

**“BABEŞ-BOLYAI” UNIVERSITY, CLUJ-NAPOCA
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Contemporary Finnish Auteur Theatre Through the Eyes of the Translator

SUMMARY OF THE DOCTORAL THESIS

Doctoral supervisor:

Prof. Univ. Dr. Egyed Emese

Doctoral candidate:

Jankó Szép Ilona Yvette

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Introduction

The present thesis proposes to investigate the translational problems posed by the theatre texts created by three most original contemporary Finnish theatrical *auteurs*: Laura Ruohonen, Leea Klemola and Kristian Smeds.

In my research, I focus on the translation and translatability of works by these contemporary Finnish theatre makers who, despite certain differences as regards their theatrical vision, choice of dramatic subject matter, style and methods of creation, all belong to a relatively new type of authors in Finnish theatre culture: the complex, undifferentiated theatrical *auteur* who is the writer, dramaturge and director of the theatrical artwork at the same time, moreover, sometimes appears in the role of actor, visual designer, musician, and even stage manager. It is by no way a coincidence that the names of such artists as Laura Ruohonen, Leea Klemola, Kristian Smeds, Saara Turunen, Pirkko Saisio, Anna Paavilainen are regularly associated with two or more authorial functions in theatre criticism and theoretical writings on contemporary theatre. They represent a canonized trend of new *auteurism*. In addition, some of these authors (e.g. Saisio, Ruohonen and Smeds) have also become dominant personalities, provocative and inspiring figures in contemporary Finnish theatrical thinking and theatre education over the last two decades, thanks to their versatility and experimentation. It is also worth mentioning that the sharp increase in the international “visibility” of contemporary Finnish theatre and drama in the new millennium is also largely due to these multifaceted authors.

These theatre-making playwrights and writer-directors are evidently of special interest for the theatre translator, too, as well as for the translation studies researcher interested in the complex multimedial nature of theatre translation.

Research questions, research methods, main sources

Taking into consideration the well-recognized, even canonized status of the above-mentioned authors and the international recognition gained by their original theatre vision, the question arises why their work, and in general, today's Finnish drama and theatre is still invisible both to the general public and to critics and theatre makers in the Hungarian-speaking world; why is Finnish–Hungarian theatrical exchange and the translation of these representative authors' texts so sparse and accidental? These questions turn our attention to the existing translations of contemporary

drama texts, as well as to the role and position of pre-existing drama and of the verbal dimension in general in the selected authors' theatre works. The drama-centered traditions of modern Hungarian theatre and the text-centeredness of the theory and practice of Hungarian theatre translation seem to be in sharp contrast to the stage-centered authorial methods and experimental text usage of contemporary Finnish *auteurs*, who direct and write in an undifferentiated manner, thus their theatre texts are unusually difficult to separate from the performances they form organic part of. Consequently, the weakening position of conventionally well-made dialogue, of pre-existing drama and, in certain cases, even of the verbal dimension on the whole makes today's *auteur* theatre an exceptionally thought-provoking research field for theatre translation specialists. When studying these authorial theatre texts from the perspective of the translator (and translologist), it seems necessary to move on from the more general question of linguistic translatability to the more specific problems of the theatrical medium, to pragmatic aspects, performative potential, as well as to the intersemiotic dimension of theatre translation.

In the main chapters of my dissertation I try to shed light on the phenomenon of new theatrical *auteurism* in the Finnish context, its roots and its reflection in the theatre texts to be translated. After addressing the questions posed in connection with the difficulties of transferring these specifically context-bound texts to a more drama-centered theatre culture, I try to turn the line of reasoning towards a case-oriented approach instead of a vain search for a single, consistent way of translating and theorizing about the translation of the heterogeneous body of works subsumed under the label of authorial theatre texts. Thus, an overview of the ongoing history of Finnish theatre-making centered on the selected authors and their works is essential for being able to reflect on the translation and translatability of contemporary Finnish authorial theatre texts. The outlining of the authorial profiles that largely dominate this representative segment of contemporary Finnish theatre culture confronts us inevitably with the limits of our culturally determined conceptions about theatre and drama, about theatrical authorship and translation, too.

When speaking about the recent history of theatre, one has to deal with unfinished, still ongoing processes, with organically continuing artistic careers, with the drawing of dynamic authorial profiles in the making. Investigations into recent history, just like historiography in general, cannot be conceived as independent of the theoretical considerations that determine the selection of the phenomena presented. Consequently, I do not attempt to undertake a comprehensive review of recent theatre history within the narrow frames of the present dissertation. Instead, I will focus my research on the roots and current faces, variations of the particular Finnish phenomenon of theatrical *auteurism* that is becoming a norm in professional Finnish theatre-making, as well as on the translation of the selected authors' works, completed with reflections on the translatability and

intercultural transferability of authorial theatre texts. The historical narrative of the thesis is thus structured by the relevant concepts of authorship theory and (theatre-centered) translation theory.

In accordance with my choice of topic, the theoretical framework used in the thesis is an interdisciplinary *bricolage* constructed from available theoretical considerations on plurimedial (filmic and theatrical) authorship, as well as on theatre translation and adaptation theory. The method applied in the study of the multifaceted phenomenon of *auteur* theatre and its translation is the close "reading", that is, the close, interpretive examination of the authorial profiles and theatre texts with regard to their translatability. And since translation in a wider sense is always also rewriting, reinterpretation and reterritorialization, translation in this broader sense may be considered not only the subject matter, but also the method of examination in this thesis. Writing in Hungarian about the phenomenon of Finnish *auteur* theatre and its translatability is itself a kind of intercultural and interlingual transfer, that is, translation and thick description.

My main theoretical sources for the study of theatre translation are the English- and Finnish-language writings that view and discuss the practice and theory of translation as organically interconnected. The most important theoretical inspirations came from Sirkku Aaltonen's studies on theatre translation (Aaltonen 1996, 1997a, 1997b, 2000, 2005, 2008, 2009, 2010b, 2013) and the enlightening volumes on drama translation and intercultural theatre exchange she has edited (Idem 1998, 2010a). The larger framework of translation theory seen as a consciously assumed, carefully chosen perspective and way of looking at the studied phenomena, as well as the idea of identifying the most relevant tropes of theatre translatology are a case-specific adaptation of translation studies scholar Andrew Chesterman's seminal ideas on translation theory and the memes of translation (Chesterman 1997, 2017).

Similarly, in my overview of the trends of drama and theatre translation studies in the last decades, I rely on Susan Bassnett's classical writings in the field (Bassnett 1985, 1991, 1998, 2002), on the more performance-oriented articles of the theatre semiotician Patrice Pavis (1999), as well as on the highly informative overviews by Ekaterini Nikolarea (2002) and Inmaculada Serón-Ordóñez (2013, 2014) of the "burgeoning" developments in the field of theatre translation studies.

My main references as regards the Hungarian scene of drama (and less theatre) translatology were Zsuzsa Valló (1996, 1999, 2002), Bálint Szele (2006a, 2006b) and the shorter, essay style writings of Hungarian drama translators from different ages.

In my approach to theatrical *auteurism*, after touching on some key concepts of cinematic *auteur* theory, using André Bazin's and Andrew Sarris' classical writings as a point of reference, and a brief overview of the age-old phenomenon of complex authorship in theatre history, I go on to examine the changing conceptions of theatrical authorship in the Finnish context, based on theatre

historian and theoretician Hanna Helavuori's scholarly articles in the field (2009, 2012, 2016), which combine historical and theoretical considerations in the examination of major Finnish modernist theatre authors' profiles.

The structure of the thesis

The structure of the thesis is meant to reflect the double focus of my research into the phenomenon of *auteurism* in contemporary Finnish theatre: on the one hand I was interested in investigating the complex problem of translation of dramatic texts created by some of the most representative theatre makers of the contemporary scene, that is, in contemplating *auteur* theatre texts through the eyes of the translator, through translation; on the other hand, this primary task having proved impossible without the deeper examination of the chosen artists' authorial profile and text usage, it was necessary to look at and rethink theatre translation from the perspective of *auteurism*, taking into consideration the individual authors' views on the role of the verbal element and translation in the performances/ plurimedial artworks authored by them.

The second chapter of the thesis, following the general introduction, comprises a historical and theoretical introduction to the specific problems of drama and theatre translation. The term "turns" of theatre translation studies is used in a double meaning in this chapter, the two meanings corresponding to the diachronic and synchronic overview performed in the first two subchapters. "Turns" in its historical sense – borrowed and adapted to the present study from the writings of translologist Mary Snell-Hornby (2006) – refers to the ever newer and newer directions taken in theatre translation studies throughout its relatively short history as an emerging and then quickly maturing and diversifying discipline. Although reflection about drama and theatre translation followed in the footsteps of theatre and drama itself, and has a bimillennial history in Europe, genre-specific drama and theatre translation studies started emerging in the 1970s, developed into a field of study within literary translation studies during the 1980s, then matured into an independent discipline in western scholarship, so as to expand and diversify into an almost unencompassable domain of translation studies in the new millennium.

"Turn" in the other sense of the word refers to the turns of phrase that have become the key concepts of drama and theatre translation studies, from among which I focus on the notions of "performability", of the "texte troué" (the dramatic text full of holes or gaps), as well as on the two-way comparison "translation as theatre" and "theatre as translation", in order to thematize the theatrical nature of dramatic texts and the theatrical quality of their translation. In the third subchapter of this part I propose an application of these three aforementioned turns of phrase or tropes of drama translology. The texts studied in light of these key concepts are three published

Hungarian translations from among the very few existing transpositions of the texts written (and originally also directed) by Laura Ruohonen, Leea Klemola and Kristian Smeds. Through the close reading of the text of Smeds' *Yhä pimenevä talo* (*Darkening House*) and Ruohonen's *Kuningatar K* (*Queen C*), both translated by Éva Pap under the titles *Az elsötétedő ház* and *Krisztina*, as well as of the first part of Klemola's arctic drama series, *Kokkola*, translated by Nóra Falk (under the same title), I try to identify the points of indeterminacy where the translators are forced to or choose to use less transparent solutions, to move away visibly from a word-to-word translation strategy. Through the analysis of the chosen passages I try to illustrate how translation might reduce the theatrical potential or misrepresent the dramatic situation behind the surface of words, how translation might add to the characters' "linguistic costumes" or strip them from their original costumes – that is, from their characteristic linguistic profile – by the manipulation of their choice of words in the given situation in the target language. However, the close reading and analysis did not indicate a radically untheatrical translation strategy in any of the three cases, or a consistent lack of performability as regards the Hungarian translations. On the contrary, one can detect a slight streak of domestication in Éva Pap's translations, and even accentuated pragmatic adaptation of the linguistic profiles of the characters in the translation of Klemola's *Kokkola*. Ultimately, the translations do not demonstrably affect the performability and theatricality of the drama texts more than introductory translations not meant for a given theatre production usually do. The conclusion to be drawn is that the lack of interest on the part of theatre professionals in the Hungarian context cannot be simply explained by the poor quality or untheatricality of existing translations. It is thus necessary to continue the investigation focusing on the special author-boundedness and original forms of dramaturgy to be found in Ruohonen's, Klemola's and Smeds' theatre texts, as well as on the common feature of the studied texts: the fact that they have been written directly to the stage, and the phenomenon of new *auteurism* they are bound up with.

In the following two large chapters I go on to trace a brief history of the development of authorial theatre in a larger European, then in the more restricted Finnish context. A quick sideglance at the theory of cinematic *auteurism* helps us not only to trace the origin of the term *auteur*, but also to understand the fundamental difference in the stakes of the authorship discourse in literary theory and in the case of plurimedial art forms.

After discussing in the third chapter two modernist alternatives of *auteur* theatre illustrated by the authorial methods and text usage of two iconic Finnish *auteur*-directors of the 1960–90s: Kalle Holmberg and Jouko Turkka, the second of the two is identified as the model to be followed and criticized, deconstructed and reconstructed in a less authoritarian form by the representatives of new *auteurism* in the next generation.

The last analytic chapter of the thesis focuses on the authorial methods and dramatic texts/performance texts of the three contemporary Finnish theatre artists: Laura Ruohonen, Leea Klemola and Kristian Smeds, who may be seen as belonging to the above mentioned trend of new *auteurism* in Finnish theatre: creators with an original and (sometimes controversially) coherent artistic vision, that cannot be simply deducted from general tendencies of cultural and theatre history or the artistic conception and works of their predecessors or masters. In each case, that is, in the three large subchapters I attempt to draw the authorial profile of each theatre maker, and to reflect on the translatorial perspectives to be associated with the theatre of each artist.

In Ruohonen's case it is interesting to see how the author herself sees the task of theatre translator. An overview of her reflections and practical views on the subject form an integral part of my approach. In Ruohonen's organic dramaturgy landscape, the outer and inner landscape of the drama, plays a key role. Orientation in her drama landscapes continuing with the discovery of the target landscape in the target language and culture, of the landscape of the translation might be the main challenge for the translator of Ruohonen's texts.

In the case of Leea Klemola I emphasize the problem of intercultural translatability of the author's chaos dramaturgy, provocative nordicness and dark humour. The nordic landscape and atmosphere play such an essential role in her theatrical vision and dramaturgy that it any degree of domestication on the part of the translator is likely to prove problematic. The uncanny characters and strange logic of events retain their queer foreignness even in a linguistically domesticating translation, thus the task of the translator is even more that of an intercultural mediator than in Ruohonen's case.

The most experimentative theatre maker of this group of authors, as regards the variety of theatre spaces and performance formats he has tried out during the last three decades, is Kristian Smeds. His career may be described as cycles of experimentation and institutionalization. In order for the translator to be able to follow in the footsteps of this author it seems necessary that the role of theatre translation and translator is rethought and redefined.

The thesis is concluded by a short summarizing and forward-looking chapter that revisits the main points of the thesis from the emphatic perspective of the translator.

Results of the research, conclusions

By means of a detailed examination of the authorial profiles of three prominent representatives of contemporary Finnish *auteur* theatre, by combining the considerations of theatre translation theory and *auteur* theories, as well as completing diachronic investigation with the synchronic overview of theoretical and praxeological questions the present dissertation is the continuation and extension of

my preliminary research I have been doing in the field of theatre studies and theatre translation, moreover, as part of my work as a teacher of Finnish literature and drama, in the form of conference presentations, university courses, articles, studies and translations. Through this extended study I managed to understand and hopefully also convey to the readers of the thesis the reasons why the transfer of Finnish *auteur* theatre texts to another culture – that is, translation in a broader sense – raises more diverse problems than the transfer of dramatic texts seen as pieces of literature independent of any performance. Depending on the target context, the target performance and the audience for which the translation is made, it can take many forms, from interlingual translation faithful to the source text, through pragmatic adaptation or radically target-oriented rewriting to documentary and interpretive thick description or intermedial translation and interpretation. Moreover, the sets of questions raised by the translation of these works are very different depending on the author, the specific work and the ratio of the dramatic text recorded in writing.

The representative, recognized, award-winning plays of the contemporary Finnish repertoire are thus often not dramas in the strict sense of the word, but texts of authorial theatre with a particularly airy, porous structure, so it is hardly a good idea to treat them as textual export products detached from their author. This kind of dramaturgy, which is not exactly a new development and which affects the very ontology of theatrical texts, is rooted in the methods, the institutional background and support system of today's Finnish theatre-making, and in particular in the peculiarities of Finnish academic theatre education.

Theatre text writing embedded in the performance-making process, texts tailored to the given company and performance space are not a new phenomenon in today's Hungarian theatre practice either, as evidenced by reviews and historical studies, but the line drawn between theatre and drama, performance and printed text, drama as live action and literature, metonymically "stage" and "page", still persists, and from time to time it becomes an active front line between the experts of Hungarian literary and theatre studies, between literary and theatre translation studies.

The new *auteurism* described here, the authorial methods of the discussed theatre makers, Smeds, Klemola and Ruohonen, are not unprecedented in the Hungarian or Transylvanian theatre culture either – let us just think of Béla Pintér's, Árpád Schilling's or Gianina Cărbunariu's author's theatre. The unusual thing is the startling prevalence of complex writer–playwright–director–authorship in Finland, the fact that this mode of theatre-making has been accepted on a large scale and on the most central theatre stages with symbolic importance, for instance on the main stage of the Finnish National Theatre. And maybe the most enlightening element of this *auteur* theatre boom is the fact that the processually written or improvisation-based texts of these *auteurs*, which often

push the limits of the dramatic genre, are accepted and even offered as representative contemporary dramas to the participants of Finnish showcases or drama translation workshops.

As an open conclusion, we may add that these authorial texts written for the stage necessitate the reinterpretation of the role of theatre translators, too, and call for a reflected critique of the traditionally text-centered conceptions about drama and theatre translation in the Hungarian translational discourse.

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