was a young wan. Wance I had to lave the Bog of Cats and when I

returned years later this swan here came swoopin' over the bog to welcome me home, came right up to me and kissed me hand. Found her frozen in a bog hole last night, had to rip her from the ice, left half her underbelly."(Carr, 7-8)

As said before this is the opening dialogue of the play. We learn something about our main character here. She is not taken aback by the fact that there are ghosts and someone who watches ghosts. Moreover, she makes a joke about it and doesn't seem to take the Ghost Fancier very seriously. Also, she apparently finds nothing strange about her dragging a swan's corpse behind her in the early morning, because it is her friend. She also doesn't seem to be taken aback by what others would see as gruesome, namely ripping half the underbelly of a swan off to get it out of the ice. The audience must by now conclude that she is a tough woman, who has seen her share of hardship and is not easily surprised by supernatural things (like ghosts, or befriending swans). The audience also learns the whereabouts of the play. Hester names it by saying "Wance I had to lave the Bog of Cats and when I returned years later [...]" (Carr, 7). We therefore know that the play takes place in the Bog of Cats. The name of this place also signifies something, why would it be called the Bog of Cats? This will be further explained in the chapter on how to translate fictitious names. By this little piece of dialogue (without even seeing the play performed) the character, space and the action as mentioned by Aston have already been partially established. Also, there is one final clue to where the play takes place and the establishment of the character, and that is the dialect these characters speak.

Marina Carr gives one "[n]ote on accent: Midland. I've given a slight flavour in the text, but the real midland accent is a lot flatter and rougher and more guttural than the written word allows" (Carr, 5). This seems to be along the same lines as what Taatvisainen and Melchers stated in their essay, that dialect is a spoken and not a written form of language (Taatvisainen and Melchers, 8). To define this specific accent, we will first define what the Midlands are, so to deduce why this dialect has been chosen. The Midlands is a group name for four different counties west of Dublin. As explained on the website by Midlands Ireland the Midlands are

[I]located at the 'heart' of Ireland, the Midland Region encompasses the counties of

Laois, Offaly, Longford and Westmeath. The landscape of the Midland Region is diverse, dominated by the River Shannon and its callows along the western boundary, interspersed with the lakes, wetlands, bogs, agricultural lands and eskers throughout the central area, the upland area of Slieve Bloom Mountains to the south and the rolling landscape of the Barrow and Nore valley to the south east.
(Midlandsireland.ie)

As this description shows, and as is confirmed on the website, the Midlands are sparsely populated. This seems correct when one looks at the play, which is set in a small village in the middle of a bog. This is a place where for generations people have lived and have done the same work, as one of the characters shows when he answers the question of what he wants to be: "I want to be an astronaut but me father wants me to work on the bog like him and like me grandfather. The Dunnes has always worked on the bog." (Carr, 30). In this same scene it also becomes clear that it must be a small town, where everybody knows each other, when the Catwoman asks one of the waiters;

"[...] Do I know ya?

WAITER. I'm a Dunne.

CATWOMAN. Wan of the long Dunnes or wan of the scutty fat-legged Dunnes?

WAITER. Wan of the long Dunnes." (Carr, 30)

This shows how everybody knows everybody in this village, or at least all the different families that live there. The Catwoman appears to be asking a rude question, but this is apparently how the two different families with the same name seem to be kept apart and the waiter takes no offence.

Now we have defined where *By the Bog of Cats...* takes place – a small, rural town where everything has been the same for generations and everybody knows each other – we can finally take a look at the dialect. Because now we have established *where* the play takes place, the question remains *why* did Marina Carr choose this specific place and accent? First of all, the 'normality' of characters and their language in plays has been a trend that has been developing throughout the last century starting at the 'bourgeois'

century, as Elaine Aston and George Savona describe in the chapter on dialogue in their book *Theatre as a Sign-System: a semiotics of text and performance*:

"As drama and 'life' in some sense moved closer together, so dramatics dialogue moved closer to 'everyday' speech. Whether a play was comic or tragic, it needed to create the impression of a world inhabited by 'real' people holding 'everyday' conversations to recreate the social milieu which was familiar [...]" . (Aston, 62)

This is exactly what Carr has done. Ireland is very scarcely populated: it has 4.5 million inhabitants in a country at least two times as big as the Netherlands. Almost one million of those people live in the three biggest cities. The rest of the people often live in smaller villages spread out throughout the country side (Brinkhoff). Ireland is a very rural culture. Where in the Netherlands we now have less and less farmers left, Ireland still has many farmers and also, as in *By the Bog of Cats...*, turf cutters on the bog. Turf is the fuel the Irish still use to light their fireplaces and export abroad. Therefore we can conclude that Carr wants to create an authentic, rural environment in which her play takes place. We now have to look at what the Irish audience experiences when they see the play. They will most likely feel a bond with the characters, they will probably get a feeling of connection, of authenticity and the rough Irish life. This is also because of the traveller woman Josie Swane and other cultural references, as described in the chapter on cultural aspects. Nevertheless, the dialect carries most of this feeling.

Solutions for Translating Dialect

After stating that translating dialect for a translator is just an unpleasant task he or she wants to be over as quickly as possible, Bindervoet and Henkes explain in their article on translating the mightily interesting (but also mightily difficult) play *Die letzte Tage der Menschheit* by Karl Kraus that there are three options for translating dialect: a) nothing. b) The translator uses an existing Dutch dialect. As none of these two are perfect, they end up with option c) create an artificial dialect ('Extra Edietsiiie!', NRC). They quote Jan Myskin, who stated that one must create the illusion of a dialect. As Hatim and Mason

state in their book, one must invent a new dialect (Hatim and Mason, 43).

At the moment in the Netherlands we seem to have a longing for former times and authenticity. This is exemplified by television shows like *Boer zoekt vrouw* or even the products sold in the supermarket which tell their buyers that they are made by original recipes or even grandmother's recipe. A rural environment would therefore probably work for a Dutch audience. The question is, how do we give the accent an extra flavour without making the actors sound as if they are from the Achterhoek or Friesland, because this would give connotations that were not meant by Carr when she was writing her play. When an Irish audience hears a Midland accent, they have different references than a Dutch audience listening to a 'tukker'. The solution is fairly simple, although maybe not satisfying. The speech the characters use must be made 'normal' and to indicate their rough language and way of speaking one can use Dutch slang and contract words to indicate that the characters do have a dialect, so to 'create' a dialect as Hatim and Mason or Bindervoet and Henkes suggested. For example, to translate the Ghost Fancier saying: "What're you doin' draggin' the corpse of a swan behind ya like it was your shadow?" (Carr, 7), one could translate this to "Waar ben jij mee bezig, dat je die dooie zwaan als een soort van schaduw achter je aan loopt te trekken?" Thus the Dutch used in this sentence is still a little harsh, like the word "dooie" instead of "dode" or translating the shortened word "draggin'" not just to "trekken", but "loopt te trekken". In this way you lose the specific dialect and its connotations, but there is no other way to keep it without losing its flavour and extra meaning. Therefore in the translation some slang and contractions will be used, choices will be further explained in footnotes at the translation.

Translating Names and Places

In *By the Bog of Cats...* almost every name carries some meaning. Javier Franco Aixelá describes the difficulties of translating such names in his article on cultural specific elements in translation. He describes how there are two subcategories in names of persons: conventional names and showing or revealing names (Aixelá, 199). The first category would be simply something like Jane or John or Rick, these names are conventional. On the other hand showing or revealing names are names that describe the character, or are used because of dramatic irony or their past. In short, they have an extra meaning. A lot of names in *By the Bog of Cats...* are of the second category. Although in most books the general opinion is not to translate names, this is different for plays. An audience member hears the names and an extra meaning could therefore not be understood if the name is left untranslated or the dramatic irony not captured if the name flashes by. Names such as Kilbride might be easy to understand for a Dutch audience, but Swane has multiple meanings and it would be a shame if the audience did not capture that. Therefore, the names have to be translated in this case. In this chapter some of the names will be discussed and by looking at their original meaning, it will be attempted to find a solution. None of these names are easily translated, but they can be divided in three categories: the ones which carry deeper meaning besides the first obvious one, like Carthage Kilbride and Hester Swane, ones that carry no (or barely any) extra meaning, like Monica Murray and Young Dunne, and those who are obvious nicknames chosen for the person, like The Catwoman and The Ghost Fancier. These three categories will be discussed one by one, while giving examples on how they can and will be translated in the final translation of *By*

the Bog of Cats...

Names with Deeper Meaning

By the Bog of Cats... has been based upon the story of Medea by Euripides. Before the names of *By the Bog of Cats...* will be discussed, first a summary of Medea shall be given, because this will clarify the choice for some names in the play. The story of Jason and Medea opens when they have just moved to Greece. Jason and Medea are not married, but they have two children. In Greece, Jason decides to marry the wealthy princess and abandon Medea. Medea is enraged and not only uses her magic to kill the princess but also kills her two sons and flees the country (ancienthistory.about.com). In the essay 'The Mythical and the Macabre: The Study of Greeks and Ghosts in the Shaping of the American premiere of *By the Bog of Cats...*' M.K. Martinovich cleverly describes the parallel between Medea and Hester in *By the Bog of Cats...*:

Hester Swane is a traveller; one of a group of people often referred to as Ireland's 'national outsider[s]'. After spending fourteen years together and giving him a daughter, she has been abandoned by her lover Carthage Kilbride. *By the Bog of Cats...* opens on the morning of the wedding between Carthage and Caroline, a rich daughter of the landowner Xavier Cassidy. Due to a contractual commitment, Hester must leave her home on the Bog of Cats and move into town. Outraged, Hester sets fire to Carthage's house and livestock. As a final act of defiance she commits suicide, but only after killing her seven-year-old daughter, Josie.

(Martinovich, 117-118)

When looking at both stories there are many similarities, but the big difference is that the play is set in “the present” (Carr, 5) and in Ireland. But as Martinovich states the “Greek text continued to be an underlying influence and worked through all of us on a subconscious level” (Martinovich, 119). The clearest example of a reference towards this time period is the name of Carthage. This has nothing to do with *Medea* itself, but does refer to the same period. Carthage in *By the Bog of Cats...* is Medea’s long-time lover with whom she has a daughter, Josie, and who has now abandoned her to marry the wealthy farmer’s daughter Caroline. The name Carthage is the name of the ancient city of Carthage. The city of Carthage existed for three thousand years and was the centre of the powerful Carthagian Empire and was constantly at war with the Roman empire. There are many stories throughout the Greek mythology about Carthage. An interesting thing is the phrase uttered by Cato the Elder, a Roman statesman, who in his later years urged his people to destroy Carthage and ended every speech by saying 'Ceterum censeo Carthaginem esse delendam' (Moreover, I advise that Carthage must be destroyed), (Encyclopaedia Britannica) and this is exactly what Hester does in the play, she destroys every part of Carthage, everything he owns.

The name of the city of Carthage in Dutch is Carthago. Because of all the context and background associated with the name, Carthage will be translated into Carthago, so the Dutch audience will get the same references as an English speaking audience would get.

When looking at Carthage’s last name there is another message within the name Kilbride.

This name has two parts of it, ‘kill’ and ‘bride’, this name is the most ‘obvious’ in its reference. Carthage has once promised Hester to marry her: “...and axed me to marry ya. Came home wan evenin’ with this dress in a box and somehow it got put away. Ya only ever wanted me there until ya were strong enough to lave me.” (Carr, 39). But he has left her and is now marrying someone else, leaving Hester so desperate she eventually kills herself, still wearing the wedding dress Carthage has given her. In this way, Carthage has killed his ‘bride’. But of course it is not only his name, but his mother’s also, as she enters the wedding of Carthage and Caroline in “what looks extremely like a wedding dress, white, a white hat, with a bit of a veil trailing off it, white shoes, tights, bag, etc.” (Carr, 33). Bernadette Bourke explains in her essay *Carr’s ‘cut-throats and gargyles’: Grotesque and Carnivalesque Elements in By the Bog of Cats...* that Mrs. Kilbride is “[...] enacting her very surname by usurping the role of ‘bride for herself. ‘Disguised’ as the bride, she reverses expectations by refusing to part with her son, by assuming the central position beside the groom in the wedding photograph, and by suggesting an Oedipal bond – referring to her ‘son’ as her ‘husband’” (Bourke, 142). Again, this name has such a specific meaning, that every audience member will get the meaning and therefore the need arises to translate it just as clearly to Dutch. As ‘to kill’ means ‘vermoorden’ or ‘dood maken’ and ‘bride’ means ‘bruid’, the translation of ‘Kilbride’ to ‘Bruidsmoord’ was the first solution that sprang to mind. This name has been chosen because it not only carries the exact same meaning, but it is also easy to pronounce, just like ‘Kilbride’ is in English.

Carthage Kilbride is probably the most obvious example of a name with a deeper meaning that needs to be translated. Also important, but less obvious is the name of Hester Swane. Her first name can be kept, but her last name on the other hand is in need

of translation for the Dutch audience. The Catwoman explains how Hester's mother had once said how "Swane means Swan" (Carr, 14) and the reference towards a swan is made at the start of the play. Hester enters the stage while dragging the corps of a deceased black swan. This swan – she explains – was her friend and she is going to bury her. The Catwoman shows up and tells the story how when Hester was born, Hester's mother put her in the swan's nest for three nights in a row and told The Catwoman that Hester would not live a day longer than that swan. This is the scene-setting for the play, because the swan has died and so will Hester at the end of the play: it is an omen. But if Swane means swan, why did Carr choose to name her Swane instead of Swan? When looking at the dictionary, it becomes clear that Swane has an extra meaning to it. Swanee is described in the Van Dale dictionary as "go down the Swanee", in Dutch "naar de knoppen gaan", loosely translated in English, to completely destroy and break down. This should be kept in mind when translating the last name of Swane. Unfortunately, "naar de knoppen gaan" and "zwaan" do not look in any way alike so to form a name. It should also be kept in mind that names have to be easily pronounced for the actors. Besides that, the most important part in the name of Swane is that the reference towards swan should be kept, in Dutch 'zwaan', as that meaning is literally explained in the play. Starting from that one has to find a word that looks alike and can give an extra meaning, immediately the word 'zwalken' sprang to mind. This means to drift about, roam about or to be tossed to and fro, according to the dictionary a synonym is 'to wander'. This reminds of the incoherent way Hester moves through the play (being completely unreasonable after her lover has left her), but also of the fact that she is a traveller. 'Zwijken' would therefore be a perfect solution to be combined into the translation of the name Swane. Eventually, the solution of

the name Zwank was created. This has the word 'zwaan' slightly in it and it sounds like someone that has been brought out of balance. This solution was not satisfying and it did lose the meaning of swan too much, and after long thought, a new solution was found. The word 'zwaan' should be kept for aforementioned reasons, but when looking at the word 'zwaan' one cannot help but notice the word 'waan'. 'Wanen' means to imagine, to unjustly think (Van Dale dictionary). But it also reminds one of the word 'waanzin', which the Van Dale dictionary describes as 'madness', 'insanity', 'lunacy', 'derangement'. As Hester slowly loses her mind throughout the play, something could be done with this word, because throughout the play she is driven into madness, or in Dutch 'tot waanzin gedreven' by the events in her life. The translation of 'Zwaant' came to mind, because she 'waant', she imagines things and she sees things that are not there. Finally this solution proved to be the most satisfying one, because it keeps the reference to Zwaan and the extra meaning has been kept. Swane will therefore be translated as 'Zwaant'.

Names with No (or Barely Any) Extra Meaning

The second category covers several other characters in the play and they carry names that are very Irish, but do not carry a second meaning, unlike Swane or Kilbride. These are Monica Murray, Xavier and Caroline Cassidy and Young Dunne. Murray, Cassidy and Dunne are traditional Irish names and all of them can be traced back throughout the ages in Ireland (Burke). One would be tempted to leave these names in their original, to keep the 'Irishness' of the play, but will it be believable to leave these names in their original form while translating other names. The most important question

is, will the Dutch actors be able to pronounce the last names believably without sounding forced. The answer to this is yes. None of these names would give them any trouble, and even when pronounced in a ‘Dutch way’ the names would not sound strange to a Dutch audience. Moreover, they would remind them of the fact that it is an Irish play and as the setting is still in Ireland, this is an advantage. Therefore the names can be kept, both for the sense of ‘Irishness’ and also to no create a deeper meaning in those names that might not have been present in the source text.

Names That Are Nicknames

When looking at the names in the play a third category arises: the names that carry such an obvious meaning that even when the name is mentioned once, their meaning will be clear to every member of the audience. First of all there is The Catwoman. She is described as follows: “..., a woman in her late fifties, stained a streaky brown from the bog, a coat of cat fur that reaches to the ground, studded with cat’s eyes and cat paws. She is blind and carries a stick.” (Carr, 11). The Catwoman is a Seer and yet again a reference towards the myth of Medea, as Bourke describes in her essay *Carr’s ‘cut-throats and gargoyles’: Grotesque and Carnivalesque Elements in By the Bog of Cats...*: “The blind seer Teiresias is degraded in the grotesque figure of Catwoman who eats mice and has mouse fur growing out of her teeth.” (Bourke, 129). Teiresias is, as Bourke already mentions, a blind seer. There are different myths concerning Teiresias’ blindness. One is that he saw the goddess Athena bathe and she threw water in his face which blinded him, Chariclo pleaded that Teiresias’ sight be restored and Athena being unable to do so, she gifted him

with the power to understand the birds and gave him a walking stick with which he could walk as if he could see (Myth index). The other myth tells how he saw two snakes mate and he struck the female one dead, as punishment he became a woman, years later he again witnessed two mating snakes and now killed the male, becoming a man again.

When Zeus and Hera asked him who had more enjoyments, a man or a woman, he told Zeus that he was right for saying that a woman has more enjoyments. Hera was angered and made him blind, Zeus then gave him the power of clairvoyance and an extremely long life (Myth index). The Catwoman is the oldest character in the play and she has not only known Hester from birth, but her mother long before that as well (Carr, 14). She can see the future, as proven by telling about the dream she had the night before when she confronts Hester at the beginning of the play:

Dreamt ya were a black train motorin' through the Bog of Cats and, oh, the scorch off of this train and it blasin' by and all the bog was dark in your wake, ya even quenched the jack-a'-lantern and I had to run from the burn. Hester Swane, you'll bring this place down by evenin'. (Carr, 13)

She also confesses that she is a witch, saying that to Hester that "You're my match in witchery, Hester, same as your mother was, it may even be ya surpass us both [...]" (Carr, 13). Although the Catwoman is an interesting and complex character, the name she carries is easily translated. She wears a coat of cat fur and she is a woman, which would result in the solution of translating to 'Kattenvrouw'.

Another name that would be included in this last category is the Ghost Fancier.

Again this is a personae based upon the myth of Medea, as Bourke describes: "In *By the Bog of Cats*... the Greek messenger of death is subverted in Carr's Ghost Fancier who mistakes dawn for dusk, thus undermining the classical tradition." (Carr, 129). The fact that he has mistaken dawn for dusk sets the play as a tragedy. Because he "[...] 'appears' in order to bring the ghost of 'a woman be the name of Hester Swane [Carr, 8] to the other side" (Martinovich, 122) and when Hester tells him that's her he apologises for being too early and leaves. Now the audience already knows Hester will eventually die. The Ghost Fancier does not have a name besides this title. This means that this name has to be translated. 'To fancy' can have multiple meanings, as is described in the dictionary; it can mean 'to imagine', 'to suspect', 'to believe' or 'to like something or someone'. Hester already jokingly refers to the last meaning in *By the Bog of Cats*...: "So what do you do, Mr. Ghost Fancier? Eye up ghosts? Have love affairs with them?" (Carr, 7). This is exactly where the trouble in translating this name lies: a Ghost Fancier is both someone who sees and imagines ghosts, but the name also implies he likes them. There is not one word that can directly translate all these meanings into Dutch, so a different solution has to be found. The word 'ghost' can be translated quite easily to the word 'geest', but for the word 'fancier' there are several solutions that fall into two different categories. First of all there is the solution of translating the implication of 'fancying someone', so 'loerder' or 'gluurder', the second one translates the word as it is, so the meaning of 'looking', this would be 'kijker' or 'ziener'. Both solutions have the problem that they do not encompass both meanings, but this seems to be inevitable. There is a strong inclination to choose the second option, as the first one impresses the 'joke' too strongly, and this is not as it is in the original text. This leaves us two options, 'geestziener' or 'geestkijker'. The first option gives

a more spiritual meaning, as a ‘seer’ or a ‘ziener’ in Dutch is someone who can see the future, so this would fit nicely into the context of the Ghost Fancier being a spiritual being. Nevertheless, the second one is a favourable option also, as the joke of “So what do you, Mr. Ghost Fancier? Eye up ghosts?” (Carr, 7) would work better when the word ‘kijker’ is used, because ‘kijken’ is more an active state than ‘zien’. This is also what the Ghost Fancier does, at the beginning of the play he is looking for ghosts, he doesn’t actually see them yet at this stage. Therefore the more active word ‘kijken’ should be chosen to show that he is actually looking for them instead of the ghosts coming towards them, and this is something that ‘geestkijker’ would imply too, because the word seems to be related to the Dutch word ‘verrekijker’ – spyglass. Therefore the title Ghost Fancier will be translated into Geestekijker.

After discussing these three categories, acceptable translation solutions have been chosen for all of them. If any more problems with names arise, or if a certain solution is in need of more explanation, this shall be done in the footnotes at the final translation.

Bij het Kattenveen...¹

AKTE EEN

Scène een

Zonsopgang. Op het Kattenveen. Een somber, wit landschap van ijs en sneeuw. Muziek, een eenzame viool. Hester Zwaant² sleept het lijk van een zwarte zwaan achter zich aan, ze laat een spoor van bloed achter in de sneeuw. De Geestekijker staat naar haar te kijken.

HESTER. Wie ben jij? Heb jou hier nog nooit eerder gezien³.

GEESTEKIJKER. Ik ben een Geestekijker⁴.

HESTER. Een geestekijker. Nog nooit van gehoord.

GEESTEKIJKER. Nog nooit geesten gezien?

HESTER. Niet echt, wel 'ns dingen gevoeld waarvan ik dacht dat zijn dingen uit een andere wereld, maar nooit iets waarvan 'k kon zeggen, dat is nou een geest.

GEESTEKIJKER. Nouja, je hebt geesten en je hebt Geestekijkers.

HESTER. O ja? En wat doe je dan, meneer Geestekijker? Beetje naar ze lopen loeren? Beetje

¹ The title of *By the Bog of Cats...* can be translated in multiple ways. The word 'cats' needs to be in there, as an important part in the play is the Catwoman, a blind seer and witch, so the Dutch word 'kat' can be used. But the word 'bog' might give bigger problems. According to the Oxford English Dictionary a bog is a "piece of wet spongy ground, consisting chiefly of decayed or decaying moss and other vegetable matter, too soft to bear the weight of any heavy body upon its surface; a morass or moss". When looking at the Van Dale dictionary there are several options for translating the word bog to Dutch. It can be 'moeras', 'veenmoeras', 'veenpoel', 'laagveen' or even 'wc' or 'toilet'. The last two options do not seem to apply to Marina Carr's work. The main choice would be between 'moeras' or 'veen'. Again looking at the Van Dale dictionary a 'moeras' is described as 'een drassig gebied' and a 'veen' is described as 'grondsoort die is ontstaan uit gedeeltelijk verkoolde plantenresten, grondstof voor turf'. When looking at these two options the last one seems more accurate. Also, as 'veen' is a source for turf and turf cutting is a very common occupation in Ireland it would seem more true to its source text. Therefore the solution of "Bij het Kattenveen..." has been created.

² The explanation of the process of translating the name Hester Swane to Hester Zwaant has been described on pages 37-38 in the chapter on translating names and places in *By the Bog of Cats*.

³ Many sentences in the translation seem to be grammatically incorrect or feel like spoken language, the reason why this is so is described in the chapter on translating dialect.

⁴ The explanation on how to translate Ghost Fancier has also been described in the chapter on translating names and places. This can be found on page ...

met ze flirten⁵?

GEESTEKIJKER. Hangt van de geest af. Ik volg jou al een tijdje. Wat ben je aan het doen met dat lijk van die zwaan dat je als je schaduw achter je aan loopt te slepen?

HESTER. Ach, dit is ouwe Zwartvleugel. Ik ken d'r al zo lang. Toen ik klein was speelden we samen. Ik moest een keertje weg van het Kattenveen en toen ik jaren later terug kwam, kwam ze zo over het veen naar me toe gevlogen om me welkom te heten. Kwam zo naar me toe en kuste mijn hand⁶. Vond d'r bevoren in een stuk veen⁷ gister, moest d'r zo uit het ijs rukken en half d'r onderbuik d'r af.

GEESTEKIJKER. Heb niemand je ooit verteld dat het gevaarlijk is om met zwanen om te gaan, en al helemaal met zwarte?

HESTER. Alleen maar oud bijgeloof om mensen bang te maken. Wil d'r alleen begraven, daar ga 'k toch niet dood van?

GEESTEKIJKER. Woon je in die caravan?

⁵ “Eye up ghosts? Have love affairs with them?” (Carr, 7) is the original phrasing of these two short sentences. “Love affair” is something very different from “flirten”. The Van Dale dictionary tells us that the translation for “love affair” should be “liefdesverhouding” or “amourette”. These are two words that are rarely used in spoken Dutch and would sound artifical when used in a spoken context. Carr herself states that her plays are written as if they are being spoken, “based on the way English is spoken in the Midlands” (Brown, the Independent). Hester's language during the play is blunt and direct. She does not hesitate to state things as they are, for her then to say something like “Heb je affaires met ze?” would take away the image of the direct, strong woman Hester is portrayed like. “Affaires” is not a word that is used very often in Dutch, only when someone has an affair while one of them already has a relationship. This is not what Hester wants to say with this sentence. Therefore the very loose, but not artificial sounding solution of “Beetje met ze flirten” has been chosen.

⁶ These last two sentences in the translation are one in the original: “Wance I had to lave the Bog of Cats and when I returned years later this swan here came swoopin' over the bog to welcome me home, came right up to me and kissed me hand.” (Carr, 7-8). In Dutch this sentence would feel like a run-on sentence. To make the sentence more clear and correct the choice has been made to separate it in two different parts.

⁷ “Found her frozen in a bog hole last night, [...]” (Carr, 8). A bog hole is a “natural hole with a swampy bottom” (OED), and according to the Van Dale dictionary the translation for that is “een laagte met moerassige grond/drijfzand”. Nevertheless, this translation would sound wordy when translated like this to Dutch. So a different, less accurate, description of a bog hole had to be found. This would continue on the discussion in footnote number six, the decision on how to translate “bog”. Although it is less accurate and might not give a direct image of the situation, the decision has been made to translate “bog hole” to “stuk veen”, as this is something in which a swan would get stuck in and could freeze.

HESTER. Eerst wel, nu daar in die straat. In een huis, maar dat was nooit thuis. En jij dan, meneer Geestekijker, voor wat voor geest loop jij hier voor rond te spoken?

GEESTEKIJKER. Ik spook rond voor een vrouw genaamd Hester Zwaant.

HESTER. Ik ben Hester Zwaant.

GEESTEKIJKER. Dat ken niet⁸, jij leeft nog.

HESTER. Nogal ja, en was ook niet van plan dat te veranderen.

GEESTEKIJKER. (*Kijkt verwارد rond.*) Gaat de zon nu op of onder?

HESTER. Hoezo?

GEESTEKIJKER. Zeg nou maar.

HESTER. Het is de tijd dat het zowel ochtend als avond kan zijn, het licht ziet er precies hetzelfde uit. Maar het is ochtend, kijk maar, de zon komt op.

GEESTEKIJKER. Dan ben ik te vroeg. Ik dacht dat de zon onderging. Mijn excuses. (*Wil afgaan, Hester stopt hem.*)

HESTER. Wat bedoel je met te vroeg? Wie ben jij? Wie ben je echt?

GEESTEKIJKER Sorry dat ik je heb lastig gevallen. Dat doe ik anders nooit. (*Neemt zijn hoed af en gaat af.*)

HESTER. (*Roept hem na.*) Kom terug! – Ik ken niet dood gaan – ik heb een dochter. (*Monica komt op*)

MONICA. Wat ben jij nou aan het doen, Hester? Wat loop je te schreeuwen?

HESTER. Zie je 'm niet?

MONICA. Wie?

HESTER. Hem!

MONICA. Ik ziet helemaal niets.

HESTER. Daarzo. (*wijst.*)

MONICA. D'r is helemaal niemand, maar je kent het veen, altijd in verandering en beweging, neemt je zo in de maling⁹. Wat heb je daar? Oh, die ouwe Zwartvleugel, wat is

⁸ This sentence is one of the examples of the non-existent dialect that has been created for the translation of *By the Bog of Cats....* The complete strategy and why it has been chosen has been discussed in the chapter on dialect.

⁹ The original sentence is very much a spoken sentence, with a lot of colloquialisms: “There's no wan, but ya know this auld bog, always shiftin' and changin' and coddin' the eye” (Carr, 8). Especially the last part, “coddin' the eye” is a very distinct expression. It cannot be directly translated with the use of the word “oog”, but must be

d'r gebeurd?

HESTER. Ze was oud, denk ik, vond d'r bevroren vannacht.

MONICA. (*Raakt de vleugel van de zwaan aan.*) Nou, ze heb 't goed gedaan hoor, veel ouder dan zwanen horen te worden. Je ziet d'r zelf half bevroren uit, hele nacht weer lopen wandelen zeker? Met dit weer wordt dat je dood nog 'ns. Min vijf zeiden ze gister bij het weer en d'r komt nog erger aan.

HESTER. Ik zweer het je dat de ijstijd terug is. Zou je niet bijna wensen dat het zo was, dan verdwenen we allemaal net zoals de dinosaurussen.

MONICA. Nou, nee, liever niet. Zeg Hester, ga je nou weg of niet?

HESTER. Rot toch op met die vraag.

MONICA. Je weet dat je altijd welkom bent in mijn huisje¹⁰.

HESTER. Ik gaat helemaal nergens heen. Dit is mijn huis en mijn tuin en mijn stuk veen en niemand gaat me hier weg lopen jagen.

MONICA. Ik kwam alleen maar kijken of je wilde dat ik Josie meenam voor ontbijt.

HESTER. Die slaapt nog.

MONICA. Hester, denk aan het kind, probeer weer normaal te doen vanwege het kind.

Hou op met dat gepieker, zet je leven weer op de rails.

HESTER. Ik was niet degene die het liet ontsporen¹¹.

MONICA. En ga weg uit dit huis, het is niet meer van jou¹². Ik was de boodschapjes aan

translated to a Dutch expression. Therefore, the choice has been made to use "in de maling nemen", because the bog tricks you into seeing things that are not there.

¹⁰ Again the character Monica Murray uses a colloquialism: "in my little shack". A shack is a "roughly built cabin or shanty of logs, mud etc.", but it is also "applied to other similar structures" (OED). This word can be used in the specific term named first, or as a more general description of a house. To make the sentence seem more like speech in Dutch, it has been translated as "huisje". The adding of the diminutive makes it sound more colloquial.

¹¹ "[...], put your life back together again. HESTER: Wasn't me as pulled it asunder." (Carr, 9). Although the use of "op de rails krijgen" and "ontsporen" is not a direct translation of the original, it does add something to the translation. Carr uses a lot of expressions and adds extra meaning to certain words that sometimes cannot be kept in the translation. In this case, something extra can be added by talking about "ontsporen" and "rails" in two sentences that follow up on each other. Even more, it now becomes a foreboding towards the dream that the Catwoman has had and tells Hester about on page 13.

¹² This sentence has a different tense than the original. This is because the Dutch version seems to be more natural this way. More natural than "En je zult dit huis moeten gaan

het doen in het dorp¹³ en Caroline Cassidy stond daar te praten over hoe ze 't met de grond gelijk gaat maken en een compleet nieuw huis gaat bouwen.

HESTER. Caroline Cassidy. Ik zal d'r laten zien. 't Is haar probleem ook helemaal niet, zij is een detail.

MONICA. Nou, je ben d'r wel lekker laat mee als je 't d'r nu nog moet laten zien, ze wil alles hebben wat van jou is¹⁴.

HESTER. Als 'ie denkt dattie me zo kan behandelen, dan zal 'ie 't krijgen¹⁵. Je kunt mij niet zomaar opzij gooien als je daar zin in hebt. Als hij mij niet had gehad, zou hij helemaal niks zijn.

MONICA. Dat weet de hele gemeente toch.

HESTER. Nou, als ze het weten, waarom staan ze allemaal dan maar een beetje toe te kijken? Jullie denken allemaal, die Hester, die stinkende zigeuner krijgt precies wat d'r toekomt. D'r leven opgebouwd vanuit een caravan bij het veen. Jullie denken allemaal dat ik het te hoog in m'n bol had, toen ik Carthago Bruidsmoord in mijn bed had. Doen allemaal alsof jullie wisten dat het nooit goed af zou lopen. Nou, dat denken jullie allemaal verkeerd. Carthago Bruidsmoord is de mijne voor altijd, of wanneer ik 'm vertel dattie dat verlaten".

¹³ In the source text a specific town is named, called Daly. In the translation the decision has been made to call the "het dorp". This is because it is not interesting nor important for the audience to know exactly which town the characters in this play go to for their shopping. Also, Daly is a non-existent place and it can therefore be assumed that Carr did not mean to make it carry any extra meaning.

¹⁴ "[...] she has her heart set on everythin' that's yours." (Carr, 9) is much stronger phrasing than "ze wil alles hebben wat van jou is". Especially because in the original it is a matter of the heart wanting something instead of just wanting it. Unfortunately, there is no such expression in Dutch that can be used in this case without sounding artificial. One could discuss the word 'begeren', but this would sound strange from the mouth of a character like Monica Murray. As she has a very different vocabulary that would not include words like that. Therefore, the decision must be taken to lose some of the feeling and make sure the sentence is clear and fitting for the character uttering it.

¹⁵ The original sentence is much longer: "If he thinks he can go on treatin' me the way he's been treatin' me, he's another thing comin'." (Carr, 9), but it would feel like a run-on sentence when used in Dutch. Compared to English, Dutch is a much shorter and direct language. The character Hester uses a lot of repetition and run-on sentences whenever she speaks passionately, and this should be kept most of the times. In this case, it should not, because it would be a strange-sounding and confusing sentence for the audience to hear and for the actor to utter. Therefore, it has been shortened to: "Als 'ie denkt dattie me zo kan behandelen, dan zal 'ie 't krijgen."

niet meer is. Ik ben degene die kiest en weggooit, niet hij, en zeker niet een van jullie. En ik ga zeker niet met de staart tussen de benen weg lopen rennen omdat sommige mensen me weg willen hebben.

MONICA. Je bent boos, je denkt niet helder.

HESTER. Als hij nou gewoon terug kwam, zou het allemaal goed komen. Als 'k 'm gewoon voor een paar daagjes voor mezelf zou hebben zonder dat iemand zich ermee bemoeid, zou het allemaal goed komen.

MONICA. Hester, hij heb je verlaten en hij komt niet terug.

HESTER. Ach, jij denkt natuurlijk dat je alles weet van Carthago en mij. Mooi niet. Er zijn dingen tussen mij en Carthago waar niemand iets van weet behalve wij. En 'k heb het niet over liefde. Liefde is voor sukkels en kinderen. Onze band is veel harder dan dat, zoals twee stenen. Twee stenen die tegen elkaar aan schuren en daardoor des te meer verbonden zijn.

MONICA. Dat zit toch in je hoofd. Die man geeft niks om je, waarom zou 'ie anders doen wattie doet?

HESTER. Mijn leven valt uit elkaar zonder hem¹⁶.

MONICA. Nou loop je raadsels te vertellen.

HESTER. Carthago weet waar ik het over heb... Ik denk dat ik beter Zwartvleugel moet gaan begraven voordat Josie wakker wordt en d'r ziet. (*Loopt richting uitgang.*)

MONICA. Ik kom straks wel terug met wat lunch, help 'k je inpakken.

HESTER. Er gaat helemaal niemand niks inpakken. (*Gaan beiden af aan andere kanten.*)

¹⁶ "My life doesn't hang together without him" (Carr, 10) is translated to "mijn leven valt uit elkaar zonder hem". These two sentences mean the same thing, although they are opposites. The original says how Hester's life *doesn't* hang together, while the translation says that it *will* fall apart. So two opposites are used to convey the same meaning. This solution has been chosen mainly because it sounds more natural in Dutch to say it this way. Of course the solution of "mijn leven heeft geen samenhang meer zonder hem" could have been chosen, but the Dutch in the final solution felt more natural and correct.

Scène twee

Het geluid van een kinderstem komt uit het huis. Na een tijdje komt ze op, Josie Bruidsmoord, zeven jaar, blote voeten, pyjama, schopt tegen de sneeuw terwijl ze zingt.

JOSIE

Op het Kattenveen had ik een droom die mij leek te roepen.

Ik hoorde jouw klare stem mij zeggen,

Dat ik gaan moest, om mijn eind te zoeken.

Nu zal ik bij het Kattenveen mijn verdriet neerleggen.

Ma – ma – (*Gaat door met zingend in de sneeuw spelen.*)

Naar het Kattenveen zal ik ooit terug komen,

Misschien al levend of misschien als geest,

En dan zal ik jou daar vinden en met jou daar wonen,

Wij zijn, mijn liefste, toch altijd van het Kattenveen geweest¹⁷.

¹⁷ “By the Bog of Cats I dreamed a dream of wooing.

I heard your clear voice to me a-calling
That I must go though it be my undoing.
By the Bog of Cats I'll stay no more a-rueing [...]

To the Bog of Cats I one day will return,
In mortal form or in ghostly form,
And I will find you there and there with you sojourn,
Forever by the Bog of Cats, my darling one.” (Carr, 10-11)

This is the original song that Josie Kilbride sings, a song that has been written by her grandmother, Josie Swane. It must be clear that the translation of a song is something very different from translation prose, for it is poetry. A lot of time has been spent by defining the meaning of this song and then to finally construct a translation that not only conveys that meaning, but also has the same rhythm and rhyme the original has. It is a song of longing, of loss, but it is very innocently sung by a seven-year old child. The rhyme scheme is not fully accurate, but has in essence an abab-scheme and I chose to let the translation have a similar scheme. I will discuss per sentence how the translation became what it is now.

“By the Bog of Cats I dreamed a dream of wooing”, the word “wooing” has been lost in the translation, but the feeling of wooing is clear in the entire song and will also return three sentences later in the word “verdriet”. Also, the word “roepen” has been added, this is to compensate with the second sentence “I heard your clear voice to me a-calling”, where the word ‘roepen’ has not been used, but has been translated into the

(Mevrouw Bruidsmoord is opgekomen, helemaal ingepakt tegen de kou, een sjaal over haar gezicht.)

MEVR. B. Een goeie morgen, klein vrouwkind dat je d'r bent¹⁸.

JOSIE. Een goeie morgen voor jou, ouwe oma-heks dat je d'r bent.

MEVR. B. Hoe vaak moet 'k nou nog zeggen dat je me geen oma mag noemen.

JOSIE. Grootmoeder – Hebbie m'n ma gezien?

MEVR. B. Tuurlijk, zag d'r een half uur geleden voorbij vliegen op d'r bezemsteel.

JOSIE. Zijn jullie neergestort?

sentence "Ik hoorde jouw klare stem mij zeggen". Although 'klare stem' is a phrase that seems to be old-fashioned, it sounds nicely in a song. This is a thing about poetry, and therefore also songs, that words that are not used often in daily speech can be used as poetry. The third sentence "That I must go though it be my undoing" has been altered slightly as well. Instead of the statement that leaving will be the singer's undoing, it is changed into the more active word 'zoeken' where the singer will have to go to search for his or her end. The last sentence of the paragraph is "By the bog of cats I'll stay no more a-rueing", again this has been altered. It is unsure whether the person whom the song is about will stop rueing on the Bog of Cats, or will leave the Bog of Cats and continue rueing somewhere else. In the translation I have tried to find the same kind of ambiguity by translating it to "Nu zal ik bij het Kattenveen mijn verdriet neerleggen". Here it is unsure if he leaves the Bog of Cats, or just leaves his or her sadness. Although the sentence has changed, the ambiguity has been kept.

Moving on to the first sentence of the second paragraph, this sentence is least altered. It is almost directly translated from "To the Bog of Cats I one day will return" to "Naar het Kattenveen zal ik terug komen". Nonetheless, the second sentence "In mortal form or in ghostly form" took some time to find a proper solution. Of course, when translating poetry the translator is restricted in his or her words. The sentences cannot be as long as one wants, but need to fit the rest of the text. The word 'form' has been lost in this sentence, instead it has changed into something someone can *be*, so "al levend of misschien als geest". In the third sentence the word 'sojourn' is used. This is a very rarely used word, and also very beautiful. The translation the Van Dale dictionary offers is "vertoeven", although this is the most direct and literal translation of the word, it does not match the rest of the rhyme scheme and another solution has been found. I have chosen to use the more basic word 'wonen'. The last sentence "Forever by the Bog of Cats, my darling one" might be the sentence that has been altered most. This because of its sound and rhythm in Dutch. So instead of "Forever by the Bog of Cats" it has been changed into a way that it almost seems as if the Bog of Cats has a certain ownership. This would link to Hester's feeling of being unable to leave the Bog of Cats, also because her mother has left her there and must surely return; "And I watched her walk away from me across the Bog of Cats. And across the Bog of Cats I'll watch her return. (Carr, 29).

Unfortunately, a very beautiful stylistic element has been lost in translation. This is that every first and last sentence of every paragraph begins with "[...] the Bog of Cats". This becomes especially clear when one sees the rest of the song, which is printed in the back of the script. Josie Swane's song starts with:

MEVR. B. Ga naar binnen kleine pup, en doe wat kleren aan voordat de ijskoning¹⁹ je tenen opvreet als ontbijt. Naar binnen! Dan kleed ik je aan.

JOSIE. 'k weet best hoe 'k mezelf aan mot kleden hoor!

MEVR. B. Kleed jezelf dan aan en schep d'r niet zo over op. D'r in. D'r in! (*Beiden gaan het huis in.*)

"By the Bog of Cats I finally learned false from true,
Learned too late that it was you and only you
Left me sore, a heart brimfull of rue
By the Bog of Cats in the darkling dew" (Carr, 62)

Unfortunately, in Dutch every time "by" is used in English a different preposition has to be used. So some things in this song have been lost, but I have tried to recreated the feeling of the song to Dutch.

¹⁸ "Well, good mornin', ya little wagon of a girl child." (Carr, 11). "ya little wagon" is not an existing expression used often in English. Therefore, there is also no direct translation for it. Mrs. Kilbride continually teases Josie and calls her names, this is an example. It is not a sweet nickname, therefore I have added "dat je d'r bent" to the end of the sentence, to make it sound a little nastier.

¹⁹ "Jack Frost" is a personification of frost or frosty weather. In Dutch, the nearest to that would be the "Ijskoning", that is why the decision to translate it like that has been made.

Scène drie

Hester komt op bij de caravan. Ze graaft een gat voor de zwaan. De Kattenvrouw komt op, een vrouw van eind vijftig, besmeurd met bruine vlekken²⁰ door het veen, ze heeft een jas van kattenbond aan tot op de grond, bedekt met kattenogen en kattenklauwen. Ze is blind en ze heeft een stok.

KATTENVROUW. Wat doe je?

HESTER. Gaat je niks aan, Kattenvrouw.

KATTENVROUW. Je bent die ouwe Zwartvleugel aan het begraven hè?

HESTER. Hoe weet jij dat nou²¹?

KATTENVROUW. 'k weet alles wat er op dit veen gebeurt. Ik ben de Bewaarder van het Kattenveen, weet je nog? Ik ben de eigenaar van dit veen.

HESTER. Jij bent helemaal eigenaar van niks, Kattenvrouw, behalve je kleine kleien huisje en die honderd ouwe muizenvallen en alles wat je kan stelen en ik mis nog een tuinstoel dus beter breng je die maar snel terug²².

KATTENVROUW. Ik had 'm alleen maar gepakt omdat je 'm niet meer nodig heb.

HESTER. Niet? Als je 'm niet terug brengt moet 'k zelf maar effe langs gaan en per ongeluk je huis omver stoten.

KATTENVROUW. Probeer het maar.

HESTER. Ik neem diesel mee, 'k rook je uit.

²⁰ The description of the Catwoman is as follows: “[...], a woman in her late fifties, stained a streaky brown from the bog, [...]” (Carr, 11). This last phrase “stained a streaky brown” is difficult to translate. “Streaky” is “streperig” in Dutch, but it cannot be used to describe the colour brown. Therefore the sentence is altered a little to make brown describe the streaks instead of the other way around.

²¹ This is the first time I had a doubt on whether the word 'you' should be translated as 'jij' or 'u'. The Catwoman is a dominant and intriguing character. She is blind, but she appears to see things. She knows the future and calls herself a witch (Carr, 13). She is older than Hester, but Hester seems to treat her like an equal, even with contempt. Because of the blunt way Hester speaks to her I have chosen to translated 'you' to 'jij'.

²² As discussed in footnote 14, Hester uses a lot of long run-on sentences. This is an example of those. I feel it is part of her character that she speaks and thinks so fast that sentences are strung together until they become one. In this case, an insult quickly follows an accusation to form one sentence. In this case, the run-on effect has been kept to keep Hester's characteristics.

KATTENVROUW. Oké! Oké! Ik breng je tuinstoel wel terug, hij zat toch niet lekker, niet een kat wilde d'r op slapen. Hier, geef die ouwe Zwartvleugel 's aan mij. (*Hester geeft haar de zwaan.*) Ze kwam aan de deur gister en tikte erop zoals ze wel vaker deed, alleen gister wilde ze niet naar binnen komen. Ik leunde naar d'r toe en ze legde zo d'r vleugel op m'n wang en ik wist dat dat het was. Toen hoorde 'k d'r d'r ouwe vleugels slaan, trillend en uit de maat en de smak toen ze uit de lucht op het ijs viel. Ze zal al vliegende of vlak daarna wel overleden zijn. (*Ze kust de zwarte zwaan.*) Vaarwel, oud ding, en een veilige reis. Hier, begraaf d'r maar. (*Hester legt de zwaan in de grond en begint er klei overheen te scheppen. De Kattenvrouw kijkt en leunt op haar stok, haalt een muis uit haar zak.*) Een schoteltje melk, Hester Zwaant.

HESTER. 'k Heb geen melk vandaag. Ga lekker naar je eigen huis voor je schoteltje melk en ik heb je toch gezegd, hou op met een beetje met muizen friemelen in mijn buurt, ranzige beesten, zitten vol ziektes.

KATTENVROUW. En jij zeker niet, jij bent zo maagdelijk als de sneeuw, Hester Zwaant?

HESTER. Heb 'k dat ooit gezegd?

KATTENVROUW. 'k Kende je moeder nog, ik heb je op deze wereld geholpen, ik kende je al toen je als een hond met honds dolheid vast geketend zat aan die ouwe caravan, dus loop jij maar niet op me neer te kijken als ik een beetje met muizen speel.

HESTER. Je moet jezelf 'ns zien met het muizenbont dat tussen je tanden groeit.

Gatverdamme²³.

KATTENVROUW. Ik heb muizen nodig zoals jij whiskey nodig hebt.

HESTER. Ach ga toch weg en laat me met rust, Kattenvrouw. Ik heb geen zin in je vandaag.

KATTENVROUW. Natuurlijk niet. Ik heb vannacht over je gedroomd.

HESTER. Schei toch uit met je visioenen en je dromen, ik heb d'r al genoeg van mezelf.

KATTENVROUW. Ik droomde dat je een zwarte trein was die door het Kattenveen denderde en oh, de stank van die trein en hij scheurde voorbij en het hele veen was zwart waar jij voorbij was gekomen en ik moest weg rennen van het vuur. Hester Zwaant, jij

²³ "Disgustin" is the word that is used in the source text, this could be translated into "walgelijk", but I felt the need for a stronger word to express Hester's disgust. It is a very Dutch way of ending a sentence like this with 'gatverdamme', and that is why I decided to use this word.

brengt deze plek tot een einde vanavond.

HESTER. Ik weet het.

KATTENVROUW. Je weet het? Waarom ga je dan niet weg? Als je deze plek verlaat komt het wel goed met je. Dat wilde ik je zeggen.

HESTER. Hoe ken ik nou weggaan van 't Kattenveen. Alles wat ik heb is hier. Ik ga nog liever dood.

KATTENVROUW. Dan ga je dood.

HESTER. Nou, dat is nog 'ns medeleven! Precies wat ik nodig had.

KATTENVROUW. Als je er een suikerlaagje en versieringen over wil, ga dan naar Monica Murray of iemand anders uit de buurt. Jij bent net zo goed in hekserij als ik, Hester, net als je moeder, misschien ben je zelfs wel beter dan wij twee. Maar je loopt rond alsof God je een kikker als hersenen gegeven had in plaats van de gave om dingen te zien zoals ze zijn, niet zoals ze zouden moeten zijn, maar precies zoals ze zijn. Weet je wat ik denk?

HESTER. Wat?

KATTENVROUW. Ik denk al een tijdje dat jij iets heel slechts hebt gedaan dat je achtervolgd²⁴.

HESTER. Hoezo iets heel slechts?

KATTENVROUW. Loop me nou niet van alles wijs te maken, ik ben de Kattenvrouw, ik weet dingen. Ik kan niet zeggen wat precies voor slechts, maar ik durf te wedden dat 't iets ergs is aan de manier waarop jij bezig bent.

HESTER. Op wat voor manier ben ik bezig?

KATTENVROUW. Wat heb je gedaan, Hester?

HESTER. Ik heb helemaal niks gedaan – en als het wel zo was, dan niet expres.

KATTENVROUW. Nou dat is nou een mooi antwoord, een halve waarheid en een halve leugen.

HESTER. Iedereen heeft wel eens iets slechts gedaan.

KATTENVROUW. Jawel, maar niet iedereen weet de kosten daarvan. Jij wel en dat is het

²⁴ “[...] caught up with ya” (Carr, 13) is different from “achtervolgen”. The original makes it feel as if this evil following Hester had forgotten her for a while and is now back. The sentence could be translated as “heeft je ingehaald”, but this sounded wordy and artificial to me. Therefore I chose to describe it as “achtervolgen”, because you can forget something that follows you for a while, but it is always there.

beste aan je en er is niet veel aan jou wat ik zou prijzen. Nee, de meesten blijven de vieze waarheid van zichzelf een stap of twee voor, maar jij niet.

HESTER. Ach, hou toch op. Je loopt mensen alleen een beetje bang te maken²⁵, je zit teveel alleen, verhalen te verzinnen over anderen. Ga toch weg en maak een paar muizen dood voor je avondeten, maar laat mij met rust – of vertel me over m'n moeder, want wat ik me herinner klopt niet.

KATTENVROUW. Wat wil je weten over grote Josie Zwaant?

HESTER. Alles.

KATTENVROUW. Wat herinner je je?

HESTER. Alleen kleine dingetjes – zoals haar denkpauzes.

KATTENVROUW. Oh, daar was ze goed in, denkpauzes.

HESTER. "Naar bed jij," zei ze dan, "'k ga hier effe denken." En dan keek 'k naar d'r vanuit het raam. (*Wijst naar raam van de caravan.*) Soms rookte ze een sigaar, ze had zo'n eigen manier van roken. Ze hield 'm weg van d'r had en in plaats van dat ze 'm naar d'r mond bracht, bracht ze d'r mond naar de sigaar. En al die tijd maar denken. Waar wachtte ze op, Kattenvrouw? En heb ze 't ooit gevonden?

KATTENVROUW. 's Nachts hoorde je vaak d'r stem over 't veen. Ze was de beste liedjeswever²⁶ die ooit hier is geweest en we hebben d'r genoeg gehad, maar geeneen als Josie Zwaant. Maar ergens stopte ze met weven en werd ze klein en verbitterd en gemeen. Tegen de tijd dat ze wegging en jou achterliet kon 'k d'r niet uitstaan.

HESTER. Ik heb zo'n verlangen naar d'r dat sinds die dag al niet minder is geworden.

KATTENVROUW. Ik zou niet verlangen naar Josie Zwaant als 'k jou was. De nacht dat je geboren werd bracht ze je naar het nest van de zwarte zwaan, naar die ouwe Zwartvleugel die je net begraven heb, en ze legde je naast d'r in 't nest. En toen 'k d'r vroeg waarom ze in godsnaam²⁷ zoiets zou doen terwijl er sneeuw en ijs en alles overal was, weet je wat ze zei?

²⁵ "Ya lap up people's fears, [...]" (Carr, 13). The use of the word 'lap' is very brilliantly done. The Catwoman is associated with cats and cats lap up their milk. Besides lapping up people's fears, the Catwoman also laps milk from her saucer. Unfortunately, there is no such word that can be used in these two different ways in Dutch. So it has been translated to the more neutral "beetje bang te maken".

²⁶ "song stitcher" is a made up word, but it's meaning is clear. Liedjeswever is also a made up word, but it contains the same meaning. The word 'weven' is chosen as one can also say that 'iemand verhalen weeft'.

²⁷ After making this translation I re-read it some weeks later, and noticed I added this

Zwaant betekend zwaan. Dat ken wel zijn, maar dat kind gaat hartstikke doodvriezen, zei ik. Dat kind, zei Josie Zwaant, zal net zo lang leven als die zwarte zwaan, geen dag meer, geen dag minder. En elke nacht, drie nachten lang legde ze je in het nest van de zwarte zwaan en elke nacht haalde ik je er stiekem uit en nam je mee naar huis en bracht je elke ochtend weer terug naar het nest voordat ze je 's ochtends kwam halen. Vanaf dat moment heb 'k me van d'r afgekeerd.

HESTER. Je loopt dit alleen maar te verzinnen om me weg te krijgen, net zoals iedereen hier. Xavier Cassidy heeft gezegd dat je dit moest doen.

KATTENVROUW. Xavier Cassidy vertelt mij nooit wat ik moet doen. Ik zeg 't je alleen maar zodat je weet wat voor soort vrouw je moeder was. Je mag blij zijn dat ze je verliet. Vergeet d'r nou maar gewoon en verlaat deze plek, anders zul je dat nooit doen.

HESTER. Lijkt niet alsof dat veel uit gaan maken met zo'n vloek boven m'n hoofd.

KATTENVROUW. Er is altijd wel een manier om onder vloeken uit te komen. Ze hebben alleen de macht die je ze geeft. Ik zeg 't je, Hester, ga nou. Wanneer heb ik 't ooit verkeerd gehad? 'k zei toch dat je maar één dochter zou hebben, heb je zelfs verteld welke dag en hoe laat ze geboren zou worden, of niet?

HESTER. Ja, dat klopt.

KATTENVROUW. Ik zei je toch dat Carthago Bruidsmoord niet goed voor je was, die heb nooit ruggengraat gehad, maar luisteren? Zei tegen Monica Murray dat d'r zoon die avond niet naar de stad moest rijden. Luisterde ze? Waar is d'r zoon nu? In z'n graf, daar issie. Ik smeekte d'r tot ze me achterna kwam rennen met een pan kokend water. Misschien wilde ze 'm wel dood. Ik zeg nijs. Gaf die ouwe Xavier Cassidy kruiden om z'n vrouw beter te maken. Wat deed 'ie? Gooide ze zo in de plee en bracht Olive Cassidy naar zo'n chique medicijnman in zo'n privé ziekenhuis. O, ze hebben d'r genezen hoor, zoveel medicijnen dat ze gepekeld als een ham terug kwam in een eiken kist met gouden handvaten²⁸.

word. I've kept it, although there is no good reason for it except that it makes the sentence sound more realistic.

²⁸ "They cured her alright, cured her so well she came back cured as a side of ham in an oak coffin with golden handles" (Carr, 15). In this sentences Carr again uses a word that has two different meanings. 'To cure' can mean both 'to conserve' and 'to heal'. I have thought a lot about different solutions to create a similar use of words. As I could not find one, I decided to use the medicines mentioned as means through which Olive Cassidy was 'cured', this resulted in the solution: "zoveel medicijnen dat ze gepekeld als een ham terug kwam".

Misschien wilde hij d'r ook wel dood. D'r zijn d'r een hoop die depressief worden als ze hun geliefden moeten begraven. Dat zijn harde feiten, Hester Zwaant. Nu ga ik en zeg niet dat de Kattenvrouw je nooit gewaarschuwd heeft. Verlaat deze plek of je zult nooit gaan. HESTER. Dit is mijn eindpunt.

KATTENVROUW. 'Tuurlijk weet ik dat ook wel. Zag het geschreven in het moeras.

HESTER. Is er ook maar iets dat die blinde ogen niet zien in het moeras?

KATTENVROUW. Lach maar. Je weet dat de Kattenvrouw altijd de waarheid spreekt.

Maar lach maar en we zien wel of die lach bij zonsondergang nog steeds op je snoetje zit.

Denk dan aan de Kattenvrouw, want ik denk niet dat ik deze avond onder ogen kan zien.

(Kattenvrouw en Hester gaan af.)

BY THE BOG OF CATS...

ACT ONE

Scene 1

Dawn. On the Bog of Cats. A bleak white landscape of ice and snow. Music, a lone violin.

Hester Swane trails the corpse of a black swan after her, leaving a trail of blood in the snow.

The Ghost Fancier stands there watching her.

HESTER. Who are you? Haven't seen you around here before.

GHOST FANCIER. I'm a ghost fancier.

HESTER. A ghost fancier. Never heard tell of the like.

GHOST FANCIER. You never seen ghosts?

HESTER. Not exactly, felt what I thought were things from some other world betimes, but nothin' I could grab onto and say, that is a ghost.

GHOST FANCIER. Well, where there's ghosts there's ghost fanciers.

HESTER. That so? So what do you do, Mr. Ghost Fancier? Eye up ghosts? Have love affairs with them?

GHOST FANCIER. Dependin' on the ghost. I've trailed you a while. What're you doin' draggin' the corpse of a swan behind ya like it was your shadow?

HESTER. This is auld Black Wing. I've known her the longest time. We used play together when I was a young wan. Wance I had to lave the Bog of Cats and when I returned years later this swan here came swoopin' over the bog to welcome me home, came right up to me and kissed me hand. Found her frozen in a bog hole last night, had to rip her from the ice, left half her underbelly.

GHOST FANCIER. No one ever tell ya it's dangerous to interfere with swans, especially black wans?

HESTER. Only an auld superstition to kep people afraid. I only want to bury her. I can't be struck down for that, can I?

GHOST FANCIER. You live in that caravan over there?

HESTER. Used to; live up the lane now. In a house, though I've never felt at home in it. But you, Mr. Ghost Fancier, what ghost are you ghoulin' for around here?

GHOST FANCIER. I'm ghoulin' for a woman be the name of Hester Swane.

HESTER. I'm Hester Swane.

GHOST FANCIER. You couldn't be, you're alive.

HESTER. I certainly am and aim to stay that way.

GHOST FANCIER. (*Looks around, confused.*) Is it sunrise or sunset?

HESTER. Why do ya want to know?

GHOST FANCIER. Just tell me.

HESTER. It's that hour when it could be aither dawn or dusk, the light bein' so similar. But it's dawn, see there's the sun comin' up.

GHOST FANCIER. Then I'm too previous. I mistook this hour for dusk. A thousand apologies. (*goes to exit, Hester stops him.*)

HESTER. What do ya mean you're too previous? Who are ya? Really?

GHOST FANCIER. I'm sorry for intrudin' upon you like this. It's not usually my style.

(*Lifts his hat, walks off.*)

HESTER. (*Shouts after him.*) Come back! – I can't die – have a daughter. (*Monica enters.*)

MONICA. What's wrong of ya, Hester? What are ya shoutin' at?

HESTER. Don't ya see him?

MONICA. Who?

HESTER. Him!

MONICA. I don't see anyway.

HESTER. Over there. (*Points.*)

MONICA. There's no wan, but ya know this auld bog, always shiftin' and changin' and coddin' the eye. What's that you've there? Oh, Black Wing, what happened to her?

HESTER. Auld age, I'll wager, found her frozed last night.

MONICA. (*Touches the swan's wing.*) Well, she'd good innin's, way past the life span of swans. Ya look half frozed yourself, walkin' all night again, were ya? Ya'll catch your death in this weather. Five below the forecast said and worser promised.

HESTER. Swear the age of ice have returned. Wouldn't ya almost wish if it had, do away with us all like the dinosaurs.

MONICA. I would not indeed – are you lavin' or what, Hester?

HESTER. Don't keep axin' me that.

MONICA. Ya know you're welcome in my little shack.

HESTER. I'm goin' nowhere. This here is my house and my garden and my stretch of the bog and no wan's runnin' me out of here.

MONICA. I came up to see if ya wanted me to take Josie down for her breakfast.

HESTER. She's still asleep.

MONICA. The child, Hester, ya have to pull yourself together for her, you're goin' to have to stop this broodin', put your life back together again.

HESTER. Wasn't me as pulled it asunder.

MONICA. And you're goin' to have to lave this house, isn't yours anymore. Down in Daly's doin' me shoppin' and Caroline Cassidy there talkin' about how she was goin' to mow this place to the ground and build a new house from scratch.

HESTER. Caroline Cassidy. I'll sourt her out. It's not her is the problem anyway, she's just wan of the smaller details.

MONICA. Well, you've left it late for dealin' with her for she has her heart set on everythin' that's yours.

HESTER. If he thinks he can go on treatin' me the way he's been treatin' me, he's another thing comin'. I'm not to be flung aside at his biddin'. He'd be nothin' today if it wasn't for me.

MONICA. Sure the whole parish knows that.

HESTER. Well, if they do, why're yee all just standin' back and gawkin'. Think yees all Hester Swane with her tinker blood is getting' no more than she deserves. Think yees all she's too many notions, built her life up from a caravan on the side of the bog. Think yees all she's taken a step above herself in getting' Carthage Kilbride into her bed. Think yees all yees knew it'd never last. Well, yees are thinkin' wrong. Carthage Kilbride is mine for always or until I say he is no longer mine. I'm the one who chooses and discards, not him, and certainly not any of yees. And I'm not runnin' with me tail between me legs just because certain people wants me out of their way.

MONICA. You're angry now and not thinkin' straight.

HESTER. If he'd only come back, we'd be alright, if I could just have him for a few days on me own with no wan stickin' their nose in.

MONICA. Hester, he's gone from ya and he's not comin' back.

HESTER. Ah you think ya know everythin' about me and Carthage. Well, ya don't. There's things about me and Carthage no wan knows except the two of us. And I'm not talkin' about love. Love is for fools and children. Our bond is harder, like two rocks we are, grindin' off of wan another and maybe all the closer for that.

MONICA. That's all in your own head, the man cares nothin' for ya, else why would he go on the way he does.

HESTER. My life doesn't hang together without him.

MONICA. You're talkin' riddles now.

HESTER. Carthage knows what I'm talkin' about – I suppose I may bury auld Black Wing before Josie wakes and sees her. (*Begins walking off.*)

MONICA. I'll come up to see ya in a while, bring yees up some lunch, help ya pack.

HESTER. There'll be no packin' done around here. (*And exit both in opposite direction.*)

Scene 2

The sound of a child's voice comes from the house. She enters after a while, Josie Kilbride, seven, barefoot, pyjamas, kicking the snow, singing.

JOSIE.

By the Bog of Cats I dreamed a dream of wooing
I heard your clear voice to me a-calling
That I must go though it be my undoing.
By the Bog of Cats I'll stay no more a-rueing -

Mam – Mam – (*Continues playing in the snow, singing.*)

To the Bog of Cats I one day will return,
In mortal form or in ghostly form,
And I will find you there and there with you sojourn,
Forever by the Bog of Cats, my darling one.

(*Mrs. Kilbride has entered, togged up against the biting cold, a shawl over her face.*)

MRS. K. Well, good mornin', ya little wagon of a girl child.

JOSIE. Mornin' yourself, y'auld wagon of a granny witch.

MRS. K. I tould ya not to call me Granny.

JOSIE. Grandmother – Did ya see me Mam, did ya?

MRS. K. Aye, seen her whooshin' by on her broom half an hour back.

JOSIE. Did yeas crash?

MRS. K. Get in, ya pup, and put on some clothes before Jack Frost ates your toes for breakfast. Get in till I dress ya.

JOSIE. I know how to dress meself.

MRS. K. Then dress yourself and stop braggin' about it. Get in. Get in. (*And exit the pair to the house.*)

Scene 3

Enter Hester by the caravan. She digs a grave for the swan. Enter the Catwoman, a woman in her fifties, stained a streaky brown from the bog, a coat of cat fur that reaches to the ground, studded with cat's eyes and cat paws. She is blind and carries a stick.

CATWOMAN. What're ya doin' there?

HESTER. None of your business now, Catwoman.

CATWOMAN. You're buryin' auld Black Wing, aren't ya?

HESTER. How d'ya know?

CATWOMAN. I know everythin' that happens on this bog. I'm the Keeper of the Bog in case ya forgotten? I own this bog.

HESTER. Ya own nothin' Catwoman, except your little house of turf and your hundred odd mousetraps and anythin' ya can rob and I'm missin' a garden chair so ya better bring it back.

CATWOMAN. I only took it because ya won't be needin' it anymore.

HESTER. Won't I? if ya don't bring it back I'll have to go down meself and maybe knock your little turf house down.

CATWOMAN. You just dare.

HESTER. I'll bring down diesel, burn ya out.

CATWOMAN. Alright! Alright! I'll bring back your garden chair, fierce uncomfortable anyway, not wan of the cats'd sleep on it. Here give her to me a minute, auld Black Wing. (*Hester does.*) She came to my door last night and tapped on it as she often did, only last night she wouldn't come in. I bent down and she puts her wing on me cheek and I knew it was farewell. The I heard her tired auld wingbeat, shaky and off kilter and then the

thud of her fallin' out of the sky onto the ice. She must've died on the wing or soon after.

(*Kisses the black swan.*) Goodbye, auld thing, and safe journey. Here, put her in the

ground. (*Hester does and begins shovelling in clay. Catwoman stands there leaning on her stick, produces a mouse from her pocket.*) A saucer of milk there, Hester Swane.

HESTER. I've no milk here today. You may go up to the house for your saucer of milk

and, I told ya, I don't want ya pawin' mice around me, dirty auld yokes, full of diseases.

CATWOMAN. And you aren't, you clean as the snow, Hester Swane?

HESTER. Did I say I was?

CATWOMAN. I knew your mother, I helped her bring ya into the world, knew ya when ya were chained like a rabid pup to this auld caravan, so don't you look down on me for handlin' a mouse or two.

HESTER. If ya could just see yourself and the mouse fur growin' out of your teeth.

Disgustin'.

CATWOMAN. I need mice the way you need whiskey.

HESTER. Ah, go on and lave me alone, Catwoman, I'm in no mood for ya today.

CATWOMAN. Bet ya aren't I had a dream about ya last night.

HESTER. Spare me your visions and dreams, enough of me own to deal with.

CATWOMAN. Dreamt ya were a black train motorin' through the Bog of Cats and, oh, the scorch off of this train and it blastin' by and all the bog was dark in your wake, ya even quiche the jack-a'-lantern and I had to run from the burn. Hester Swane, you'll bring this place down by evenin'.

HESTER. I know.

CATWOMAN. Do ya know? Then why don't ya lave? If ya lave this place you'll be alright. That's what I came by to tell ya.

HESTER. Ah, how can I lave the Bog of Cats, everythin' I'm connected to is here. I'd rather die.

CATWOMAN. Then die ya will.

HESTER. There's sympathy for ya! That's just what I need to hear.

CATWOMAN. Ya want sugar plum platitudes, go talk to Monica Murray or anyone else around here. You're my match in witchery, Hester, same as your mother was, it may even surpass us both and the way ya go on as if God only gave ya a little frog of a brain

instead of the gift of seein' things as they are, not as they should be, but exactly as they are. Ya know what I think?

HESTER. What?

CATWOMAN. I been thinkin' a while now that there's some fierce wrong ya done that's caught up with ya.

HESTE. What fierce wrong?

CATWOMAN. Don't you by talk me, I'm the Catwoman. I know things. Now I can't say I know the exact wrong ya donebut I'd put a bet on it's somethin' serious judgin' by the way ya go on.

HESTER. And what way do I go on?

CATWOMAN. What was it ya done, Hester?

HESTER. I done nothin' – or if I did I never meant to.

CATWOMAN. There's a fine answer, a half a lie and a half a truth.

HESTER. Everywan has done wrong at wan time or another.

CATWOMAN. Aye but not everywan knows the price of wrong. You do and it's the best thing about ya and there's not much in ya I'd praise. No, most manage to stay a step or two ahead of the pigsty truth of themselves, not you though.

HESTER. Ah, would ya give over. Ya lap up people's fears, you've too much time on your own, concoctin' stories about others. Go way and kill a few mice for your dinner, only lave me alone – or tell me about me mother, for what I remember doesn't add up.

CATWOMAN. What ya want to know about big Josie Swane?

HESTER. Everythin'.

CATWOMAN. Well, what ya remember?

HESTER. Only small things – Like her pausin'.

CATWOMAN. She was a great wan for the pausin'.

HESTER. "G'wan to bed, you," she'd say, "I'll just be here pausin'." And I'd watch her from the window. (*Indicates window of caravan.*) Times she'd smoke a cigar which she had her own particular way of doin'. She'd hould it stretched away from her and, instead of takin' the cigar to her mouth, she'd bring her mouth to the cigar. And her all the time pausin'. What was she waitin' for, Catwoman? And did she ever find it?

CATWOMAN. Ya'd often hear her voice comin' over the bog at night. She was the

greatest song sticher ever to have passed through this place and we've had plenty pass through but none like Josie Swane. But somewhere along the way she stopped weavin' them songs and became small and bitter and mean. By the time she ran off and left ya I couldn't abide her.

HESTER. There's a longin' in me or her that won't quell this while gone.

CATWOMAN. I wouldn't long for Josie Swane if I was you. Sure the night ya were born she took ya over to the black swan's lair, auld Black Wing ya've just buried there, and laid ya in the nest alongside her. And when I axed her why she'd do a thing like that with snow and ice everywhere, ya know what she says, Swane means swan. That may be so, says I, but the child'll die of pneumonia. That child, says Josie Swane, will live as long as this black swan, not a day more, not a day less. And each night for three nights she left ya in the black swan's lair and each night I snuck ya out of the lair and took ya home with me and brung ya back to the lair before she'd come lookin' for ya in the mornin'. That's when I started to turn again' her.

HESTER. You're makin' it up to get rid of me like everywan else round here. Xavier Cassidy put ya up to this.

CATWOMAN. Xavier Cassidy put me up to nothin'. I'm only tellin' ya so ya know what sort of a woman your mother was. Ya were lucky she left ya. Just forget about her and lave this place now or ya never will.

HESTER. Doesn't seem to make much difference whether I stay or lave with a curse like that on me head.

CATWOMAN. There's ways round curses. Curses only have the power ya allow them. I'm tellin' ya, Hester, ya have to go. When have I ever been proved wrong? Tould ya ya'd have just the wan daughter, tould ya the day and hour she'd be born, didn't I now?

HESTER. Ya did alright.

CATWOMAN. Tould ya Carthage Kilbride was no good for ya, never grew his backbone, would ya listen? Tould Monica Murray to stop her only son drivin' to the city that night. Would she listen? Where's her son? In his grave, that's where he is. Begged her till she ran me off with a kittle of bilin' water. Mayhap she wanted him dead. I'll say nothin'. Gave auld Xavier Cassidy herbs to cure his wife. What did he do? Pegged them down the tilet and took Olive Cassidy to see some swanky medicine man in a private hospital.

They cured her alright, cured her so well she came back cured as a side of ham in an oak coffin with gold handles. Maybe he wanted her dead too. There's many gets into brown studies over buryin' their loved wans. That a fact, Hester Swane. I'll be off now and don't say the Catwoman never tould ya. Lave this place now or ya never will.

HESTER. I'm stoppin' here.

CATWOMAN. Sure I know that too. Seen it writ in a bog hole.

HESTER. Is there anythin' them blind eyes doesn't see writ in a bog hole?

CATWOMAN. Sneer away. Ya know what the Catwoman says is true, but sneer away and we'll see that sneer be on your puss at dusk. Remember the Catwoman then or I don't think I'll have the stomach for this place tonight. (*And exit the Catwoman and exit Hester.*)

Conclusion

With the translation finished, it has become clear that when it comes to translating a play, many difficulties arise. These difficulties were discussed throughout the first three chapters, and a practical solution for each of them was created and used during the translation of *By the Bog of Cats*.... First of all, that which has been explained during the chapters on translating theatre, culture, dialect and names and places shall be discussed again. For each of the discussed problems, examples will be given on how their solutions and strategies were applied in translating *By the Bog of Cats*....

Translating Theatre

In the chapter on translating theatre the theories of Susan Bassnet and Patrice Pavis were discussed. After thorough consideration Patrice Pavis' translation strategy seemed best for translating *By the Bog of Cats*..., because through this theory the translator always has to keep in mind that the target text must eventually be performed on stage. Also, Pavis' translation strategy reminds the translator that the target text still has to be interpreted by the director and actors before the audience will finally see it. As Pavis states: the "real translation takes place on the level of the mise en scène as a whole" (Pavis, 41). The main goal is to translate the play so that it is equally open to interpretation as the original, while making it acceptable for a Dutch audience. All decisions on translating that have been made throughout the next chapters can all be reduced to Pavis's theory. These decisions will be explained in the next paragraphs, through which the practical use of Pavis' theory will become clear.

Translating Culture

Pavis points out the most desirable strategy when translating cultural elements: "effecting a compromise between two cultures, of producing a translation that would be a 'conductor' between the two cultures and which would cope with proximity as well as distance" (Pavis, 25-26). This means a middle way between exoticising and naturalising must be found. Diederik Grit's schematic approach of realia was used to form a strategy that is in accordance with Pavis' approach and that would work for every translation

problem encountered in *By the Bog of Cats*.... Even though *By the Bog of Cats*... is considered to be a very Irish play, there are not too many cultural specific elements throughout the text. One of the main problems is translating what Hester Swane, the protagonist, actually is. She is an Irish Traveller, mainly referred to in the play as a tinker. For example, Hester herself says: "Think ye all Hester Swane with her tinker blood is gettin' no more than she deserves. Think ye all she's too many notions, built her life up from a caravan on the side of the bog." (Carr, 9). After thorough consideration the decision was made that – even though it lacks all the extra connotations that the phrase "Irish Traveller" has for an Irish audience – traveller should be translated as 'zigeuner'. So the aforementioned quote is translated as: "Jullie denken allemaal, die Hester, die stinkende zigeuner krijgt precies wat d'r toekomt. D'r leven opgebouwd vanuit een caravan bij het veen". This would leave enough room for the director to decide whether he or she would like to do anything with the 'Irish traveller'. It would be possible for the director to explain the concept of an Irish traveller to the audience, for example by handing out a leaflet at the start of the show to explain what an Irish traveller is. By using the aforementioned solution, enough room has been left for the director to do as he or she wishes with the concept.

Another example of something that raised some problems was the title of the play: *By the Bog of Cats*.... The problem here being the 'bog'. Marina Carr mentions a bog in an interview where she discusses the Midlands: "a very beautiful place, full of lakes and rivers and mountains and surrounded by the Bog of Allen" (Brown, the Independent). Bog is a very common soil in Ireland, and so are people working on the bog. In the Netherlands, this type of work is almost completely obsolete, while in Ireland entire towns thrive on this branch of work. However, since this is the setting for *By the Bog of Cats*... a plausible solution had to be found. The type of soil that comes closest to a bog would be 'veen' or 'moeras', considering that 'veen' is something most Dutch people would know, the choice has been made to translate 'bog' as 'veen'. By using a known soil, instead of something more foreign than 'moeras' we have mediated between two different cultures, as Pavis intended.

Translating Dialect

In the chapter on translating dialect the first problem was finding a definition of

what dialect actually is. It was important to keep in mind the feeling and associations an Irish audience would have when watching a play spoken in this specific dialect. The conclusion was that it would create a feeling of connection, authenticity and the rough Irish life. The problem that arose was to create a similar feeling for the potential Dutch audience, while refraining from adding extra layers of meaning or creating connections that were not intended by Carr. Here Pavis' theory was used again, as he suggests to create a midway between the original and the target culture. In the case of dialect, this means there are two options: translate to an existing Dutch dialect or create an artificial dialect. The first option was briefly discussed, but discarded, as this could create unintended connotations for the Dutch audience. The second course was followed, even though this meant that the original setting of rural Ireland was lost. To recreate the harshness of the language in *By the Bog of Cats...* solutions have been found. Some examples are:

“Wat ben je aan het doen met dat lijk van die zwaan dat je als schaduw achter je aan loopt te slepen?”, where the normal verb “slepen” has been changed to “lopen slepen”. This strategy is also used in other sentences, where the verb 'lopen' was added to create the feeling of a dialect:

“...loop jij hier voor rond te spoken?”

“Wat loop je te schreeuwen?”

Sometimes a double negative was used for the same reason:

“Er gaat helemaal niemand niks inpakken.”

Another strategy is the shortening of words, to make it sound more like spoken language.

Examples of these are:

“D'r is helemaal niemand,”

“, je ben d'r wel lekker laat mee als je 't d'r nu nog moet laten zien,”

“Als 'ie denkt dattie me zo kan behandelen, dan zal 'ie 't krijgen.”

The last strategy that has been used throughout the translation is the changing of vowels, to create a rougher accent, for example:

“'k weet best hoe 'k mezelf aan mot kleden hoor!”

“Hoe ken ik nou weggaan van 't Kattenveen.”

"Dat ken niet, jij leeft nog."

Through these strategies a new, non-existent dialect has been created that has no connotations for a Dutch audience. They will hear it is rougher than 'normal' Dutch, assume the characters are from a small town and most likely believe that the characters are not well educated. Moreover, this artificial dialect will not create extra, unintended layers to the text, unlike the choice for an existing dialect.

Translating Names and Places

In this chapter three different categories of names were created, with each their own solution. The only place mentioned in *By the Bog of Cats...* is the Bog of Cats itself and the problem and its solution have already been discussed in the previous chapter on translating culture. The problems to be solved in this chapter centred around the characters' names. As mentioned before, three different categories were created; names that carry extra meaning, names with no (or barely any) extra meaning and names that are nicknames. For each of these a different strategy was used. To create a deeper understanding of the underlying thoughts some of the names had to be translated, namely those in the first and last category. These names all have an extra meaning that must be as clear for the Dutch audience, as they were for the Irish audience. Therefore, the names in the first and last categories have been translated: Carthage Kilbride becomes Carthago Bruidsmoord, and the Catwoman becomes de Kattenvrouw. The second category however were names that I felt should be kept, as they are a contribution to the Irishness of the play, because they all are Irish surnames. So Monica Murray continues to be Monica Murray, as Xavier Cassidy remains Xavier Cassidy.

Final conclusion

After discussing the main problems in the chapters there some other problems were encountered during the process of translating, that were in need of further explanation. These explanations can be found in the footnotes that accompany the translation. Sometimes these footnotes were just there to give examples of the problems that were discussed during the chapters, other times they addressed completely new ones. For

example the footnote about the translation of Josie Swane's song, as this was a completely different problem altogether. In fairness, Marina Carr writes in such a beautiful way that often every sentence became a challenge. The sentence's problem could for example be the dialect, but the main problem boiled down to the challenging task of recreating the wonderful language used by Marina Carr. For example, at one point Hester says that the Catwoman "lap[s] up people's fears" (Carr, 13), like a cat lapping up its milk. This is a wordplay that cannot easily be translated. Nevertheless, losses can be compensated by using the same type of wordplay in different sentences. An example of this is the following short dialogue:

"Hou op met dat gepieker, zet je leven weer op de rails.

HESTER. Ik was niet degene die 't liet ontsporen."

Hester now plays with the words Monica Murray uses, but it also refers to the third scene, where the Catwoman tells Hester how she dreamt of her being a black train. The language that Marina Carr uses was something that remained fascinating throughout the (much longer than expected) process of writing this thesis. This is a grand compliment towards Marina Carr, for every time the play was read new things were found, new clever details that had escaped notice during previous readings. The play still intrigues and a translation can be written over and over again (as the play can be read over and over again).

As expected, the translation of a play created many difficulties. By using Pavis' strategy on translating theatre a helpful frame was found to help establish a translation of Carr's *By the Bog of Cats*.... For future translations of plays the use of Pavis' work would certainly be recommended. With the help of his theory not only the many difficulties one encounters when translating a play were solved, but it also helped to create solutions on how to translate the cultural aspects of the play. This all came together to create this translation of *By the Bog of Cats*....

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