

Translating Contemporary Plays by Sarah Kane

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Iris Spajić

Prevođenje suvremenih drama Sarah Kane

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Mentorica: prof. dr. sc. Marija Omazić

Sumentorice: Romana Čačija, viši lektor i doc. dr. sc. Sonja Novak

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Abstract:

Translating contemporary drama is a difficult task since the translators have to be knowledgeable in the field of both translation and drama theory, familiarise themselves with the context of the playwright's time, and, of course, with his/her background, opus and style. The present study analyses Sarah Kane's plays and their translation into the German language. For the purpose of this research, a corpus was compiled and the play *Cleansed* was translated in order to be able to draw a comparison between strategies used in the German and the Croatian translation of the aforementioned play. The analysed categories in all of the plays were drug abuse, profanities and vulgarities, sex and sexuality, as well as slurs and insults. The aim of this study was to observe the prevalence of the individual categories in *Complete Plays*, to show which strategies are most commonly used in German and which ones in Croatian, and, finally, to show the differences between the Croatian and the German translation of *Cleansed* in terms of the strategies used in translating.

Keywords: contemporary drama, *Cleansed*, drama translation, Sarah Kane, theatre

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1 Introduction

This thesis discusses translating contemporary plays on the example of Sarah Kane's plays. The aim of the thesis is to show the specificity of translating drama as a genre, especially with regards to the author's distinct style. The aim of the analysis is to observe the prevalence of individual categories in *Complete Plays* by Sarah Kane, as well as to show which strategies are most commonly used in German and which ones in Croatian, and finally to compare the Croatian and the German translation of the play *Cleansed* in terms of the strategies used in translating. The methodology will be discussed in more details in the analytical part of this thesis.

The thesis is divided into two sections. The first section offers the theoretical background needed as a basis for the analytical part and is divided into five chapters. In order to be able to translate and analyse a contemporary play, one must be familiar with the features of a particular genre and the specific context of the time, as well as the author's background, work and style. The second section includes an analysis of Sarah Kane's plays. The theoretical part is discussed in Chapters 2-5, while the analytical part is discussed in Chapter 6. Both parts are divided into several subchapters.

In Chapter 2 the complexity and versatility of the term translation is discussed, as well as its main types and features. In Subchapter 2.1 the main strategies, or taxonomies, are presented, two of which are used in the analytical part of the paper.

Chapter 3 deals with literary translation as a form of art, along with its main definitions and characteristics. This chapter also discusses the role of a translator and specific problems of the field. Since this thesis discusses drama translation, Subchapter 3.1. defines its meaning, features, specific problems and strategies used for translation.

In Chapter 4, contemporary drama is discussed with regard to changes in theatre up to the 20th century. Since the author, whose plays are analysed in this thesis, belongs to postdramatic and in-her-face theatre, these two are discussed in Subchapters 4.1. and 4.2.

Chapter 5 gives a brief introduction into Sarah Kane's life and work. In Subchapter 5.1 an overview of Sarah Kane's plays is given in terms of topics, features, style and critics. All of the plays are introduced in Subchapters 5.1.1-5.1.6

In the final chapter, Chapter 6, the analysis of Sarah Kane's plays and the results of the analysis are presented. The analytical part consists of five subchapters. In the first four subchapters the categories of drug abuse, profanities and vulgarities, sex and sexuality and slurs and insults, are analysed, while in the fifth one some other features of Sarah Kane's plays are briefly discussed.

2 Translation

Although defining the term ‘translation’ may seem as a simple task, there is still no clear-cut definition upon which all the linguists would agree. The first meaning of the definition in *Oxford English Dictionary Online* (2018) offers the simplest solution and defines translation as “the process of translating words or text from one language into another”. However, despite its simplicity, this definition is, to some extent, an integral part of every other encountered definition.

Newmark sees translation as “rendering the meaning of a text into another language in the way that the author intended the text” (Newmark, 1988:5), as well as Catford, who describes translation as “the replacement of textual evidence in one language (SL) by equivalent textual material in another language (TL)” (Catford, 1967:20). Ivir (1978) offers a similar solution and says that the act of translation is based on conveying the message, i.e. thoughts, feelings, desires, instructions, etc., expressed in one language into an exact message in another language. A more comprehensive definition of translation is given by Hatim and Munday and it reads as following:

1. The process of transferring a written text from SL to TL, conducted by a translator, or translators, in a specific socio-cultural context.
2. The written product, or TT, which results from that process and which functions in the socio-cultural context of the TL.
3. The cognitive, linguistic, visual, cultural and ideological phenomena which are an integral part of 1 and 2 (Hatim, Munday, 2004:6)

Another threefold definition is given by Roman Jakobson in his article “On linguistic aspects of translation”, in which he divides translation into three categories – intralingual translation or rewording, which is an interpretation of verbal signs by means of other signs of the same language, interlingual translation or translation proper, defined as an interpretation of verbal signs by means of some other language, and intersemiotic translation or transmutation, which he describes as an interpretation of verbal signs by means of signs of nonverbal sign systems (Jakobson, 1959).

It is interesting to note that both Jakobson, as well as Hatim and Munday, walk away from seeing translation as solely transferring words, texts, or ideas from one language into another. Jakobson recognises that translation can also occur within one language and include interpretation of verbal elements via nonverbal elements and vice versa. On the other hand,

elements such as socio-cultural context, linguistic and cultural phenomena, which are essential parts of translation, are included in Hatim and Munday's definition.

One other definition of translation can be found in the *Dictionary of Translation Studies*, where translation is described as following:

An incredibly broad notion which can be understood in many different ways. For example, one may talk of translation as a process or a product, and identify such sub-types as literary translation, technical translation, subtitling and machine translation; moreover, while more typically it just refers to the transfer of written texts, the term sometimes also includes interpreting. (Shuttleworth and Cowie, 1997:200)

In this definition, authors tackle upon different types of translation. Some of the mentioned subtypes also appear in Ivir's *Teorija i tehnika prevodenja I*, in which he divides translation types according to agent, medium and genre (Ivir, 1978). First of all, he distinguishes human from machine translation. He notes that the machine translation emerged in late 1950s and early 1960s as an answer to the myriad of information in many different languages. However, he stresses that the human translator performs better than the machine since the machine cannot recognize polysemy and the difference in word order. A machine is, naturally, faster than human, but it takes a lot of time to prepare the text for machine translation, which results in a considerable loss of time (Ivir, 1978).

In terms of the medium, Ivir divides translation into written and oral. The advantage of the written translation is that translators have more time and available means to do it – they can (re)read it repeatedly, consult dictionaries, grammars, change it, as well as collaborate with the author, editor and other colleagues. Although oral translation is older than the written, people are more aware of the latter one. This can be the case due to the fact that oral translation is usually not captured in time. Contrary to the characteristics of written translation, an oral translator, usually called interpreter, does not have time to think too much about the solution or consult dictionaries, other colleagues or the speaker. Munday also mentions similar features: “(a) the single presentation of the ST which does not normally allow review by the interpreter, and (b) the time constraint affecting the target text production, which severely limits the possibility of correction and more or less excludes revision” (Munday, 2009:9). As two types of oral translation Ivir (1978) names simultaneous and consecutive interpreting. The basic difference between the two is that simultaneous interpreting is done alongside the speech, usually in a booth, and consecutive interpreting is done after the speech and it usually involves note-taking.

Ivir (1978) divides translation according to genre into literary and non-literary translation. The basic difference between the two is that non-literary texts convey factual information, while literary texts are seen as a form of art, which appeal to the human artistic sensibility and have an aesthetic purpose. Since the topic of the thesis is in the domain of literary translation, this will be discussed more thoroughly in the following chapter.

Given that a major obstacle for communication is usually the language barrier, the role of translators becomes indispensable. Ivir (1978) says that the need for translation occurs when one society gets in touch with some other society that uses a different language code. These societies need translators to communicate with members of other societies. This can, of course, be applied both to oral and written communication. Although fidelity is an essential part of translating, one can never transfer the message in a target language in exactly the same way as it was conveyed in the source language. As Prunč states: “Translation as a special case of communication is always a process, in which, due to the asymmetry of the languages, absolute equivalence between source and target text cannot be achieved” (Prunč, 2002:109). He also adds that the translator should find a natural equivalent in the target language for conveying the message of the source language.

Regarding the development of the field, Ivir (1978) stresses that translating can be seen as one of the oldest occupations since it encompasses oral translation, which preceded the written translation. As the oldest partially preserved literary translation he lists Homer’s *Odyssey*, translated by Lucius Livius Andronicus from Greek to Latin around 250 B.C. Many translations were done from Greek to Latin and some of the notable translators were Cicero and Catullus.

Munday says that although the practice of translating is long established, the study of the field developed into an academic discipline only in the second half of the twentieth century. Before that, translation had normally been merely an element of language learning in modern language courses (Munday, 2001). He adds that the more scientific, linguistic-oriented approach to the field began in the 1950s and 1960s with works of Jean-Paul Vinay and Jean Darbelnet, Alfred Malblanc, Georges Mounin and Eugene Nida. The word ‘science’, states Munday, was first use by Nida in the title of his book *Toward a Science of Translating*.

Even though translation studies are often seen as a new and emerging discipline, it has considerably developed. The versatility of the field is illustrated by the following areas of research proposed by Williams and Chesterman (2002): text analysis and translation, translation quality assessment, genre translation, multimedia translation, translation and

technology, translation history, translation ethics, terminology and glossaries, interpreting, the translation process, translator training, the translation profession. To put it in Hatim and Munday’s words: “Translation Studies has evolved to such an extent that it is really a perfect interdiscipline, interfacing with a whole host of other fields” (Hatim and Munday, 2004:8). Hatim and Munday provide a map of these fields:

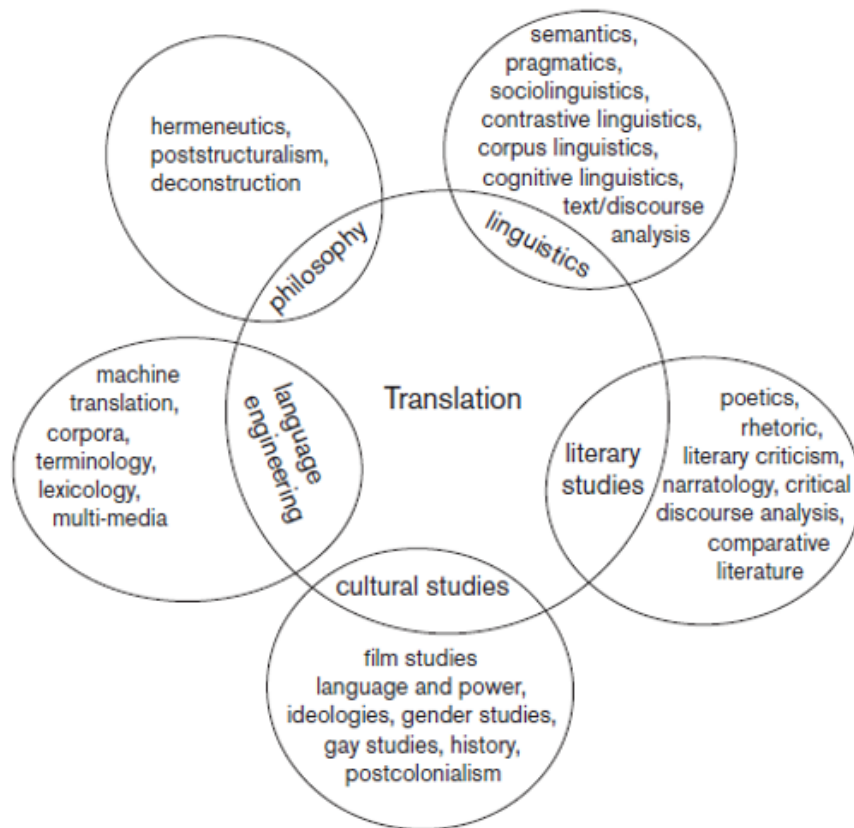


Figure 1: Map of disciplines interfacing with Translation Studies

The map shows the scope of fields overlapping with translation studies, which imposes a conclusion that translation is an extremely versatile field. Apart from that, it can be concluded that translators have to have a broad knowledge in order to be experts in their own field.

2.1 Translation taxonomies

Taking into account the main premise of translation, i.e. transferring the message from one language into another and the versatility of the field, it is crucial to develop some procedures or strategies for completing this task. The basic division is typically between faithful and free translation. Levý says that a faithful translation “concentrates closely on what is specific, allowing only an exchange of verbal material and preserving all the other elements

which contribute to uniqueness”, whereas free translation “emphasises the general; it preserves the general content and form, undertaking a substitution of the entire sphere of the specific” (Levý, 2011:84). Sometimes a translator must use localisation to substitute some elements of the source culture with the element of the target culture.

Although there is a lot of talk about fidelity or faithfulness in translation, Levý notes that only in some cases it is possible to achieve unequivocal equivalence: “It is possible to speak of translation *sensu stricto* only in the sphere of the general, i.e. in the case of purely conceptual meaning (e.g. technical terminology) and in the case of forms (e.g. the composition of greater wholes) which appear not to be directly dependent on language and historical context” (Levý, 2011:86).

One of the most widespread taxonomies is the one by Vinay and Darbelnet. They claim that the translator can choose between two methods – direct and oblique translation. In some cases it is possible to “transpose the source language message element by element into the target language, because it is based on either (i) parallel categories (...) or (ii) parallel concepts” (Vinay and Darbelnet, 1955:31). To overcome gaps or “lacunae”, a translator can choose from the following three procedures – borrowing, calque and literal translation. Borrowing is the simplest procedure usually used for stylistic effect, i.e. to introduce elements of the source language culture. Calque is similar to borrowing insofar that it also implies borrowing expressions from another language; however, the expression is translated literally. Authors differentiate between lexical and structural calque. Lexical calque “respects the syntactic structure of the TL, whilst introducing a new mode of expression”, whereas structural calque “introduces a new construction into the language” (Vinay and Darbelnet, 1955:32). The last procedure in the category of direct methods is literal translation, or word for word translation, in which “the direct transfer of a SL text into a grammatically and idiomatically appropriate TL text [occurs]” (Vinay and Darbelnet, 1955:33). This method is particularly useful within the same language family or when the same culture is shared.

If this transposition is not possible “without upsetting the syntactic order, or even lexis” (Vinay and Darbelnet, 1955:31), a translator must use oblique translation methods. This method is recommended if the literally translated message “gives another meaning, has no meaning, is structurally impossible, does not have a corresponding expression within the metalinguistic experience of the TL or has a corresponding expression, but not within the same register” (Vinay and Darbelnet, 1955:34-35). Oblique translation includes four procedures:

transposition, modulation, equivalence and adaptation. Transposition means changing the word class of an expression without changing the meaning of the message. Transposition can be obligatory or optional and it is used to give a more natural flow to an expression in the target language. Vinay and Darbelnet define modulation as “a variation of the form of the message, obtained by a change in the point of view” (Vinay and Darbelnet, 1955:36). Modulation is used when a literal translation is grammatically correct but inappropriate or unidiomatic in the target language. Just as transposition, modulation can also be obligatory and optional. Equivalence means using different stylistic and structural methods to achieve the same result. Equivalence is mostly used for translating proverbs, idioms or clichés, which would sound unnatural if translated literally. The last procedure is adaptation, which is used when the situation in the source language is completely unknown in the target language culture. In this case, translators have to find an equivalent situation in the target language. Vinay and Darbelnet call this type of equivalence a situational equivalence.

Another widely used taxonomy is Mona Baker’s taxonomy of eight strategies. It is similar to the one of Vinay and Darbelnet, but some things are added and/or reformulated. The first and the most used strategy is translation by a more general word (superordinate), followed by translation by a more neutral/less expressive word. Translation by cultural substitution implies “replacing a culture-specific item or expression with a target language item considering its impact on the target reader (...) [to make] the translated text more natural, more understandable and more familiar to the target reader” (Baker, 1992:29). In so doing, the purpose of the translation and the freedom of the translator must be taken into consideration. Another strategy is translation using a loan word or loan word plus explanation. If the word is repeated a number of times throughout the text, it is advisable to explain the word the first time it is mentioned so it can stand alone later on. The next strategy is translation by paraphrase using unrelated words. Baker proposes that this strategy should be used if the concept is not lexicalized in the target language or if the meaning is complex in the target language. Translation by omission should be used if the mentioned expression is not necessary in the understanding of the translation. The last strategy, translation by illustration, should be used “if the word which lacks an equivalent in the target language refers to a physical entity which can be illustrated, particularly if there are restrictions on space and if the text has to remain short, concise and to the point” (Baker, 1992:43).

The last well-known taxonomy, which will be mentioned in this thesis, is Newmark’s taxonomy. He introduces eight translation methods and nineteen translation procedures, which

are different insofar that strategies relate to whole texts while procedures are used for smaller units, such as sentences or phrases.

The translation methods are: word-for-word translation, literal translation, faithful translation, semantic translation, adaptation, free translation, idiomatic translation and communicative translation.

Word-for-word translation is translating words, even cultural words, in the same word order as in the source language and by the most common meaning, without taking context into consideration.

Literal translation means also translating words out of context but the source language grammatical constructions are converted to the nearest target language equivalents.

Faithful translation means being loyal to the intentions and text-realisation of the writer, thus giving the contextual meaning of the original within the constraints of the target language grammatical structures.

Semantic translation is different from faithful translation because it takes the aesthetic value into consideration. Translators concentrate on the sounds of the source language text and therefore sometimes are more flexible and creative in their solutions, which are not always loyal to the original.

Adaptation is perceived as the freest form of translation, usually used for translating plays whereby themes, characters and plots are preserved, the source language culture is converted to the target language culture and the text is rewritten.

Free translation cannot be deemed translation because it does not represent the style and form of the original. It is usually in the form of a paraphrase.

Idiomatic translation means translating with the help of colloquialisms and idioms, even if these are not occurring in the original, while retaining the original message.

Communicative translation means providing the same contextual meaning as in the original, so that readers can understand both content and language.

The translation procedures are: literal translation, transference, naturalisation, cultural equivalent, functional equivalent, descriptive equivalent, synonymy, through-translation, shifts or transpositions, modulation, recognised translation, translation label, compensation,

componential analysis, reduction and expansion, paraphrase, other procedures, couplets notes, additions and glosses.

Unlike Vinay and Darbelnet, Newmark distinguishes literal translation from word-for-word and one-to-one translation. He says that “[l]iteral translation ranges from one word to one word (...) through group to group (...) collocation to collocation (...), clause to clause (...), to sentence to sentence (...), single-word metaphors (...), extended plural-word metaphors (...) and proverbs (...), [and to] illustrate a second figurative semantic scale” (Newmark 1998:69). Word-for-word translation retains grammar, word order and the primary meaning of the source language. However, this method is only applicable in short and simple sentences. One-to-one translation is “a broader form of translation, [in which] each SL word has a corresponding TL word, but their primary (isolated) meanings may differ” (Newmark, 1998:69).

Transference is defined as the process of transferring an SL word to a TL text. Naturalisation means adapting the SL word to the normal pronunciation and normal morphology. Cultural equivalent is translating SL cultural word by a TL cultural word. Newmark says that “their translation uses are limited, since they are not accurate, but they can be used in general texts, publicity and propaganda, as well as for brief explanation to readers who are ignorant of the relevant SL culture” (Newmark, 1998:83).

Under functional equivalent, the usage of a culture-free word is understood. Descriptive equivalent means explaining the meaning and the function of an element in a few words. According to Newmark, synonymy “is used for a SL word where there is no clear one-to-one equivalent, and the word is not important in the text” (Newmark, 1998:84).

Through-translation, also known as calque, is the literal translation of common collocations and similar lexical items. Shifts or transpositions entail changes in grammar from the source language to the target language, e.g. translating gerund by verb-noun, a change from singular to plural, etc.

Newmark comments that he does not agree with defining modulation as a super-ordinate term for everything that is not literal translation but rather discusses ‘negated contrary’, a category overseen by Vinay and Darbelnet. He calls this category ‘positive for double negative’, i.e. ‘double negative for positive’ and says that it “can be applied in principle to any action (verb) or quality (adjective or adverb)” (Newmark, 1998:88). He states that the double positive is usually stronger than the double negative.

Strategy of recognised translation implies using the generally accepted translation of an institutional term. Newmark defines translation label as provisional translation, which can later be withdrawn. It should be marked with inverted commas. Compensation occurs when one element is left out in one part of a sentence, only to be compensated in another part or the next sentence.

Componential analysis is “the splitting up of a lexical unit into its sense components, often one-to-two, -three or -four translations” (Newmark, 1998:90). Newmark calls reduction and expansion “imprecise translation procedures, which [can be] practise[d] intuitively in some cases, *ad hoc* in others” (Newmark, 1998:90). Paraphrase means explaining one part of the text if need be. When discussing other procedures, Newmark mentions Vinay’s and Darbelent’s equivalence and adaptation procedures, which he dismisses as not usable.

Under couplets, also triplets and quadruplets, Newmark understands the usage of two, three or four proposed procedures when solving one problem. The last procedure, namely notes, additions, and glosses are used for providing additional information and they can be used within the text, as notes at bottom of page, notes at end of chapter and notes or glossary at the end of the book.

3 Literary translation

According to Delabastita, “translation (*import*) can make up a sizeable proportion of the total literary field” (Delabastita, 2011:69), especially in “minority” cultures. For instance, according to Mrduljaš Doležal (2018), literary translation in Croatia makes up around 80 percent of literature. Therefore, it is strange that the precise definition of literary translation still does not exist. Ghazala says that the term literary translation is “a term used loosely to refer to the translation of literature” (Ghazala, 2015:133).

As previously stated, Ivir (1978) sees literary translation as a form of art, which appeals to the human artistic sensibility and has aesthetic purpose. Delabastita (2011) thinks of literary translation as a vague term, which sometimes also includes the non-literary translation of literary texts. However, he agrees with Ivir and says that “the translators are expected to preserve or recreate somehow aesthetic intentions or effects that may be perceived in the source text” (Delabastita, 2011:69).

Žagar-Šošćarić and Čuljat (2014) define translation as artistic acts, in which the common syntagm, rhythm, style, tropes, rhetorical figures, dialect, time of action and culture are translated. Kazakova says that literary translation “includes a wide range of activities that deal not only with fiction or poetry but also with popular science essays, newspaper articles, diaries, memoirs, etc.” (Kazakova, 2015: 2842). She also notices that, under the term literary translation, people usually understand translating prose, i.e. fiction. However, literary translation is a much broader field and it also deals with translating poetry, drama, non-fiction, etc.

Hassan states that “[a] literary translation must reflect the imaginative, intellectual and intuitive writing of the author, [i.e. that the] literature is distinguished by its aesthetics” (Hassan, 2011:2). Some of the characteristic of literary translations proposed by Belhaag (as cited in Hassan, 2011) are: expressiveness, connotative and symbolic meaning, focusing on both form and content, subjectiveness, possibility of multiple interpretation, timeless and universal feature, using special devices to ‘heighten’ communicative effect and tendency to deviate from the language norms. Jones also discusses some characteristics of literary texts and states the following:

[T]hey have a written base-form, though they may also be spoken; they enjoy canonicity (high social prestige); they fulfil an affective/aesthetic rather than transactional or informational function, aiming to provoke emotions and/or entertain rather than influence or inform; they have no real-world truth-value – i.e. they are judged as fictional, whether fact-based or not; they feature words, images, etc., with ambiguous and/or indeterminable

meanings; they are characterized by ‘poetic’ language use (...) and heteroglossia (...); and they may draw on minoritized styles – styles outside the dominant standard, for example slang or archaism (Jones, 1998:152)

It is interesting to see how complex the approaches towards the translation of literary texts are, as many elements must be taken into consideration. In relation to the abovementioned characteristics and definitions of literary texts, it is important to put the role of translators into perspective as well as the difficulties they may encounter while translating literary texts.

The invisibility of a translator is often discussed, insofar that the translated text must read as the original one. This is certainly a characteristic of a good translation but the invisibility of a translator sometimes also implies the complete invisibility of a translator as a person. As Bukvić Pažin says, translators call themselves “invisible authors” because readership, in most cases, is not even aware of the fact that authors do not write, for instance, in Croatian. They consume the text unconscious of who, along with the original author, is also the author of that particular text (Mrduljaš Doležal, 2018).

Mona Baker (2000) mentions the problem of no interest in studying the style of a translator. It is often implied that translators should not have their own unique styles but reproduce the style of the original as faithfully as possible. Baker says: “it is as impossible to produce a stretch of language in a totally impersonal way as it is to handle an object without leaving one’s fingerprints on it” (Baker, 2000:244). Since translation is considered a creative and artistic occupation, it cannot simply be reduced to a mere reproduction of what is said in the original. Jones also says that a “part of the literary translator’s ‘habitus’ appears to be the convention that the translator ‘speaks for’ the source writer, and hence has no independent stylistic voice” (Jones, 1998:153).

Despite the fact that they are often not recognized as authors, translators indeed must put themselves in the role of the authors in order to provide a complete product, which will be read as the original. It is again important to stress that literary works are the works of art and that the translated literature must not merely be a product in the target language but it also has to maintain its aesthetic function. As Žagar-Šoštarić and Čuljat (2014) state, literary translation is far more complex than it may seem, especially since no hard and fast methodology is established. Among other competences, translators need to be familiar with the literature in general, genres, history of literature of a particular country, as well as the literary criticism and theory. They add that translators must be empathic, creative and familiar with the creative opus

of the author they are translating. Further, they have to be acquainted with the author's biography and writing style.

Landers says that translators must be in love with both the source and the target language and adds that "a lifelong love affair with words is one of the qualities that sets logophiles apart from others, e.g., journalists, publicists, copywriters" (Landers, 2001:7). They also have to be in command of tone, style, flexibility, inventiveness, knowledge of the SL culture, have the ability to glean meaning from ambiguity, an ear for sonority, and humility.

Levý (2011) also tackles upon the importance of knowledge about the target culture. He says that "the translator must be able to reconcile contradictions arising from the ambivalence or hybrid nature of a translated work" (Levý, 2011:68). He gives an example of translating particular motifs in the Bible, which do not function in the same way in every language. For instance, it is better to substitute the heart symbol with some other symbol, such as the liver, stomach or throat, when translating into the languages of Asia and South America. This is important because even these seemingly minor details can make readers aware that they are not reading an original work. Translators usually become visible when they make such mistakes.

When speaking of translation, one must take loyalty to the source text into consideration. Bachleitner (2008) examines the meaning of the word 'loyalty'. Under this term one usually understands a literal transfer, which is consistent with the grammar. He also notes that it is difficult to differentiate between loyal and free translation because loyalty usually refers only to the parameters of the text, i.e. semantic, phonemic, metric or stylistic qualities. Hence, Bachleitner concludes, a translator must decide which component of the source text appears to be particularly important.

Žagar-Šoštarić and Čuljat (2014) emphasize the most important elements which need to be taken into consideration when translating a literary text. Firstly, it should be borne in mind that every literary text is an artistic creation, which means that every literary work is an original work of art. Originality implies uniqueness and uniqueness cannot be subject to language norms. Secondly, the way in which the literary text is read aloud answers the question of what the text says or does and it helps the translator to understand the dynamics of the text. Thirdly, punctuations and graphics characters, such as paragraph, line, full stop, comma, colon, exclamation mark or question mark signal the pace and the tone of text. If translators ignore these signs and focus only on the content, they will sometimes intensify or lessen the

importance of some situation in the text. Lastly, a sole focus on adapting the translation to today's audience may result in the trivialisation of the original.

All things considered, it can be concluded that a translator's job is rather challenging. He or she has to be an expert in both the source and the target language, have a broad general knowledge, be a connoisseur of literature and genres, be able to read into the deeper meaning of the written text as well as to adapt certain concepts to the target language. Translators also have to be invisible and expressive enough at the same time in order not to stand in the way of the translated text.

3.1 Drama translation

The term drama is “applied loosely to the whole body of work written for the theatre or to a group of plays related by their style, content, or period” (Found and Hartnoll, as cited in Liu, 2015). Hence, it can be divided into the printed script and the performance on the stage. As stated by Liu, it can be classified according to content (tragedy, comedy, farce and historical plays), different periods and styles (naturalistic drama, realistic drama, etc.), and based on its writing pattern (verse drama and non-verse drama).

Drama translation can be described as the “translation of the dramatic text from one language and culture into another, [which] consists of playwrights, translators, directors, actors, readers and audience” (Liu, 2015:43-44). Although poetry is usually depicted as the most difficult genre to translate, many linguists, for instance Bassnett and Snell-Hornby, argue that translating for the theatre, i.e. translating dramatic texts, is more challenging since it is the least researched field of literary translation because it was completely neglected until the 1980s. The reason for this “lies in the nature of the theatre text, which exists in a dialectical relationship with the performance of that same text and is therefore frequently read as something 'incomplete' or 'partially realized’” (Bassnett, 1991:99). In contrast to translating poetry and prose or translation in general, in which the question of fidelity is rather important and dominant, the translation of theatrical texts implies that something needs to be lost in order for text to be realised. This is the result of the notion that “playtext (...) is somehow incomplete in itself until realised in performance” (Bassnett, 1998:91).

Since performance is seen as the embodiment of a written dramatic text, it is no wonder that performability is the key element of drama translation. Despite this fact, there is no unified definition of performability and, thus, no unified approach to translating dramatic texts. In

order to describe this phenomena, it is crucial to elaborate the position of a translator in the world of theatre. As Bassnett suggests, translation is a “question of power relationships, and the translator has all too often been placed in a position of economic, aesthetic and intellectual inferiority” (Bassnett, 1991:101) and this is particularly visible in the theatre. She gives an example of the British National Theatre, where translators are paid to produce raw, literal, translations, which will later be adapted by a playwright, who receives a considerable amount of money for this translation. She also names one other important factor, which is the size of the audience and their willingness to pay a certain amount of money for the play.

Taking these factors into account, Bassnett (1991) suggests that translators invented the term ‘performability’ under the pretence of making the text more acceptable for performing. She says that “[the] texts are cut, reshaped, adapted, rewritten and yet still described as ‘translations’” (Bassnett, 1991:102) and she adds that the term ‘version’ would be more appropriate. This term is closely linked and sometimes also used synonymously with the term ‘speakability’. Besides that, there is also the term ‘singability’, which is typical of musicals and operas. Landers (2001) argues that the core of theatrical translation is speakability, i.e. ability of producing the lines naturally, so fidelity, precision, and even style become overshadowed by it. Fernandes (2010) argues that performability and speakability are two different terms. She defines performability as “a playtext with a view towards making it ‘speakable’ to actors, and shaping language in a way that entices its audience into the here and now of the performance” (Fernandes, 2010:130-131), making speakability a part of performability, though not using these two terms synonymously. She defines speakability as making a text which is spoken by actors. Performability is, in her opinion, broader than speakability and it involves both actors and the audience. In her article “Theatre and Opera Translation” Snell-Hornby (2007) mentions that Levy sees a speakable language as dependent upon the interplay of syntax, rhythm, vowels and consonants. The German stage director Ansgar Haag supplements speakability with the term ‘breathability’, which means that stress patterns and sentence structures should be in harmony with the emotions expressed in the dialogue. Snell-Hornby suggests that these features combined make the text performable.

As Bassnett (1991) points out, another reason why there is no theoretical base for performability is a translator’s *ad hoc* decision about what is performable/speakable. She also states that even if certain criteria existed, it would always vary, depending on the culture, period and text type.

Concerning the period, Bassnett mentions the problem of universality and the naturalist concept of the scripted play, which led to the practice of studying the text in detail, learning it by heart and being entirely faithful in reproducing it. In this period, the role of the author significantly increased, which is visible from the detailed stage direction that sometimes even become inner monologues. Even though this was not always the case, Bassnett says that the concept was so dominant that even the pre-naturalist texts were produced the same way. This is curious since performers during the Renaissance used a written text as a basis to develop their characters. To exemplify, Shakespeare trained the performers “to improvise, to reproduce set speeches, to learn new parts and, in short, to assemble a playtext from a combination of the written and the physical, the new and the memorized” (Bassnett, 1991:103).

The performance caused a gap between the writer, text and reader since it usually implied an interpretation. This, of course, agitated writers, so it is no wonder that Luigi Pirandello saw actors, translators and illustrators as culprits and traitors. On the other hand, George Bernard Shaw maintained control over the text by writing detailed stage directions, in which he even described the physical appearance of the characters. Eventually, interlingual translators had to come into the picture, but they were still in a subordinate position since the director was a key figure. Due to this fact, translators had to resort to the concept of ‘performability’ in order to be freer with the text than it was allowed. Bassnett concludes that there are two main approaches in theatre translation – observing the text as a literary, poetic text and adapting the text to performance by reshaping it according to the size of the audience, company, and other limitations.

Although many linguists agree that it is difficult to define what is performable, Snell-Hornby (2007) introduces some criteria of performability. First of all, she sees theatre dialogue as an artificial language different from ordinary conversation. As some of the characteristics specific for the dialogue, she names semantic density, highly sophisticated form of ellipsis, rapid changes of theme, and special dynamics of deictic interaction offering a large scope of interpretation. Another element is the interplay of multiple perspectives, a product of simultaneous interaction of different factors, such as of paradox, irony, allusion, wordplay, anachronism, climax or sudden anti-climax, which have a certain effect on the audience.

Further, she sees theatre language as a potential action in rhythmical progression, insofar that the rhythm is not only related to stress patterns in a sentence, but to the inner rhythm of the intensity in the whole play, such as alternation of tension and rest, suspense and calm. This

criterion also applies to the dialogue, in which rhythm is related to the tempo of sentences – faster tempo for shorter sentences/utterances and vice versa (Snell-Hornby, 2007).

Punctuation is, thus, of great importance for the rhythm and comprehension, since “it gives a semantic indication of the relationship between sentences and clauses” (Newmark, 1988:58). Although an important factor, punctuation is often overlooked, so it is important to revise the translated version. Translators have to decide whether to keep or drop the punctuation of the source text (Newmark, 1988). One must be careful with changes in punctuation as they can be crucial for “transferring meaning from the source text to the target text [and since] inadequate punctuation makes the reader confused and forces him/her to iterate reading the text several times to understand its meaning” (Hosseini-Maasoum, 2012:25).

The next element, proposed by Snell-Hornby, is a mask of language, i.e. an individual idiolect of an actor. For actors, language means expressing emotions through voice, facial expression, gestures and movements, which altogether make a speakable/breathable/performable whole. The last criterion are spectators and their perception of language and actions. Snell-Hornby argues that the spectators respond through empathy or alienation if the plot is convincing enough to draw them into the presented world (Snell-Hornby, 2007).

Translators have to solve plenty of different problems, which then contribute to the performability of a dramatic text in the target language. Theatre translation “consists of (...) different languages, different linguistic codes; different cultures, different cultural codes; different theatres, different theatrical traditions; different audiences, [and] different memories” (Fernandes, 2010:123) so it is crucial to approach the text carefully. Bassnett (1991) names some things that need to be taken into consideration while translating, for instance, different registers, such as age, gender and social position, consistency in monologue, while Fernandes (2010) adds the depiction of location, idiolect, the interplay of verbal and nonverbal signs, as well as the extratextual and contextual references, along with the audience’s reception.

Zatlin (2005) stresses the importance of terminology and the style for stage directions in the target language. He also lists a series of questions which need to be taken into consideration, such as the issue of whether the names should be translated, if the setting is changed or the usage of dialect, slang and standard language. He also questions the intertextuality in dramatic plays, i.e. references to particular music, singing or reciting poetry, as well as word play and even changing the title of the play if need be.

Another feature of theatre translation, proposed by Peghinelli (2012), which sets it out from other genres, is the impossibility of using annotations or editorial comments. That is why a translator must always think of the fact that actors must be able to deliver the translated lines.

Zuber suggests that drama per se “is a constant process of translation: from original concept to script (when there is one), to producer/director's interpretation, to contribution by designer and actor/actress, to visual and/or aural images to audience response” (Zuber, 1980:1). He also says that many things influence translation, such as physical setting (amphitheatre, circus ring, street theatre, etc.), audience or medium (stage drama or radio drama). Zuber also notes that both verbal and non-verbal elements influence the process of translation. He names music, the silences, movement, make-up, the setting, props, lighting, colours, tension and pace as examples.

Fernandes points out that it is important for a translator to be responsible when choosing whether to highlight or shade some elements in a play. She says that the elements involved in performance are complex, so that the translator's task is not only to translate but also to create a new world. (Fernandes, 2010:127).

Translating dramatic texts includes various elements, such as translating dialect, jargon, profanity, pornography, etc. Baker draws attention to the problem of translating taboo words when she says that literal translation may cause an undesirable effect on audience. She also mentions the difference in customs and attitudes in different cultures and suggests that sometimes certain concepts may be misinterpreted or not understood if not handled carefully when translating. Since the analytical part of this thesis also deals with translating profanities, certain strategies proposed by Landers (2001) will be named. First of all, he suggests that it is important to provide emotional and not literal equivalents since it would be unnatural for the audience to hear a literal translation of a profanity. He adds that one must be careful when it comes to different cultures, since some expressions do not have the same intensity. For instance, he says that in English the word ‘whore’ is not so offensive anymore, but in some Latin cultures this word is highly insulting. One other strategy is selectivity, which means that not every profanity in the source language has to be translated into the target language. He elaborates that sometimes a zero-translation is better if it is the only way to make a sentence more natural. Landers also proposes that it is good to use alternatives if the source language has one term and the target language several terms. The last strategy is correspondence and the author states: “It's hard to say which is worse: adding profanity where none exists or making

scabrous language more decorous for fear of giving offense” (Landers, 2001:152). Apart from that, he says, one must be cautious when using pejorative racial terms and take into account whether the author’s intention was to make a neutral statement or to offend.

Before tackling the strategies of drama translation, it is important to discuss some features of a dramatic text. As Liu (2015) states, there are two parts of a dramatic text – stage directions and drama dialogues. She divides stage directions into stage descriptions and stage actions; the former appearing at the beginning of each act and giving information about background, scenery dispositions and properties, while the latter being provided as a guidance for action. Another feature is the characters’ language, which is essential for understanding the plot of a play. This language encompasses characters’ identities, experiences, careers, habits, educational background and current feelings. Liu points out that colloquialism is a specific feature of dramatic language since it is always better to use shorter sentences, words or phrases in dialogues so that actors can remember their lines faster. One further feature of a dramatic text is the rhythm, which helps with keeping the audience alert. According to Liu, conciseness is an important feature of dramatic texts, alongside with pauses between speech, which are usually accompanied by movements and gestures that provoke the audience’s attention.

Strategies for translating dramatic texts, proposed by Bassnett-McGuire (1998), are treating the theatre text as a literary work, using the source language’s cultural context as frame text, translating ‘performability’, creating source language verse drama in alternative forms and co-operative translation.

Treating the theatre text as a literary work means being loyal to the original, which includes taking into consideration the distinctive features of the dialogue and not paying attention to intonation and other paralinguistic features. Van den Broeck (as cited in Baker, 1998) says that this approach is usually used when translating complete works of a certain playwright.

Using the source language cultural context as a frame text “involves the utilization of TL stereotypical images of the SL culture to provide a comic frame” (Bassnett-McGuire, 1998:90).

Translating ‘performability’ means enabling target language actors to produce texts easier. This includes substituting regional accents in the SL with regional accents in the target language, trying to create equivalent registers in the target language and omitting passages that are deemed to be too closely bound to the source language cultural and linguistic context.

The main thing in creating source verse drama in alternative forms is preserving the verse form. However, the problem is that the result of translation is sometimes a text deprived of meaning and a loss of dynamics is present in the source language text. The last strategy is co-operative translation, which, according to Bassnett-McGuire, gives best results.

This co-operative translation includes at least two people who will work on creating the target language text. These people can be a source language native speaker and a target language native speaker, or someone who knows the source language and works with the director and/or actors. In this case, the translator makes a basic raw, scenario, which is then used by a director. Fernandes (2010) argues that the role of translators should be more active as they could be valuable to the theatre group.

Peghinelli (2012) claims that it is impossible to have the same recurring performance since there will always be slight differences in gestures, intonation, or different answers to the questions for the audience. This leads to the claim that translators work on raw material, which seems to be untranslatable. However, she suggests a strategy which will be a combination adaptation, interpretation, paraphrasing, contemporization, understanding and collaboration.

4 The times they are a-changin': Leap into contemporary drama

There are many different ways to define drama, a word which originates from the early sixteenth century and is derived from Greek *dran* (to do, act). According to the first meaning of the definition in *Merriam-Webster Online* (2018), it “is a composition in verse or prose intended to portray life or character or to tell a story usually involving conflicts and emotions through action and dialogue and typically designed for theatrical performance”. G.B. Tennyson says that “drama [is] a story that people act out on a stage before spectators”, while Eric Bentley remarks that “the theatrical situation, reduced to a minimum, is that A impersonates B while C looks on”. Marjorie Boulton argues that a play is not meant for reading because “a true play is three-dimensional; it is literature that walks and talks before our eyes”. Therefore, performance on stage is crucial for its completion (as cited in Watson, 1983:1).

As Mrkšić (1971) observes, every period nurtures a specific type of theatre, which potentially encompasses all the others. The mask of the theatre is not just an actor's mask, nor the actor's costume, but everything that the viewer sees when the curtain rises. The mask is different in each period, but it is the only thing that survives the play and remains as a historical document. There were many productive periods and great dramatists that emerged throughout history – from great Greek dramatists, such as Aeschylus, Sophocles, Euripides and Aristophanes to great Elizabethan and Jacobean dramatists, such as Marlowe, Shakespeare and Jonson (Watson, 1983).

It is important to point out that since the sole beginnings of theatre, the writer has been a central figure for the process of creating a play. In ancient times, writers used to choose a topic, write the text, stage it, and sometimes even act in their own plays (Nikčević, 2005). Plays were staged in large semi-circular theatres, which could accommodate up to fifteen thousand spectators, who were sitting far from the sixty to seventy feet long stage. Due to the size of the stage and audience, actors used to wear stylised masks “indicative of either their status or the emotions they experienced” (Watson, 1983:4). The scenery was minimal or non-existent and language formal.

Although it was clear that in ancient times a writer was the king, in some epochs this was not discernible. For instance, during the Elizabethan times, a writer was not the owner of his own work because he was usually hired by the producer or the theatre owner, who would buy a play from him. Even though this was the case, this epoch was still significant due to the produced dramatic works (Nikčević, 2005). The Elizabethan theatres were circular, but smaller. The

biggest difference between the Elizabethan and the Greek theatre was its platform stage, which was surrounded by the audience on three sides, as well as some spectators being sat higher up in galleries. Due to the proximity of the audience, the acting style was more intimate and the language less formal than in the Greek theatre (Watson, 1983).

From the late seventeenth century, playwrights started to put emphasis on 'realism', both in acting and settings, and the proscenium (or picture-frame) gained on popularity. Henrik Ibsen's and Anton Chekhov's "detailed dispositions for the inclusion and placing of furniture [...] [were] designed to convey to an audience a strong sense of the reality of the illusion before it" (Watson, 1983:5-6). This type of theatre is called fourth-wall theatre, in which the audience becomes the fourth wall of an imaginary room (Watson, 1983). The audience is "invited, as voyeurs, to observe the actors, who behave as if they were protected by a fourth wall and the audience were not there" (Pavis, 1998:154). Many dramatists, such as Luigi Pirandello, Bertolt Brecht, George Bernard Shaw and Samuel Beckett, were critical of this practice because, in their opinion, it encouraged verisimilitude, i.e. the illusion of reality for its own sake and was less flexible than older theatrical modes (Watson, 1983).

Ibsen, Chekhov, Pirandello, Brecht, Ionesco and Beckett changed the theatre and its conventions – each of them created a new type of theatre. They all searched for a new actor, new acting style, new figures of speech, etc. and they became pioneers of different styles and types of theatres (e.g. Epic Theatre, Theatre of the Absurd). The reason for their success was that they appeared at a time when theatre was in dire need of changes and the writer was the only one who could make a difference (Nikčević, 2005).

At the beginning of the twentieth century, directing as a separate theatrical profession emerged. This inevitably led to a clash of writers and directors. Directors were usually not in need of dramas but words, which they would incorporate in their ideas. They even started reinterpreting the meaning of already written dramas. This is why the term dramatic theatre was replaced by director's theatre, or sometimes even postdramatic theatre (Nikčević, 2005).

The twentieth century is a century of many heterogeneous directions since plays have become more experimental in terms of theatre forms and theatrical expression. However, as Nikčević (2005) observes, at the end of the twentieth century, theatre was in dire need of writers, so the search for a new European drama began.

Since the focus of this thesis is on the works of Sarah Kane, who was, according to Hans Thies-Lehmann, part of a type of postdramatic theatre, or, according to Alex Sierz, in-her-face

theatre¹, to be more specific, a brief introduction to these will be given in the following subchapters.

4.1 Postdramatic theatre

Postdramatic theatre is:

the theatre of deconstruction, multimedia theatre, restoratively traditionalist theatre, theatre of gestures and movement [...] ambiguity, celebrating art as fiction, celebrating theatre as process, discontinuity, heterogeneity, non-textuality, pluralism, multiple codes, subversion, all sites, perversion, performer as theme and protagonist, deformation, text as basic material only, deconstruction, considering text to be authoritarian and archaic, performance as a third term between drama and theatre, anti-mimetic, resisting interpretation [...], without discourse but instead dominated by mediation, gestuality, rhythm, tone, [...] [it has] nihilistic and grotesque forms, empty space, [and] silence. (Lehmann, 2006:25)

Postdramatic theatre could be seen as a common denominator for all directions after the second half of the twentieth century that belong to European drama (Jug, Novak, 2014). Lehmann's theory of postdramatic theatre is focused on the performance in European and North American theatre and art from the 1960s onwards, which is characterised by many different coexistent theatre forms and concepts that have no dominant paradigm (Lehmann, 2006). It is no longer focused on the dramatic texts – it is a theatre after drama. Lehmann chooses the term 'postdramatic' instead of 'postmodern', but his theory has features of both postmodernist and poststructuralist thinking.

This type of theatre “rejects dramatic notions such as illusion, mimesis and mimetic representation, catharsis, characterization and primacy of character, a plot with a beginning, a middle, and an end of well made plays” (Biçer, 2011:76). It puts emphasis on “the material situation of performance, the problems inherent in representation and the artificiality of composition, to the point where dramatic action, understood in conventional terms, is radically undermined if never quite eradicated” (Babbage, 2011). The theatre becomes fragmentary and partial, it rejects unity and synthesis, and relies on individual impulses, fragments and microstructures of texts. The actor becomes a performer, who is “offering his/her presence on stage for contemplation” (Lehmann, 2006:135). Breath, rhythm and the present actuality of the body become important factors for postdramatic theatre. Different media are used in plays, such as collage and montage, as well as “quoted motifs, gags or names [that] are not placed

¹ According to some theorists, such as Sanja Nikčević, in-yer-face theatre is a passing trend rather than a type of theatre. There are reasons to support this claim since in-yer-face theatre/movement both emerged and died out in the 1990s. In-yer-face theatre as one of the movements in the theatre of the late 20th century, can be observed as a subterm of postdramatic theatre.

inside the frame of a coherent narrative dramaturgy but rather serve as musical phrases in a rhythm, as elements of a scenic image collage” (Lehmann, 2006:168).

In postdramatic theatre, an ‘autonomization of language’ is developed, meaning that, according to Poschmann (as cited in Lehmann, 2006:18), narration and figuration as well as the order of a table, are disappearing in contemporary texts. Some examples of authors, who “produced texts in which language appears not as the speech of characters – if there still are definable characters at all – but as an autonomous theatricality” (Lehmann, 2006:18).² Polyglossia has also become more present in postdramatic theatre. For instance, the purpose of multi-lingual theatre texts is to dismantle the unity of national languages. One example of this technique is Heiner Müllers *Hamletmaschine*, in which the author attempted to translate Shakespeare's Hamlet so he mixed German and English. One further example is Heiner Goebbels' *Roman Dogs*, in which he used Heiner Müller's texts in German and William Faulkner's in English (*The Sanctuary*), as well as French Alexandrine verses from Corneille's *Horace* – “verses were being sung more than recited, the language perpetually tipping over from beautiful perfection into broken stuttering and noise” (Lehmann, 2006:168).

A large number of plays that can be classified as postdramatic theatre focus on topics like pain, anxiety, pressure, pleasure, paradox and perversity. Although theatre always explored the topic of pain, up until postdramatic theatre the pain was performed and acted, and its purpose was to stir empathy in the audience. In postdramatic theatre the stage becomes like real life and the spectators start to fear for the actors. The novelty in the postdramatic representation of pain is “a transition from represented pain to pain experienced in representation” (Lehmann, 2006:166).

There are many theatre practitioners that belong to this postdramatic category, for instance, Pina Bausch (German performer, dancer and choreographer), Bazon Brock (German art theorist and critic), Heiner Goebbels (German composer and director), Rainald Goetz (German author and playwright), Peter Handke (Austrian author and playwright), Emil Hrvatin (also known as Janez Janša, performer and theatre and film director), Elizabeth LeCompte (American director of experimental theatre), Anatoly Vasiliev (Russian theatre director),

² It is worth mentioning that there are now voices that dispute the theory of postdramatic theatre, e.g. Bernd Stegeman in his article „Nach der Postdramatik“ (<https://www.schaubuehne.de/uploads/Nach-der-Postdramatik.pdf>)

Robert Wilson (American theatre director and playwright), and many more (Lehmann, 2006:24).

Some of the major examples of authors whose texts could be described as postdramatic are the German playwright Heiner Müller (*Hamletmaschine*), the Austrian playwright Elfriede Jelinek, and some British and American authors, such as Sarah Kane (especially *4.48 Psychosis* and *Crave*), Martin Crimp (e.g., *Attempts on Her Life*, *Face to the Wall*, *Fewer Emergencies*), and Suzan Lori-Parks (e.g., *The America Play*, *Imperceptible Mutabilities in the Third Kingdom*) (Lehmann, 2006). All of the abovementioned writers “produce what could be called ‘open’ or ‘writerly’ texts for performance, in the sense that they require the spectators to become active co-writers of the (performance) text” (Lehmann, 2006:6).

At this point, it is also important to address the role of the audience who are now active participants. They are reflecting on their own meaning-making and are willing to tolerate gaps. Their task “is no longer the neutral reconstruction, the re-creation and patient retracing of the fixed image but rather the mobilization of their own ability to react and experience in order to realize their participation in the process that is offered to them” (Lehmann, 2006:134-135).

4.2 In-yer-face theatre

In-yer-face theatre, the term coined by Aleks Sierz, can be defined as “any drama that takes the audience by the scruff of the neck and shakes it until it gets the message” (Sierz, 2001:4). In *New Oxford English Dictionary* (as cited in Sierz, 2001), the phrase ‘in-your-face’ denotes something “blatantly aggressive or provocative, impossible to ignore or avoid”, which can be linked to the sole origin of the phrase. In-your-face was derived from American sports journalism, where it was used to imply crossing of normal boundaries, i.e. being compelled to see something close up. In case of this type of theatre, the audience is subjected to images of cruelty, violence, and other undesirable images, due to the usage of shock tactics or being more experimental and bolder than expected. Therefore, in-yer-face theatre can also be described as a theatre of sensation because “it jolts both actors and spectators out of conventional responses, touching nerves and provoking alarm” (Sierz, 2001:4). The best example for this claim is Sarah Kane’s comment on violence in *Phaedra’s Love*:

We made a decision that I would try to do violence as realistically as possible. [...] And the very first time when we did the final scene with all the blood and the false bowels by the end of it we were all severely traumatised. All the actors were standing there covered in blood having just raped and slit their throats, and then one of them said, ‘This is the most

disgusting play I've ever been in', and he walked out. But because of the work we'd done before all of us knew that that point was reached because of a series of emotional journeys that had been made. So none of us felt it was unjustified, it was just completely unpleasant. (Saunders, 2009:102)

There are some arguments that Sierz' definition is far too general, primarily due to the usage of words like 'sensation', 'shock tactics', 'bold' and 'experimental', as well as circular because it "uses metaphors to paraphrase the metaphorical *defendium*" (Lüdke, 2011:382). However, regardless of the preciseness of the abovementioned definition, it is indisputable that Sierz gives a detailed insight into the in-yer-face theatre, which will be shown later in this subchapter.

The beginning of the nineties was marked by the theatre's crisis and the need for new, young, voices. As Nikčević (2005) observes, the percentage of staging British contemporary plays during the 1980s fell under ten percent, so the Arts Council started to give out special grants for this purpose. Between 1994 and 1996 this percentage was doubled, which means that a couple of hundred plays were staged in the period of two years.

According to some theorists, the 1990s are considered to be the most thrilling period of English theatre since John Osborne's *Look Back in Anger*. Martin Crimp, Sarah Kane, Martin McDonagh, Anthony Neilson, Mark Ravenhill, and Naomi Wallace were just some of the playwrights who led the way to the new type of theatre (Biçer, 2011). Some directors were ready "to give young writers permission to travel to hell and report on what they found" (Sierz, 2001:37).

The birth of in-yer-face theatre, in some cases also called 'blood-and-sperm', 'new brutalism', 'Neo Jacobeanism', 'experiential' and 'cool' theatre, as well as 'theatre of urban ennui' (Aragay, 2007), is usually marked by the opening of Sarah Kane's *Blasted* on 18 January 1995. Sierz argues that the reason for this is the cultural importance of the event, but stresses that this was actually not the first provocative play of this kind (Sierz, 2001). The reason why this happened in the nineties is that many historical events, such as the fall of the Berlin Wall, the exit of Margaret Thatcher, or the end of the Cold War, led to the "new sense of possibility that was translated into unprecedented theatrical freedom" (Sierz, 2001:36). It can be said that these new writers were shaped by two opposite forces – political revolution globally and political inertia at home (Saunders, 2009).

Alongside the most provocative writers, Anthony Neilson (*Normal*), Sarah Kane (*Blasted*) and Mark Ravenhill (*Shopping and Fucking*), some of the other playwrights who tackle topics of violence, masculinity and sexual relationships are Martin McDonagh (*The Beauty Queen of*

Leenane), Joe Penhall (*Some Voices*), Judy Upton (*Ashes and Sand and Bruises*) and Rebecca Prichard (*Yard Gal*), Jez Butterworth (*Mojo*), Naomi Wallace (*The War Boys*), Simon Block (*Not a Game for Boys*), David Eldridge (*Serving It Up*), Patrick Marber (*Closer*), Nick Grosso (*Peaches and Sweetheart*), Che Walker (*Been So Long*), and Richard Zajdlc (*Dog's Barking*).

Young playwrights started breaking taboos and crossing the boundaries, but they did it in an aggressive, brutal, dark, explicit and confrontational manner:

If drama dealt with masculinity, it showed rape; if it got to grips with sex, it showed fellatio or anal intercourse; when nudity was involved, so was humiliation; if violence was wanted, torture was staged; when drugs were the issue, addiction was shown. While men behaved badly, so did women. And often the language was gross, the jokes sick, the images indelible. Theatre broke all taboos, chipping away at the binary oppositions that structure our sense of reality. (Sierz, 2001:30)

They claimed that everything can be staged and that there is nothing that must not be said, no matter whether misogyny, sadism, homophobia, violent rampage or consumerism is in question (Babbage, 2011).

Apart from questioning moral norms, tackling forbidden topics and exploring some primitive feelings, it is also important to stress that the playwrights introduced a new kind of dramatic vocabulary – raw, direct and explicit. The dialogues became faster and sharper, expressing emotions more directly and radically, and the language more highly coloured. Violence and humiliation could not only be experienced through images, but also through words, since characters' already barren dialogues (or monologues) were accompanied by a swarm of insults and swearwords. However, unlike political and feminist drama, in-yer-face drama does not show who is guilty or innocent, in order to avoid simplification and show contradictions of character. The writers are trying to show the world what humans are capable of doing (Sierz, 2001).

It should be mentioned that this type of theatre “reflects the economic, social and political life of the country, but [...] it does much more: it creates different realities; it explores imaginative worlds; it ascends to heaven or stumbles into hell” (Sierz, 2011:195). In-yer-face dramas usually do not have a defined place and time of action, since the playwrights have the intention of showing that something can happen anywhere in the world. As Nikčević (2005) points out, the action is situated in confined, isolated rooms in, for instance, hotels, houses or hospitals. In these places, which can be seen as hell on earth, the worst possible scenes occur – raping, incest, torturing, violence, cannibalism, drug abuse and suicide. Jug and Novak (2014) also add matricide, patricide, and infanticide to this list.

Taking all these factors into consideration, it does not surprise that the wider public felt the need, or perhaps even duty, to protest against staged plays. However, violence, “bad language” and sex are also present in other forms – on television, in books, video games, in the media, not to mention in real life. The main reason could be that one cannot shy away from it like in other cases, since, as Sierz observes, nudity, violence and sex are always more powerful when it is happening in front of us. These scenes make people think about privacy and voyeurism. Sierz also notes: “When you’re watching a play, which is mostly in real time with real people acting just a few feet away from you, not only do you find yourself reacting but you also know that others are reacting and are aware of your reaction. [...] When taboos are broken in public, the spectators often become complicit witnesses” (Sierz, 2001:7).

However, these controversial topics of sex and violence are hardly new in theatre – ancient Greek tragedies also dealt with (brutal) deaths and suicides, matricide, patricide, cannibalism, rape, incest, violence and humiliation. So why did people feel the urge to react when all this happened in in-*yer-face* dramas? In Greek drama “the most extreme forms of tragic violence are presented as off-stage events” (Heinrichs, 2000:177). The same is true for plays dealing with war topics or other types of physical violence, in which the participants report on events happening off-stage (Novak, 2015). One other answer could lie in catharsis, since “Greek drama was probably intended not to attack but to heal the audience” (Sierz 2001:10). The spectators are deprived of being lulled into false sense of safety and detachment, since they are forced to take in ideas and feelings they would usually avoid. Apart from that, these plays also shatter binary oppositions, such as good/evil, right/wrong, human/animal or real/unreal, to pieces. All of this is negative for two reasons – “[it] remind[s] us of the awful things human beings are capable of, and of the limits of our self-control, [as well as of] the possibility that what we enjoy watching might tell us unwelcome truths about who we really are” (Sierz 2001:6-9).

It is crucial to mention that shocking and controversial does not automatically equal quality. As Štivičić (2003) notes, there were many copycats that appeared alongside *Kane* and *Ravenhill*, which made some members of the audience think about whether this bloody and explicit poetry is really primordial or is this the case of endless recycling of the same impolite and shocking material. She adds that even the bad dramas often manage to capture the audience’s attention due to its visual explicitness, which makes up for dramatic and content-related weaknesses.

In-yer-face theatre began to fade out in Britain by the end of the 1990s as it was replaced by other types, such as documentary drama. Some critics point out that this movement was caused by different factors like “the often-traumatic restructuring of Europe, the effects of Thatcherism, the rise of a consumer-oriented, postideological culture, the dissolution of the nuclear family as paradigmatic model, or the exploration of new sexual and gender roles” (Aragay, 2007:x). Although in-yer-face theatre started to vanish from Britain, in Europe it gained status of the “new European drama” (Nikčević, 2005). Some of the German playwrights whose plays deal with topics typical of in-yer-face theatre are Heiner Müller, Elfriede Jelinek and Thomas Bernhard, as well as some younger playwrights, such as Dea Loher, Marius von Mayenburg, Thomas Ostermeier, etc. (Jug, Novak, 2014). There are many similarities between British and German playwrights, when it comes to bringing the marginal groups of society to the stage, as well as the brutal and vulgar behaviour of the characters on the scene, observes Dunja Dragojević (as cited in Jug, Novak, 2014). It is also worth mentioning some examples of Croatian playwrights, whose works can be compared to those of “in-yer-face” movement - Miro Gavran, Lada Kaštelan, Ivana Sajko, Boris Senker, and Ivan Vidić (Jug, Novak, 2014).

5 Sarah Kane: *enfant terrible*

Sarah Kane was a British playwright, born on 3 February 1971 in Brentwood, Essex. Her parents were journalists and the whole family were all devout Evangelists. As stated in the article “The Paradox of Sarah Kane”: “Kane was an intelligent child who enjoyed learning, supported Manchester United F.C. and openly discussed God. However, in later years, when she had lost her faith, she described her juvenile beliefs as ‘the full spirit-filled, born-again lunacy’” (Bardell, s.a.).

Her interest in theatre developed at an early age when she was part of the Basildon Youth Theatre group (Saunders 2009: 8). She directed Chekhov and Shakespeare while she was still in school. Kane became an assistant director in a production at Soho Polytechnic (Bardell, s.a.).

In 1989 Kane enrolled at the Bristol University to study drama. She was “immensely popular with fellow students, enjoying their company to the full and indulging in a typically wild social life. She went clubbing, enjoyed affairs with women” (Bardell, s.a.).

During her studies, she began her own writing. This was a fairly productive period for Kane since she was a part of a group of Bristol University students called the Sore Throats Theatre Company. Together they wrote and performed a series of works. In 1991, she wrote a short piece called *Comic Monologue*, in which she also acted at the Edinburgh Festival. This short piece was a part of a series called *Dreams/Screams and Silences*, which was performed by the aforementioned group (Saunders, 2009:8).

Sarah Kane was also a successful student – in July 1992 she graduated with a first-class honours degree. At this point, she already started to work on her first piece, *Blasted*, and once again performed at the Edinburgh Festival with the Sore Throats Theatre Company. By this time, the only two members of this group were Sarah Kane and her friend Vincent O’Connell. Their show was titled *Dreams/Screams 2*. The short plays were written by O’Connell, while Kane also wrote two monologues *Starved* and *What She Said*. The same year at the Festival, Sarah attended Jeremy Weller’s play *Mad*, in which people with mental diseases acted. This play, i.e. performance, had a great impact on Sarah Kane’s perception of theatre (Saunders, 2009:8).

Kane was still at university when she applied for the assistant director job at the Bush Theatre, London, in 1992. Dominic Dromgoole, the Theatre’s artistic director says: “In her letter, instead of the usual two-paragraph cocktail of smarminess and arrogance, she sent in a four-page essay about the future of the British theatre and hence the world. It was original, unremittingly bleak, and highly compelling”. He says that she appeared at the interview

“dressed in a lot of black, scowled a lot and got angry with [them] for [their] failures to communicate with her” They liked her, thought that her intelligence and judgement were remarkable, but did not offer her a job because they thought that “her non-stop intensity might drag a little in rehearsal” (Dromgoole, 2000:161).

The next year, in October 1992, Kane matriculated at the Birmingham University on an MA in playwriting. This course was set up by the British playwright David Edgar (Saunders, 2009:9). During her studies, Kane was already in conflict with the traditional, mainstream theatre as well as with the authority (Štivičić 2003:1). One of the examples was her visiting Bush to see some shows there. Usually she would leave the theatre at half-time. Dromgoole says: “Instead of the usual discreet slipping away with head lowered, Sarah would sit on the stairs and lecture the theatre staff and anyone hanging around, including on one occasion the actors waiting to make their entrances in the second half, on what was wrong with the show. This was something we had to forcibly discourage. She had adopted us as parent to rebel against” (Dromgoole, 2000:161-162). Sarah Kane was a talented actress but she felt repressed and inferior so she opted for writing instead (Štivičić 2003:1).

The first draft of *Blasted* was made by March 1993 and some parts of it were performed by student actors at the university’s Allardyce Nicoll Studio Theatre on 3 July 1993. This abridged version caused a stir and divided the audience, but it made an impression on the literary agent Mel Kenyon, who was present at the performance. *Blasted* was chosen as an option by the Royal Court and the rehearsed reading was about to take place on 29 January 1994 (Saunders, 2009:9).

That same year in March, Kane applied for the job of assistant director again. She was not fit for this position but the Bush wanted to keep her so she started working as a literary associate. Dromgoole states that she had a “voracious appetite for scripts (...), was an excellent reader – shrewd, pluralistic, generous and tough”. However, she was often angry at them and would disappear for brief periods of time. She suddenly quit by August but no one noticed. Dromgoole says: “It was only a couple of days later that we realized she’d walked out. She’d left an indignant note, but unfortunately none of us had ever found it” (Dromgoole, 2000:162).

Kane wrote a handful of drafts for her film script *Skin* during the autumn of 1994. The premiere of *Blasted* at the Royal Court Theatre Upstairs took place on 12 January 1995. In May 1995, the Royal Court organised an exchange programme with New Dramatist, in which Kane also participated. During that year she finished her script for *Skin*, the filming with Vincent

O'Connell began and the film was screened at the London Film Festival. She also began working on *Phaedra's Love*, which was part of the commission from the Gate Theatre in Notting Hill, London. Kane replaced the assigned director, Cath Mattock. *Phaedra's Love* was staged on 15 May 1996. That same year, Kane worked as a writer-in-residence at Paines Plough, a company which specialised in new writing, from August 1996 to March 1998, when *Crave* was first produced at the same company. In February 1997, she participated in the Royal Court's annual International Exchange Programme with *Phaedra's Love*. During this year, due to her severe depression, Kane was voluntarily admitted to the Royal Maudsley Hospital in London for the first time. However, she was soon released and recovered, so she directed Georg Büchner's *Woyzeck* at the Gate Theatre (Saunders, 2009:10).

The year 1998 was a rather productive one for Kane: she wrote two new plays, one of which was to be performed on the main stage of the Royal Court, she led writing workshops in Amsterdam, the Netherlands, and Sofia, Bulgaria, as well as workshops at the Royal Court's International Residency in London for dramatists from the seventeen countries (Saunders, 2009:10-11).

Crave premiered in August 1998 at the Traverse Theatre as part of the Edinburgh Festival. As a part of the Royal Court International Play Development Programme, Kane worked with Andalusian writers in Seville, Spain. In August 1998, she won an Arts Foundation Fellowship for Playwriting (Saunders, 2009:11).

Kane's depression again took a turn for the worse in 1999 when she attempted to take her own life. After this attempt, she was admitted in King's College Hospital in London but on 20 February between two and three o'clock in the morning, she hanged herself and ended her life at the age of 28 (Saunders, 2009:11).

Her play *4.48 Psychosis*, which discusses depression and suicide, was performed posthumously on 23 June 2000 at the Royal Court Theatre Upstairs (Saunders, 2009:11). As written in the article "Remembering the 'Sylvia Plath of Playwrights' Who Changed British Theatre Forever": "[H]er last – and darkest – play, *4.48 Psychosis*, [is] an unconventional, unsettling stream-of-consciousness; the swansong of a playwright destined to be remembered as a troubled female artist (Ewens, 2016).

5.1 'Love me or kill me': An overview of Sarah Kane's plays

Sarah Kane wrote five plays (*Blasted*, *Phaedra's Love*, *Cleansed*, *Crave* and *4.48 Psychosis*) and a script for a short ten-minute film (*Skin*). Due to the brutality of her work, which was staged in the face of the spectators, as well as her age (Saunders, 2002), the British press denounced her as an *enfant terrible* (Babbage, 2011). Most of the critics were quite ruthless in their reports on her first play *Blasted*. They did not hesitate to express their disapproval through a myriad of epithets, such as disgusting, disturbing, degrading, depressing, prurient psycho-fantasies, unadulterated brutality, degradation in the raw, as well as descriptions like 'having your face rammed into an overflowing astray' or 'a sour taste in the mind' (Sierz, 2001). This notorious reputation resulted in *Phaedra's Love* and *Cleansed* also being severely criticised. Therefore, she decided to stage her fourth play *Crave* under the pseudonym Marie Kelvedon, so it would not be judged on account of her earlier works.

She tries to depict the cruelty and the violence of the world in her plays by tackling topics of "destructive love, sexual craving, pain, physical and psychological dimensions of cruelty, issues of distress, melancholia and death" (Biçer, 2011:77). Examining love, faith and redemption is something that sets Kane out from other authors of a 1990s' mindset (Babbage, 2011).

In all her plays, Sarah Kane breaks away from traditional dramaturgy and its features, such as "linear sequence of time, creating definitive characters whose names, genders are stated, and recognizable plot; three unities of time, place and action, cause and effect connection" (Biçer, 2011:76). Her texts go beyond drama – they are plotless, focused on conjuring images through language, which is fragmented, concise, but at the same time also powerful and poetic. The language is devoid of redundancy but the images are full of unspoken content (Štivičić, 2003). She uses postdramatic strategies, like engaging the audience instead of making them into passive observers, as well as "using media images on stage, musicalization, playing with the density of signs, non-hierarchy, physicality, [and] interruption of the real" (Biçer, 2011:76).

Her later plays, *Crave* and *4.48. Psychosis*, are significantly different from the rest of her opus – the narrative is not developed and neither are the characters (they become voices), the language collapses together with the reality, the spoken content is fragmented, ambiguous and can be understood in many different ways (Gritzner, 2008). *Crave* is often perceived as a humorous and uplifting play, the total opposite of *Blasted*, *Phaedra's Love* and *Cleansed*, but Kane disagrees and says:

Blasted is a hopeful play. It's a lot more fucking hopeful than *Crave*, which oddly, other people have characterized as uplifting. I was a lot more at twenty-two than I am now, but strangely enough the one work of mine which I think fails to negate my own personal despair (*Crave*) other people find uplifting. The plays that I consider to be about hope (*Blasted*), faith (*Phaedra's Love*) and love (*Crave*³) seem to have depressed everyone else. (Sierz, 2001:120)

Although some critics claim that writers of in-her-face movement used violence to compensate for the lack of plot, underdeveloped characters and for the pure lack of knowledge about their own characters (Nikčević, 2005), this is not the case with Sarah Kane. Indeed, she bases her plays on the acts of violence, but she says that her “imagination isn't that fucking sick[, she] just read[s] the newspaper, [and that, for instance, *Blasted*] is more devastating than anything you read in the newspaper [...] because all of the boring bits are cut out” (Saunders, 2009:102).

It may seem that she does not know anything about her characters due to the short utterances in her plays and the lack of a background story. Sarah Kane denies this by giving an insight into her writing process. In the first draft of *Blasted* there were many lengthy monologues about the characters' backgrounds, feelings and thoughts because she wanted her characters to be articulate and precise. However, after reading Edward Bond's *Saved*, she realised that she does not need long monologues since having characters say only nine to ten words at a time makes them even more articulate and precise. Nonetheless, she claims that this first draft enabled her to get in touch with her characters. In the end, she wanted things to be felt rather than spoken so she cut out unnecessary words from the draft (Sierz, 2001). As Kane concludes: “I don't like writing things you really don't need and my favourite exercise is cutting – cut, cut, cut!” (Saunders, 2002:44).

Critics often try to put her writing in a category of (sexual, racial, or class) politics but she rejects these insinuations by saying that she addresses problems that we exhibit as human beings. Kane does not see class, race or gender divisions as causes of violence, but she sees them as a result of societies based of violence. She states:

My only responsibility as a writer is to the truth, however unpleasant that truth may be. I have no responsibility as a woman writer because I don't believe there is such a thing. When people talk about me as a writer, that's what I am, not on the basis of my age, gender, class, sexuality or race. I don't want to be a representative of any biological or social group of which I happen to be a member. I am what I am. Not what other people want me to be. (Saunders, 2009:106)

As an answer to a frequent question as to why these horrible things have to be shown in theatre when everybody is aware of their existence, she says that it is possible to understand them

³ authors comment: Instead of *Crave*, there should be *Cleansed*

better if they are presented in a different way (Saunders, 2009). Since, for her, the theatre is a part of society, she thinks that political and personal life cannot be seen as separate (Sternlicht, 2004). For her, the role of the theatre is to allow experimentation which is otherwise not possible in real life. She says: “If we experiment in the theatre (...) then maybe we can repulse [violence] as such. I believe that people can change and that it is possible for us as species to change our future. It’s for this that I write what I write” (Saunders, 2009:82). She believes that the theatre should be able to represent the full range of human emotion and experience, no matter how violent and degrading that is. Kane concludes: “Sometimes we have to descend in to hell imaginatively in order to avoid going there in reality. For me, it’s crucial to commit to memory events we haven’t experienced – in order to avoid them happening. I’d rather risk overdose in the theatre than in life” (Sierz, 2001:111).

5.1.1 *Blasted*

Blasted was the first of Sarah Kane’s plays and, as mentioned before, the most controversial one. Sarah Kane wrote the first draft of *Blasted* in 1993 when she was only 21. The first production of the whole play took place on 18 January 1995 at the Royal Court Theatre Upstairs (Saunders, 2009). It is a one act play divided in five scenes, in which one female and two male characters appear (Gregor, 2003).

Some of the main issues depicted in *Blasted* are domestic and sexual violence, the traumas of war, rape and abuse, along with catastrophic images of bombings, pain, torture and inhumanity (Biçer, 2011). The reason why the play is so controversial are its atrocities – anal rape, masturbation, micturition, defecation, fellatio, frottage, cannibalism and eye-gouging (Sierz, 2001). As Saunders summarizes:

[The play] begins with the exploration of an abusive relationship between Ian, a middle-aged journalist who has brought Cate, a much younger former girlfriend to a Leeds hotel room. Ian has organised the meeting for the purposes of seduction, yet despite Cate’s protestations their night together culminates in Ian subjecting her to a sexual assault. After Cate escapes through the bathroom window, *Blasted* changes radically in style with the entrance of a nameless Soldier. The room is hit by a mortar bomb and, as both men recover, the Soldier tells Ian of the atrocities he has committed in a civil war that has broken out. We are now no longer sure whether the location is Leeds or elsewhere in the world. The encounter between the pair culminates in the Soldier raping and blinding Ian after which he shoots himself. Cate, later returns with a baby that has been entrusted to her care. Although the infant dies Cate buries it and prays for its safe keeping in the afterlife. Ian is left alone again and time itself breaks down. While whole seasons pass, Ian carries out an increasingly bizarre series of acts that culminates in him eating the buried baby and occupying its makeshift grave. The play ends with Cate returning and feeding Ian with bread, sausage and gin. Ian’s final utterance is ‘Thank you’. (Saunders, 2009:16-17)

There are several postdramatic features to be observed in *Blasted* – the bombing scene, raping of both Cate and Ian, which represents postdramatic pain and catharsis, breaking down the three unities of time, place and action, as well as the rejection of creating traditional heroes and characters (Biçer, 2011). Kane tries to make the form and content one, by keeping the same place but altering the time and action or by changing the place but keeping the time and action intact. For her, form mirrors the content, and the form is actually the meaning of the play since people’s lives turn into chaos without warning (Rebellato, 1998).

The three main focuses of *Blasted* are Ian raping Cate (male on female rape), the bombing of the scene, and Ian being raped by the Soldier (male on male rape). *Blasted* “inserts radical tones to the traditional image of rape, searching the question of rape’s representability, linking verbal and visual representation, as well as pushing the boundaries by visually staging a male on male rape” (Biçer, 2011). Kane says that the play was originally about an older man and a younger woman in a hotel room whereby the man has the upper hand. However, at one point, Sarah Kane saw news of the war in Bosnia and became preoccupied by the topic. She realized that there is a connection between violence, rape, and alleged love. She was not sure how to connect a rape in a Leeds hotel room and the war in Bosnia, but soon she realized that she needs to plant a bomb and blow the whole scene up. She said that is exactly what happens in war – “suddenly, violently, without any warning, people’s lives are completely ripped to pieces” (Sierz, 2001:102).

Kane combined Ibsen’s detailed descriptions of the situation with Beckett’s preciseness of conveying the message. She saw language as an image and said that, if she were to rewrite *Blasted*, she would reduce dialogues even more. *Blasted* was influenced by Edward Bond’s *Saved* in terms of the short and precise dialogues, as well as his depiction of a baby being stoned. Ian losing his sight, i.e. his eyes being sucked out, was inspired both by Shakespeare’s *King Lear* and Bond’s *Lear*. Since Ian was a tabloid journalist, she saw blinding him as the perfect way of castration (Saunders, 2009).

The Royal Court Theatre were embarrassed by the play and did not know what to do with it. They decided to put it on just after Christmas, as people rarely went to the theatre at that time, and hoped the play would slip under the radar. However, the premiere was full of critics. As one could expect, *Blasted* was not welcomed with standing ovation due to its gruesomeness. Reactions were different – some people left, others hid their eyes and some laughed. Due to a negative press coverage, no one could see *Blasted* fresh because everyone had read about it.

For instance, one man did not find anything worth walking out for during the whole play but went out anyway twenty seconds before the end just for sake of walking out (Saunders, 2002). Sarah Kane says that it is important to distinguish the press from the audience as, she thought, the hysteria of journalists was not shared by the audience (Saunders, 2009).

5.1.2 *Skin*

Skin is a short ten-minute film directed by Vincent O'Connell. It is a part of a series of shorts made by Channel 4/British Screen entitled *Short and Curlied*. Due to scenes of racist violence and body carving, Channel 4 changed its screening time from 9:30 to 11:30 p.m. (Sierz, 2001). The film discusses identity and race, and is perceived as Sarah Kane's most realistic work. Saunders sums up the plot as follows:

The film is about Billy, a young skinhead, who joins in a brutal racist attack on a mixed-race wedding party, but then finds himself drawn to Marcia, a black woman whose flat is visible from Billy's window. He visits Marcia, the couple have sex, she carves her name on his back, but finally rejects him. Billy unsuccessfully takes an overdose but is saved by his black neighbour. (Saunders, 2009:25)

Although being a part of skinhead culture and right wing ideology, Billy does not seem to fit in the group. There are several situations which prove this point – him refusing to eat sausages and bacon, him being upset when seeing a little mixed race boy holding the same polar bear he also owns, him visiting Marcia. Changes in Billy's identity are seen through iconographies and clothes. Some symbols of his belonging to skinhead culture are Union Jack tattoos and a swastika on his fist, tight blue jeans, white T-shirt, red braces and cherry red Dr. Martens boots. When visiting Marcia, he changes into black baggy jeans, a T-shirt and a black denim jacket. Marcia tries to reshape his identity by removing his tattoos and swastika with bleach and cutting her name into his back with a knife. She acts violently in order to mirror his acts of violence and racism (Saunders, 2009).

5.1.3 *Phaedra's Love*

Phaedra's Love is Kane's second play, or third if *Skin* is taken into account. It was produced in May 1996 at London's Gate Theatre, where she was initially offered commission to adapt a Greek or Roman classic (Bexley, 2011). Kane directed this eight-scene play herself and used Seneca's version as a model for her interpretation (Saunders, 2002). The main characters are Phaedra and Hippolytus, as well as Strophe and Theseus. Nine supporting characters also appear in the play in the role of an angry mob. As Sierz states:

[Kane's] version [...] begins with Hippolytus watching television in a darkened palace room, blowing his nose on one discarded sock, masturbating into another 'without a flicker of pleasure'. 'He's depressed,' says a doctor. [...] [H]is stepmother, Phaedra, and her passion for him, unfolds, an ancient tragedy transforms itself into a modern soap opera [...] When Phaedra performs fellatio on Hippolytus, he feels nothing, and her passion for him ends in suicide. She leaves a note blaming Hippolytus for raping her, and nemesis arrives in the shape of a mob that castrates him, grilling his genitals on a barbecue. [...] His last line, as vultures gather, is: 'If there could have been more moments like this.' (Sierz, 2001:107-108)

In this play, Kane discusses topics of faith, love, depression, incest, uncontrollable desire, along with a man's search for anything that will make him feel something (Sierz, 2001). She is interested in exploring the psychology of desperation (Sierz, 2001), which is projected differently by the main characters. Phaedra tries to express her lust while Hippolytus tries to feel something after becoming numb due to an overexposure to explicit content (Bexley, 2011). Both characters are honest in their intentions – Phaedra in expressing her love and Hippolytus determined to express absolute truth. Sarah Kane was influenced by Albert Camus' *The Outsider* and his character of Mersault, who had a passion for the absolute truth (Saunders, 2002). Kane describes the character of Hippolytus as follows: "Instead of pursuing what is traditionally seen as pure, my Hippolytus pursues honesty, both physically and morally – even when that means he has to destroy himself and everyone else" (Saunders, 2002:76). However, his absolute truth has its price. After Phaedra performs fellatio and is rejected by Hippolytus, she kills herself and accuses him of rape. Kane says: "What Hippolytus does to Phaedra is not rape – but the English language doesn't have words to describe the emotional decimation he inflicts. "Rape" is the best word Phaedra can find for it, the most violent and potent, so that's the word she uses" (Sierz, 2001:109).

Although the play is full of atrocities, the abovementioned examples are proof that Kane is more interested in the psychology of desperation (Sierz, 2001). By having no playing space selected and actors being seated in the audience, Kane used the postdramatic feature of breaking down the barrier between audience and the actors (Saunders, 2002). The audience

was put in the middle of the action – they were, so to say, eavesdropping on the family, so the atmosphere was hot and claustrophobic (Sierz, 2001). This was particularly visible at the end of the play when the slaughter of Hippolytus began and the bloody body part were all over the audience. Hippolytus as a tragic hero is in close connection with Seneca’s classical Roman drama and the bloody climax is an element from the Elizabethan and Jacobean revenge tragedy (Saunders, 2002). It can be concluded that the violence “acquires metadramatic quality [as] [i]t challenges members of the audience to interrogate their own reactions and to make sense – if possible – of the physical nastiness displayed before them” (Bexley, 2011).

Critics had mixed feelings about *Phaedra’s Love*. Some praised her play as having an undeniable intellectual power, being witty and intelligent, but some expressed concerns about her mental health. For instance, Charles Spencer said: “It’s not a theatre critic that’s required here, it’s a psychiatrist” (as cited in Saunders, 2002). Kane’s *Phaedra’s Love* was also staged in Croatia on 12 March 2011. It was directed by Božidar Violić for Zagrebačko kazalište mladih. It starred Nina Violić as Phaedra, Vedran Živolić as Hippolytus, Barbara Prpić as Strophe and Sreten Mokrović as Theseus. The theatre Gavella wanted to stage *Phaedra’s Love* but did not succeed because three actresses rejected the role of Phaedra (Derk, 2011).

5.1.4 *Cleansed*

Cleansed, opened at the Royal Court in May 1998, is the second of an informal trilogy about hope, faith and love during a time of war (the first one being *Blasted*, and the third one never being finished). It is a play that consist of twenty scenes, but with no linear plot. It takes place at a university or in some kind of institution/hospital, in which four intertwined stories unravel. The stories, which are not set in a specific location or time, go as follows:

The main one is about Grace’s search for Graham, her brother, an addict whose been murdered by Tinker, a sadistic guard or doctor at the institution. Grace wears Graham’s clothes, dances with his sprit, makes love to him, and finally – after receiving a penis transplant – becomes him. Juxtaposed with this story of incest and sibling bonding is the romance of two men, Carl and Rod, who discuss love and betrayal. Carl, who promises eternal love, betrays his lover; Rod, who lives for the moment, dies for love. In a subplot, Robin, a disturbed nineteen-year-old, falls for Grace when she tries to teach him to read. After learning to use an abacus, he realizes how long his sentence is and hangs himself. The last story is Tinker’s: he visits a peepshow and imposes Grace’s identity on to that of the erotic dancer. He seduces her, then turns nasty. At the end, Tinker has his own ‘Grace’, Grace looks identical to Graham, Carl is dressed in Grace’s clothes. But despite the punctuation of Grace’s final speech by the word ‘pointless’, the play ends in a place of sunlight. (Sierz, 2001:112)

Cleansed is a dark play, which deals with topics of love, suffering, madness, addiction, loss, redemption, cruelty, and the mutual relationship between all of the aforementioned things. The play is full of nudity, sex, masturbation, and atrocities, such as drug abuse (injecting heroin into an eye), dismembering, a pole being shoved in the rectum, rats eating people's limbs, beatings and executions, a penis being sliced off and transplanted, as well as breasts being removed (Sierz, 2001). The love between characters is tested in the most violent and brutal ways by Tinker, a god-like figure. He has a fluid identity – he is at the same time a torturer, a redeemer, a voyeur and a puritan. Tinker destroys love but is also yearning to express it and feel it (Saunders, 2002).

Kane plays with the religious connotations of purification and redemption (Sierz, 2001). Although full of violent images, Kane claims that the play was never about violence but about how much people can love. *Cleansed* is full of metaphors and symbolic images (Saunders, 2002) which carry a message that love and hope can defeat the evil in the world (Sierz, 2001). The relationships between characters carry symbolic meaning:

Grace and Graham represent the fantasy of incestuous, identity-sharing twins; Carl and Rod are the classic couple, one member of which is idealistic, the other realistic; Tinker and the dancer represent domination and alienated love; Grace and Robin experience a teacher and pupil, mother and child rapport. In each case the relationship is difficult and makes suggestive assumptions about gender and identity. (Sierz, 2001:114)

Chopping of Carl's arms and legs, as well as cutting off his tongue also has a symbolic meaning, since this person can no longer express his love through speech or non-verbal communication (Saunders, 2002). Speaking of communication, the language Kane uses is concise, hermetic, elusive, minimalistic and open to interpretation (Sierz, 2001). Kane says: "I wanted to strip everything down. I wanted it to be as small – when I say small I mean minimal and poetic, and I didn't want to waste any words" (Saunders, 2002).

Some of the influences visible in Kane's *Cleansed* are those of Franz Kafka (*The Trial*), Georg Büchner (*Woyzeck*), George Orwell (*1984*), Shakespeare (*Twelfth Night*) and August Strindberg (*The Ghost Sonata*). For the scene in which a pole is inserted through Carl's anus Sarah Kane drew inspiration from war crimes that Serbian soldiers committed against Muslims in Bosnia (Saunders, 2002).

Cleansed again divided the critics – some called the play "the most vicious play of the decade", some said it was a "cynical attempt", some thought that it "clings to you like a shroud", some complimented her language and poetic expression, along with "her handling of image and metaphor [, which] sets her apart from almost every other playwright of her generation". The

audience loved gender confusions, laughed at the clumsiness, was gripped by the raw emotion, and, unlike at *Blasted*, only one person walked out (Sierz, 2001:112-113). Disturbed by vivid images, one critic observes: “*Cleansed* is a nightmare of a play, it unreels somewhere between the back of your eyes and the centre of your brain with an unpredictable but remorseless logic. As with a nightmare, you cannot shut it out because nightmares are experienced with your whole body” (Saunders, 2002:90).

5.1.5 *Crave*

Sarah Kane presented her fourth play *Crave* under the pseudonym Marie Kelvedon. She did not want the play to be judged based on the notoriety of *Blasted*. The play was directed by Vicky Featherstone and premiered at the Traverse, Edinburgh, in August 1998 (Saunders, 2009).

Crave is a plotless play, which can actually be perceived more as a poem than a play, in which four characters/voices, A, M, B and C, appear. Kane imagined A as an older man, M as an older woman, B as a younger man and C as a woman. According to Kane, each letter stands for a noun, so A can be interpreted as many things, such as author or abuser, M means mother, B boy, and C child (Saunders, 2002). It can be read in different ways – “as an account of two couples, as one mind’s mental collapse or even as the overlapping feelings of four people who’ve never met” (Sierz, 2001:118).

The main focus of the play is on aching need, damaged lives, feelings of love and loss, despair, good intentions, hope, constant struggle between loss of control and desperate to retain control. The title and a so called plot suggest that people mostly crave things which damage them emotionally (Sierz, 2001).

The play was accepted by the critics, who called *Crave* Kane’s most achieved work. Even the previously hostile critics praised her commending talent (Saunders, 2002). Sarah Kane was taken aback by this fact and said: “The way it was received surprised me, as it was said to be extremely positive [in tone]. My previous work was called very despairing, but there was a ray of hope, some people felt. But for me this play is about despair and suicide” (Saunders, 2009:80). However, this play was not received that well in Croatia due to Borut Šeparović’s unsuccessful directing. It was premiered on 10 February 2006 in the Croatian National Theatre, with Milan Pleština, Zrinka Cvitešić, Damir Markovina and Alma Prica as leading actors. Hrvoje Ivanković criticizes Šeparović’s ideas such as diminishing the poetic and emotional

component of Sarah Kane's text, actors sitting in the spinning car, reading the text from a transparent stand, and the usage of the LCD screen with tedious video clips. He compares the atmosphere and uttering the sentences as witnessing the watercolour painting being wiped with a wet cloth. The audience was also not thrilled with the play – the applause was not loud enough, they did not cheer, and some people even walked out (Ivanković, 2006).

In contrast to Kane's previous work, this play contains no images of (physical) violence. It is a silent play, which, according to the author, is her most depressing work because all of the characters in the play have given up (Saunders, 2002). *Crave* is a complex play, which distances itself even more from realism (Saunders, 2002), and is open to interpretation due to multiple meanings (Sierz, 2001). Kane experiments with form, language, rhythm, music, irony, and intertextuality. There are many references to T. S. Eliot's *The Waste Land*, the Bible, Camus, Prozac Nation, Buddhism, Chekov, Shakespeare, Herman Hesse, Aleister Crowley, David Edgar (Saunders, 2002). Her play can also be perceived as a performance because "watching it, you don't have time to work it out; your mind is simply dazzled by its images and the way its phrases collide, clash and mix. The more you try to analyse these impressions, the more the magic evaporates" (Sierz, 2001:119).

5.1.6 4.48 Psychosis

4.48 Psychosis is Sarah Kane's last play. She wrote it during the autumn and winter of 1998 while she was hospitalised (Štivičić, 2003). *Psychosis* was posthumously staged on 23 June 2000 at the Royal Court Theatre Upstairs (Saunders, 2009), only several months after her death. Most of the critics regarded *Psychosis* as a suicide note and interpreted her work in correlation with her suicide. However, suicide is a prevailing motif in all of her plays, so limiting the interpretation of a play's content and theme only to suicide is pointless (Saunders, 2002).

In *4.48 Psychosis*, Kane further explores the themes and ideas already presented in *Crave*, with the main topics being suicide and the fragility of love (Saunders, 2002). It is a play about "a psychotic breakdown, and what happens to the person's mind when the barriers which distinguish between reality and the forms of imagination completely disappear – so that you no longer know the difference between your waking life and your dream life" (Saunders, 2009:81). *4.48 Psychosis* discusses the split between one's consciousness and one's physical

being, along with connecting oneself physically with who you are emotionally, spiritually and mentally in order to overcome madness and return to sanity.

Kane is collapsing boundaries and making the form and content one (Saunders, 2009). Furthermore, she does not use a strict structure and form (Štivičić, 2003), and she disregards the setting completely (Saunders, 2002). Her play is divided into a series of discourses.

These discourses are used as a way of making language attempt to express the boundaries between reality, fantasy and different mental states – the forms used range from monologues; doctor – patient conversations; the language of medical questionnaires and clinical case histories; material taken from popular ‘self-help’ psychology books; apocalyptic visions derived and inspired by the Book of Revelations, as well as disembodied text and numbers that the characters do not speak. These instead provide a meta-discourse – unbounded by conventional language, and relying on theatrical imagery to take on the task of communicating emotions and ideas to the audience. (Saunders, 2002:112)

She also frees her plays of dramatic economy (Štivičić, 2003) and moves more and more towards poetry (Saunders, 2009). In *4.48 Psychosis*, she wrote some of the most beautiful and richest sentences of the newer dramatic literature. The language in her plays is full of layers – it is at the same time cynical and lyrical (Štivičić, 2003). Apart from that, images are set within the language instead of being visualised (Saunders, 2009). Kane uses different forms throughout the play – sometimes she uses monologue, sometimes dialogue, often verse, and sometimes even a set of numbers (Štivičić, 2003). Kane stated:

It was strange – when I finished *Crave* I thought I don’t know where to go now, because it seemed to me, this has become so minimal and so much about language – where could my writing possibly go? But when I started this new one [*4:48 Psychosis*] just a few weeks ago, I suddenly realised that it goes further. I mean the new one at the moment doesn’t even have characters, all there is are language and images. But all the images are within language rather than visualized. I don’t even know how many people there are. (Saunders, 2002:111)

It is a text which can be interpreted by a single actress or a single actor, or even two or more of them (Štivičić, 2003). The sentence “It is myself I have never met, whose face is pasted on the underside of my mind” (Kane, 2001:245) implies that all of the voices do not belong to one and the same person (Saunders, 2002).

Sarah Kane’s last play *4.48 Psychosis* was staged in Croatia in October 2014, with Jadranka Đokić as the main protagonist. Alongside Đokić, Zoran Čubrilo and Damir Šaban played doctors (Radović, 2014). Đokić was praised for her portrayal, especially for the spoken part. Pavić suggests that she should have tried more to mimic the body language of a depressive person. Nonetheless, she states that the audience was overwhelmed with emotions – some people cried and some clapped with their hands and feet (Pavić, 2014).

6 ‘You get mixed messages because I have mixed feelings’: The analysis of Sarah Kane’s plays

The writing of the analytical part included translating the play *Cleansed* and compiling the corpus. The corpus consists of all plays found in the *Complete Plays* by Sarah Kane (*Blasted*, *Phaedra’s Love*, *Cleansed*, *Crave*, *4.48 Psychosis* and *Skin*). It is important to mention that the German translation of this book does not include the film script of *Skin*. The plays in German are translated by different translators, as follows: *Blasted* (*Zerbombt*) by Nils Tabert, *Phaedra’s Love* (*Phaidras Liebe*) by Sabine Hübner, *Cleansed* (*Gesäubert*) by Elisabeth Plessen, Nils Tabert and Peter Zadek, *Crave* (*Gier*) by Marius von Mayenburg, and *4.48 Psychosis* (*4.48 Psychose*) by Durs Grünbein. The play *Cleansed* (*Pročišćeni*), as well as some parts of the film script *Skin*, has been translated by the author of this thesis .

The process of translating consisted of reading the *Complete Plays* and *Sämtliche Stücke* by Sarah Kane, (re)reading *Cleansed*, translating the play into Croatian, proofreading, read-out, editing and proofreading. Since the film script of *Skin* has not been translated either into German or in Croatian but has interesting examples for the analysis, the author of this thesis decided to provide a translation for sentences included in the corpus. While translating, the author consulted various online dictionaries and sources, as well as monolingual, bilingual and specialised dictionaries. These are all listed in the *Bibliography* section.

The compiling of the corpus included (re)reading the complete plays, defining the categories, highlighting words/phrases, listing phrases in the categories for each drama, organizing the corpus according to the categories, analysing sentences and defining strategies, organising the corpus according to the strategies, editing and proofreading. The corpus of this thesis contains source language expressions and its German/Croatian translations.

The corpus consists of 489 terms divided into four categories: drug abuse, profanities and vulgarities, sex and sexuality, and slurs and insult. These categories are chosen since they are highly relevant to the author’s opus. Due to the complexity of the plays and the possibility to analyse further categories in the corpus, one additional subchapter is added. In the subchapter *Other* some additional features, such fragmentation, punctuation, word play, multilingualism, and violent images will be briefly discussed. The corpus is analysed using Vinay and Darbelnet’s taxonomy and Baker’s taxonomy, as neither of them could have been applied individually to fit all the meanings incorporated in the corpus.

The aim of this analysis was (1) to observe the prevalence of the individual categories in *Complete Plays*, (2) to show which strategies are most commonly used in German and which ones in Croatian, and (3) to show the differences between the Croatian and the German translation of *Cleansed* in terms of the strategies used in translating.

Before discussing the results, it is important to point out that the analysis of the German translation includes five plays (*4.48 Psychosis*, *Blasted*, *Crave*, *Cleansed* and *Phaedra's Love*) and the Croatian one only two (*Cleansed* and *Skin*). This explains the difference in the number of examples. The results are presented in the charts in the Appendices 2-17:

(1) Appendix 2: The most common category, which at the same time includes the greatest number of expressions, is sex and sexuality. In this category, the play *Phaedra's Love* includes the majority of them (73), followed by *Blasted* (65), *Cleansed* (50), *Crave* (39), *Skin* (13), and *4.48 Psychosis* (6). Profanities and vulgarities belong to the second largest category, in which most expressions (40) have been found in *Blasted*, followed closely by *4.48 Psychosis* (36), then *Phaedra's Love* (24) and *Crave* (23), *Cleansed* (12) while the least expressions are found in the film script of *Skin* (3). The category of slurs and insults is in the third place, and the majority of such examples is found in *Blasted* (49), then *Phaedra's Love* (20), while *Cleansed* and *Skin* both include almost the exact number (8/7), *4.48 Psychosis* only 2, and *Crave* none. The smallest category is drug abuse. Most of the expressions are found in *Cleansed* (14), while in *4.48 Psychosis* and *Crave* there are only two, one in *Skin*, and none in *Blasted* and *Phaedra's Love*. It can be seen that *Blasted*, *Crave* and *Phaedra's Love* do not appear in all the categories. The majority of the expressions can be found in *Blasted* (154), then *Phaedra's Love* (117), followed by *Cleansed* (84) and *Crave* (64), with the least of them found in *4.48 Psychosis* (46) and *Skin* (24).

(2) Appendices 3-4: As it can be seen from the Appendix 3, the most common strategies used by German translators for certain expressions are the equivalence strategy, which is used 239 times, and the literal translation strategy, used 157 times. Other strategies are rarely used, for instance transposition (19), translation by more neutral/less expressive words (14), borrowing (6), modulation (5), calque (4), translation by paraphrase using unrelated words (3) and translation by more general words, while translation by paraphrase using related words was used only once.

There are not that many translation strategies used in Croatian (see Appendix 4) but equivalence and literal translation are, similar to German, the most common ones.

Equivalence is used 83 times, while literal translation is used 16 times. Transposition is used 7 times, while borrowing, calque and translation by paraphrase using related words are used only once.

- (3) Appendices 5-17: It can be concluded that there are many differences between the strategies used for the German translation and the ones used in the Croatian translation. In the category of drug abuse, equivalence is the most used strategy in both German (33%) and Croatian (73%). An interesting thing to be observed is the fact that this percentage is rather high in Croatian. This can be the result of German translators using more borrowed (11%) and calque (11%) words. In the Croatian translation there are no borrowed words and there is only one calque occurrence (7%). Transposition is also more frequently used in German (17%) than in Croatian (7%) due to a more natural phonetic flow in the target language and the word play mentioned in the analysis (*flüchtig süchtig*). Literal translations are used almost equally in German (11%) and Croatian (13%). Another observable phenomenon is the usage of translation by a more natural/less expressive word in German (17%), which was, as seen from the analysis, rather unnecessary.

In the translation of the category of profanities and vulgarities, a great difference is seen between German and Croatian. In the Croatian translation there are only three strategies used, while in the German one there are six of them. The most common strategy is, again, equivalence (61% in German and 60% in Croatian). The second one is literal translation for German (21%) and transposition for Croatian (33%). It is interesting to note that there is only one example (7%) of literal translation in Croatian. The third most common strategy in German is transposition (7%). There are nine examples of omission (6%) in German, followed by translation by a more neutral/less expressive word (4%), and even one mistranslation (1%).

The biggest difference between Croatian and German can be observed in the category of sex and sexuality, in which ten different strategies are used in the German translation, while there are only four in the Croatian one. Equivalence is, again, the most used category in Croatian (77%), followed by literal translation (20%) but, this time, literal translation is the most common one in German (52%), followed by equivalence (38%). Other strategies used in Croatian are translation by paraphrase using related words (2%) and borrowing (1%). Apart from literal translation and equivalence, there are eight other strategies used – mistranslation (3%), modulation (2%), calque (1%), then borrowing (1%), omission (1%), translation by paraphrase using related words (1%)

and translation by paraphrase using unrelated words (1%). The latter were used only once.

There is also a considerable difference in the category of slurs and insults. There are eight different strategies in German translations, while in the Croatian ones only two are used. In Croatian, the equivalence strategy is once more the most commonly used (93%), while there is only a single example of transposition (7%). In the German translation, the equivalence strategy is the most common one (77%), followed by translation by a more neutral/less expressive word (8%), literal translation (4%) and borrowing (4%), then transposition (3%), mistranslation (2%), and translation by a more general word (1%) and modulation (1%).

The overall results of the strategies used in all four categories are as follows:

- equivalence as the most common translation strategy in both German (33) and Croatian (31)
- literal translation as the second most common strategy in both German (32) and Croatian (15)
- other translation strategies used in both German and Croatian – transposition (3 times in German, 6 times in Croatian), borrowing (3 times in German, 1 time in Croatian), calque (1 time both in German and Croatian)
- strategies used only in German – translation by a more neutral/less expressive word, modulation and mistranslation

6.1 On translating *Cleansed*

Before explaining the difficulties encountered while translating, the translation of the title should be discussed. Although in many Croatian secondary sources *Cleansed* is translated as *Očišćeni*, the play's title is translated as *Pročišćeni*. The reason for this is the sole theme/idea of this play. All characters undergo torture and humiliation to prove their love, and in the end they experience some kind of purification or catharsis.

The first problem which occurred during translation was the pronoun *you*, which can be translated as *ti* or *Vi* (used for addressing someone formally). This is especially visible in Scene Three when Grace first meets Tinker. Grace first approaches Tinker and demands to see the clothes of her deceased brother but after a while she has a panic attack, after which she expresses her wish to stay in the hospital. Her relationship with Tinker changes in that scene, which is why it has been decided that she will first address Tinker with *Vi* and then *ti*.

One other thing is specific for Tinker. He and other characters refer to Tinker as a doctor. This word can be translated into Croatian by *liječnik* (standard language) and *doktor* (informal language). Since Tinker is a very narcissistic character, and behaves like a god-like figure, it was decided that the word *liječnik* will be used when he refers to himself. The word *doktor* was used when the other characters address him because the whole play is written in an informal, slang language.

One of the most challenging parts to translate was the repeated word play with *crack*. This word was used as a verb and as an onomatopoeic sound, so the appropriate equivalent had to be found in Croatian. The verb *puknuti* and the onomatopoeic sound *puc* are used to achieve this word play.

Voices: [...]	Ševila se s bratom
Fucking user	Zar nije bio peder?
All cracked up	Jebeni narkić.
Shit no	Sav puknut
Shit yes	Jebeno nije
Crack crack crack	Jebeno je
<i>Grace is hit once on each crack.</i>	Puc puc puc
Glasovi: Mrtva, drolja	<i>Grace prima udarac na svaki puc.</i>

6.2 Drug abuse

The first analysed category is drug abuse. It is one of the smallest ones and includes only nineteen terms in four plays, fourteen of which occur in the play *Cleansed*. The plays *4.48*, *Psychosis* and *Crave* have two terms each, and the script *Skin* has only one term listed. There are nine examples analysed but there are also a few other examples incorporated in the analysis of these nine.

1a) A sporadic **addict**. (*Crave*, 168)

1b) Flüchtig **süchtig**. (*Gier*, 218)

This is an interesting and good example of transposition. The translator opted for swapping a noun *addict* with an adjective *süchtig* in order to achieve rhyme, which is also present in the original sentence. Although the focus of this analysis are terms dealing with drug abuse, it is interesting to note that the translator also found a good solution for translating *sporadic*. Sense 2a definition of *flüchtig* in *Duden* (2018) is something that does not last long and is of low intensity. This fits nicely in this context as the meaning denotes someone who is occasionally doing drugs.

2a) He was **an addict**. (*Cleansed*, 112)

2b) Er war **drogen-süchtig**. (*Gesäubert*, 124)

2c) Bio je **ovisnik**. (*Pročišćeni*)

This is another example of transposition. The English noun *addict* automatically denotes a person who does drugs. The same goes for a Croatian equivalent *ovisnik*. Meanwhile, it is important to add the *drogen-* part in German since *süchtig* does not necessarily imply that the person is addicted to drugs. Another proof of this claim is the example from *Crave* (Addicted to sickness. (168) → Süchtig nach Krankheit. (218)). In this example, however, *addicted* and *süchtig* are treated as equivalents.

3a) Fucking **user** (*Cleansed*, 131)

3b) Scheiß**fixer** (*Gesäubert*, 142)

3c) Jebeni **narkić** (*Pročišćeni*)

The term *user* is closely related to the term *addict*. An equivalent was found in both German (*Scheißfixer*) and Croatian (*narkiĉ*) translation. Interestingly, the German noun *Fixer* is actually a borrowed word from English. It is also important to stress that a compound, which consists of an adjective and a noun, was used in German. This is a common feature of the German language, so that the translation sounds more natural to the target audience.

The borrowing of *to fix* also occurs in the sentence “Ich fixe nicht”. However, it is important to stress that in the case of this sentence, equivalent translation was used because the English sentence reads “I don’t use”. In Croatian translation, an equivalent verb *uzimati* is used. The term could have also been translated with the verb *fiksati se*, which is generally a calque word, but would also be considered an equivalent in this case. However, *uzimati* was chosen because of the context. This line appears in the first scene. A reader/spectator sees that Tinker is heating smack when Graham enters. Their dialogue (*Cleansed*, 107) consists of a few short sentences:

Graham: Tinker.

Graham: Is that for me?

Tinker: I’m cooking.

Tinker: I don’t use.

Graham: I want out.

Graham: More.

Tinker (Looks up.)

Tinker: No.

Silence

Graham: It’s not enough.

Tinker: No.

Tinker: I’m a dealer not a doctor.

Since the meaning is somehow implied, both through the image of Tinker heating and cooking smack and his utterance “I don’t use”, there was no need to state explicitly that using drugs was in question. That is why the verb *fiksati se* would be too strong in this context.

The verb *to cook* is translated literally both in German (*kochen*) and Croatian (*kuhati*).

Another interesting example in this dialogue is the translation of a word *dealer*. German translator opted for borrowing (Ich bin **Dealer** nicht), while in Croatian translation the calque word *diler* was used.

One other example of borrowing in German is the translation of the sentence “You’re clean” (*Cleansed*, 118) into “Du bist clean” (*Gesäubert*, 130). There is a word *sauber* in German but the word does not necessarily imply that the person is not using drugs anymore. Apart from that, *clean* is more of a slang word, which fits much better in the context of this play. In Croatian

translation, literal translation “Čist si” (*Pročišćeni*) was used, which in any case denotes the meaning of drug-free.

4a) Tinker is heating **smack** on a silver spoon. (*Cleansed*, 107)

4b) Tinker erhitzt auf einem Silberlöffel **Heroin**. (*Gesäubert*, 119)

4c) Tinker zagrijava **hors** u žlici. (*Pročišćeni*)

This is a curious example since the German translator chose to translate *smack* by a more neutral/less expressive word *Heroin*. There are plenty of slang expressions for heroin in German – (big) H, Bohnen, hazel, Henry, horse, Königin, to name a few (FAZEmag, 2016). In Croatian *smack* was translated by an equivalent *hors*.

5a) **Injects** into the corner of Graham’s eyes. (*Cleansed*, 108)

5b) **Injiziert** das Heroin in Grahams Augenwinkel. (*Gesäubert*, 120)

5c) **Ubrizga** u kut Grahamovog oka. (*Pročišćeni*)

6a) He **injects** her. (*Cleansed*, 113)

6b) Er **gibt** ihr **eine Spritze**. (*Gesäubert*, 125)

6c) **Ubrizga** joj. (*Pročišćeni*)

In these German translations, two different strategies are used for translating the verb *to inject*. In the first case, the translation reads *injizieren*, which is a literal translation. However, in the second case, an equivalent in a form of light-verb construction is used. There is also a verb *einspritzen*, which could have been used but this is a better solution as it sounds more natural to a reader/spectator. There was no problem in translating the verb *to inject* in Croatian as an equivalent *ubrizgati* is commonly used.

In close relation with this, the translation of the English noun *syringe* occurs – “He fills the syringe” (*Cleansed*, 120). In both cases, an equivalent was used (*die Spritze*, *šprica*).

7a) Shoot up and switch off before the pain moves in. (*Cleansed*, 132)

7b) Ein Schuss nur und abschalten, bevor der Schmerz einsetzt. (*Gesäubert*, 143)

7c) Pukneš se i isključiš prije nego bol navre. (Pročišćeni)

To shoot up is translated by a Croatian equivalent *puknuti se*. In German translation the verb is transposed into the noun (*ein*) *Schuss*, which sounds more natural for the German language than using a verb in its place.

8a) He died of **an overdose**. (*Cleansed*, 107)

8b) Er starb an **einer Überdosis**. (*Gesäubert*, 119)

8c) **Predozirao se**. (Pročišćeni)

Apart from *Cleansed*, the term *overdose* is also used in *4.48 Psychosis* and in *Crave*. However, this example was taken because of the possible comparison with the Croatian translation. In German *overdose* was translated by a calque word *Überdosis*, and in Croatian the noun was transposed to the verb *predozirati se*. There is a possible solution of using “uzeo je preveliku dozu”, but this does not imply that the person died. The verb *predozirati se* means that the person died because of taking an excessive dose of drugs (Hrvatski jezični portal, 2018).

9a) Neville, an old black man who also has a bedsit in the house, is tending a large plot of thriving cannabis plants which have taken over the garden.

9b) Neville, stari crnac koji je također imao spojenu spavaću i dnevnu sobu, brine se o bujnim biljkama konoplje koje su zauzele cijeli vrt.

The English *cannabis* is translated by a Croatian equivalent *konoplja*.

6.3 Profanities and vulgarities

One of the main features of Sarah Kane’s plays is obscene language. Therefore, it is no wonder that the category of profanities and vulgarities contains almost 150 expressions. It must be stressed that more than a half of them are variations of the adjective *fucking* and the verb *to fuck*. The other half entails expressions related to bodily functions and taboo body parts.

In the first group expressions with the adjective *fucking* are analysed. There are plenty of examples, so the most interesting ones are presented, especially those which also have a Croatian translation. The translation of the adjective *fucking* is more versatile in the German language, so expressions like *verfickt*, *Scheiß(e)*, *beschissen*, *verdammt*, *verlottert* and *verflucht* are used. The first three are perceived as more obscene, while the last three are more harmless. There are also nine examples of omission presented.

10a) **Fucking** must have been. (*Phaedra's Love*, 77)

10b) Muss **verfickt** gut gewesen sein. (*Phaidras Liebe*, 91)

11a) I just hope to God that death is the **fucking** end. (*4.48 Psychosis*, 211)

11b) Ich bete zu Gott, dass der Tod wirklich das **beschissene** Ende ist. (*4.48 Psychose*, 219)

12a) Whole **fucking** pack of them. (*Phaedra's Love*, 98)

12b) Das ganze **verlotterte** Pack. (*Phaidra's Liebe*, 111)

In this first example, the translator opted for a literal translation, which is appropriate in the context of the following utterance: "I was born into this shit, you married it. Was he a great shag? Fucking must have been." (Kane, 2001:77). In the second and third example, *fucking* was translated by *beschissen* and *verlottert*, which are both equivalent adjectives.

13a) **Fucking Jesus**. (*Blasted*, 9)

13b) **Heilige Scheiße**. (*Zerbombt*, 25)

14a) What's **fucking** Welsh, never heard of it. (*Blasted*, 41)

14b) Waliser, was 'n das für 'n **Scheiß**, noch nie gehört. (*Zerbombt*, 56)

15a) Mind your **fucking** own. (*Blasted*, 41)

15b) Kümmer dich um deinen **Scheiß**. (*Zerbombt*, 56)

The first example is used as a common swear word in English when trying to express frustration. This is translated into German by an equivalent *Heilige Scheiße*, which could literally be translated into English by the expression *holy shit*. In the second example the adjective *fucking* is transposed into the German noun *Scheiße*, which is a part of the phrase *was ist das für ein Scheiß*. In the last example, the adjective is also transposed into the noun *Scheiße*.

However, if one focuses on the whole phrase, and not this single unit, it can be seen that the phrase *mind your fucking own* or *mind your business* is translated by an equivalent phrase *kümmere dich um deinen Scheiß*.

16a) Please don't **fucking** kill me God
(*Cleansed*, 117)

16b) **Scheiße** bitte töte mich nicht Gott
(*Gesäubert*, 129)

16c) Molim te **jebote** nemoj me ubiti Bože
(*Pročišćeni*)

17a) Don't waste my **fucking** time.
(*Cleansed*, 137)

17b) **Scheiß-Zeitverschwendung**.
(*Gesäubert*, 148)

17c) Ne tratiti mi vrijeme **jebote**.
(*Pročišćeni*)

18a) **Fucking** user (*Cleansed*, 131)

18b) **Scheißfixer** (*Gesäubert*, 142)

18c) **Jebeni** narkiće. (*Pročišćeni*)

19a) OPEN YOUR **FUCKING** LEGS.
(*Cleansed*, 137)

19b) MACH DEINE **SCHEISSBEINE**
BREIT. (*Gesäubert*, 149)

19c) RAŠIRI **JEBENE** NOGE.
(*Pročišćeni*)

20a) He don't **fucking** eat. (*Skin*, 252)

20b) On **jebeno** ne jede. (*Koža*)

The adjective *fucking* is mostly translated into German with the equivalent adjective *scheiß*. This adjective is usually a part of some compound like in examples 17-19. This also occurs in other plays, for instance in *Crave*: “Time after time, same **fucking** excuse” (159) → “Immer wieder dieselbe **Scheiß**ausrede” 169). Only in the example 16 is the adjective transposed into the noun/exclamation *Scheiße*. While Germans turn to variations of *scheißen*, the Croatian language keeps the root of the verb *to fuck*. In examples 16 and 17, the adjective *fucking* is translated by an exclamation *jebote*, so the strategy of transposition is used. *Fucking* is translated literally in examples 18 and 19, since this adjective is also commonly used in the Croatian language. Although it is not recommendable to use *jebeno* as an adverb, this can be heard in everyday informal conversation. It is used to emphasise the stated fact and express irritation. This is an example of transposition.

21a) TOUCH **FUCKING** TOUCH.
(*Cleansed*, 137)

21b) ANFASSEN **VERDAMMT**
ANFASSEN. (*Gesäubert*, 149)

21c) DODIRNI **JEBOTE** DODIRNI.
(*Pročišćeni*)

22a) let's shut down the higher functions of
my brain and perhaps I'll be a bit more
fucking capable of living (4.48 *Psychosis*,
221)

22b) schalten sie höheren Hirnfunktionen
aus, vielleicht bin ich dann
verdammtnochmal etwas besser imstande
zu leben (4.48 *Psychose*, 229)

The adjective *fucking* can also be translated by *verdammt* and *verflucht*. These two are not so vulgar but sometimes intensifiers such as *nochmal* and *Scheiße* are used. These all are considered equivalents. In the Croatian translation of the example 21, the strategy of transposition is used, so the exclamation *jebote* is chosen as a solution.

27a) Then love me, **fucking** love me (*Cleansed*, 138)

27b) Dann lieb mich, lieb mich **um Gottes willen** (*Gesäubert*, 150)

27c) Onda me voli, voli me, **jebote**. (*Pročišćeni*)

28a) Most glorious **fucking** breasts I ever met. (*Cleansed*, 147)

28b) Die tollsten **Superbrüste**, die ich je gesehen habe. (*Gesäubert*, 159)

28c) **Najjebenije** grudi koje sam ikad vidio. (*Pročišćeni*)

29a) What did you do to her, what did you **fucking** do? (*Phaedra's Love*, 89)

29b) Was hast du ihr angetan, was für **eine Scheiße** hast du getan? (*Phaidras Liebe*, 102)

23a) This City, **fucking** love it, wouldn't
live nowhere else, couldn't. (*Crave*, 165)

24b) Diese Stadt, ich lieb sie, **verdammte**
Schieße, würd nirgends sonst leben
wollen, könnt's nicht. (*Gier*, 175)

25a) Mood: **Fucking** angry. (4.48
Psychosis, 224)

25b) Stimmung: **Verflucht** wütend (4.48
Psychose, 232)

26a) doctors you'd think were **fucking**
patients if you weren't shown proof
otherwise (4.48 *Psychosis*, 209)

26b) Doktoren die man **verfluchtnochmal**
für Patienten hielte wenn mans nicht besser
wüsste (4.48 *Psychose*, 217)

Um Gottes willen is an example of a translation by a more neutral/less expressive word as this is not a vulgar expression. The meaning, however, remains the same. In the Croatian translation, an adjective was transposed to an exclamation *jebote*. *Superbrüste* is also an example of translation by a more neutral/less expressive word. In the Croatian translation of *most glorious fucking (breasts)* three words are replaced by an equivalent informal superlative *najjebenije (grudi)*. In the last example, the adjective *fucking* is transposed into the German noun *eine Scheiße*.

30a) No one burns me, no one **fucking** touches me. (*Phaedra's Love*, 83)

30b) Mich bringt keine zum Brennen, keine **Sau** kommt an mich ran. (*Phaidras Liebe*, 96)

This example is interesting as the strategy of transposing the adjective *fucking* into the German noun *Sau* results in a change of category. *Sau* could be translated into English by the word *sod*, so this would then be categorised as an insult.

31a) I cannot **fucking** go on without expressing this terrible so **fucking** awful physical aching **fucking** longing I have for you. (*4.48 Psychosis*, 214)

31b) ich kann **verdammtnochmal** nicht mehr weiter ohne dass dieser schreckliche so **verflucht** grässliche physische Schmerz aus mir raus will das Verlangen nach dir. (*4.48 Psychose*, 222)

32a) **fuck** I'm going to make your life a living **fucking** hell (*4.48 Psychosis*, 227)

32b) **Scheiße** ich wird dir das Leben zur Hölle machen (*4.48 Psychose*, 235)

33a) fuck you for bleeding the **fucking** love and life out of me (*4.48 Psychosis*, 215)

33b) fick dich, weil du mein Leben so aus mir rausbluten lässt (*4.48 Psychose*, 223)

34a) He **fucking** does. (*Blasted*, 18)

34b) Und ob. (*Zerbombt*, 34)

35a) **Fucking** have. (*Blasted*, 46)

35b) Und ob. (*Zerbombt*, 60)

36a) Know **fucking** what? (*Blasted*, 46)

36b) Über was wüsst ich Bescheid? (*Zerbombt*, 61)

37a) We're all **bloody** hungry, don't shoot myself I'll starve to death. (*Blasted*, 54)

37b) Das sind wir alle, wenn ich mich nicht erschieße, wird ich vor Hunger sterben. (*Zerbombt*, 69)

38a) I **fucking** miss you. (*Crave*, 177)

38b) Ich vermiss dich im Schlaf. (*Gier*, 188)

39a) She's sick to the **fucking** gills of herself and wishes wishes wishes that

something would happen to make life begin. (*Crave*, 183)

39b) Sie hat sich selbst zum Kotzen satt und wünscht wünscht wünscht, dass etwas geschieht, damit das Leben beginnt. (*Gier*, 193)

There are nine examples of omission in three plays. *Fucking* was omitted three times in *4.48 Psychosis* (31-33), four times in *Blasted* (34-37) and two times in *Crave* (38-39). There is no apparent reason for this decision. In the example 33 and *love* is alongside with *fucking* omitted in the German translation.

40a) **Fuck**. (*Blasted*, 15)

40b) **Scheiße**. (*Zerbombt*, 31)

41a) You don't know **fuck** all about me. (*Blasted*, 48)

41b) Du weißt einen **Scheißdreck** von mir. (*Zerbombt*, 63)

The word *fuck* is usually translated in German by the word *Scheiße*. In the first case, the strategy of transposition is used. This type of transposition is also present in *4.48 Psychosis* in the following example: "I fucking hate this job and I need my friends to be sane." (237) → „Ich hasse diesen Schießjob, ich brauch meine Freunde, um bei Verstand zu bleiben.“ (245). Another translation of *fuck* is *Scheißdreck*, which is an equivalent word. The translation could also be just *Dreck*, but *Scheißdreck* is used for emphasis and because *Dreck* is a more neutral word than *fuck*.

42a) **Fuck you**. (*Crave*, 180)

42b) **Fick dich**. (*Gier*, 190)

These two expressions are commonly used in both languages. This is an example of literal translation.

43a) If I lose my voice **I'm fucked** (*Crave*, 195)

43b) Wenn ich meine Stimme verliere, **bin ich am Arsch**. (*Gier*, 205)

44a) **Fucked**. (*Phaedra's Love*, 91)

44b) **Abgeschrieben**. (*Phaidras Liebe*, 104)

Am Arsch sein is an appropriate equivalent for an English expression *I'm fucked*. This other example of translating the word *fucked* is categorised as a translation by a more neutral/less expressive word as this word does not have a vulgar component. It basically means written off.

45a) **Fuck's/sake** (*Cleansed*, 111)

45b) **Scheiße** – (*Gesäubert*, 123)

45c) A **jebote** – (*Pročišćeni*)

46a) Fuck is that? (*Cleansed*, 128)

46b) Das 'n für 'n Blödsinn? (*Gesäubert*, 140)

46c) Koji kurac? (*Pročišćeni*)

47a) **What the fuck** am I going to do with a bagatelle? (*Phaedra's Love*, 75)

47b) **Was zum Teufel** soll ich mit einem Kegel? (*Phaidras Liebe*, 89)

The English expression *for fuck's sake* is used to express annoyance or frustration (The Free Dictionary, 2018). This is translated by the German equivalent *Scheiße*, as well as by the Croatian one *jebote*. In *Phaedra's Love* *Scheiße* is intensified with *noch mal* (“**For fuck's sake**, hide.” (86) → “**Scheiße noch mal**, versteck dich.” (99)). The exclamation *Fuck is that?* is translated in German by a more neutral/less expressive word, or phrase *Das 'n für 'n Blödsinn?* in this case. In Croatian equivalent exclamation *Koji kurac?* is used. *What the fuck* also has its equivalent in the German language that reads *Was zum Teufel*.

48a) Stop **fucking about**. (*Blasted*, 9)

48b) **Lass den Scheiß**. (*Zerbombt*, 25)

49a) Go away **fuck off** don't touch me don't talk to me stay with me. (*Phaedra's Love*, 69)

49b) Geh weg **verpiss dich** fass mich nicht an sprich nicht mit mir bleib bei mir. (*Phaidras* Liebe, 83)

50a) **Fuck off**. (*Skin*, 253)

50b) **Odjebi**. (*Koža*)

51a) **fuck** my father for **fucking up** my life for good (*4.48 Psychosis*, 215)

51b) **scheiß auf** meinen Vater, weil er mein Leben **versaut hat** für immer (*4.48 Psychose*, 223)

52a) **Fuck this up** and I'll haunt you for the rest of your fucking life. (*Crave*, 155)

52b) Mein letzter Wille lautet, **Bau diesmal Scheiße**, und ich werde dich heimsuchen für den Rest deines Scheißlebens. (*Gier*, 165)

In these four sentences phrasal verbs are used and translated by German equivalents. *Fuck about* means doing unimportant things (Collins Dictionary, 2018), and *lass den Scheiß* means stop doing trivial things (dict.cc, 2018). *Verpiss dich* is a vulgar way of saying someone to back off (Redensarten-Index, 2018), as it is *fuck off* (Collins Dictionary, 2018). *Fuck* is translated by an equivalent phrasal verb *scheiß auf*. When translating *fuck off* into Croatian, the equivalent expression *odjebi* can be used. The verb *versauen* means to ruin something (Duden, 2018), so it is an appropriate translation of *to fuck up*. *Scheiß auf* is an equivalent translation of the English verb *to fuck*. Another equivalent of this verb is *Scheiße bauen*, which means to make a mistake (Redensarten-Index, 2018).

53a) offer chemical cures for congenital anguish and **cover each other's arses** until I want to scream for you (*4.48 Psychosis*, 209)

53b) behandeln mit der Chemiekeule deine angeborene Angst und einer **rettet des anderen Arsch** bin ich schreiben will schreien nach dir (*4.48 Psychose*, 217)

This idiom, which means to protect someone from being blamed for something has its equivalent in the German language, which reads *jemandes Arsch retten* (literally: save someone's ass).

54a) Leaving me hanging, **making a prick of myself**. (*Blasted*, 15)

54b) Mich hier hängen lassen und **zum Idioten machen**. (*Zerbombt*, 31)

Make a prick of oneself means to make a fool of oneself, which is translated by an appropriate equivalent in German – *jemanden zum Idioten machen*.

55a) **cunt cunt cunt cunt cunt cunt cunt cunt cunt cunt** (*Blasted*, 59)

55b) **Fotze Fotze Fotze Fotze Fotze Fotze Fotze Fotze Fotze Fotze Fotze** (*Zerbombt*, 73)

56a) Brain and **bollock**, innard and eyelid, toenail and teeth, all wrapped up in a pig's foreskin. (*Skin*, 253)

56b) Mozak i **jaja**, iznutrice i kapci, nokti na nogama i zubi, sve to zapakirano u svinjeću kožicu. (*Koža*)

This two examples refer to female and male reproductive organs. The first one is a vulgar term for woman's genitals, which is translated by an equivalent in German. The other one is also a vulgar term but for testicles, which is translated by the Croatian equivalent *jaja*.

The following examples (57-69) refer literally or figuratively to bodily functions, namely to urinate or to defecate.

57a) I can't **piss**. (*Blasted*, 34)

57b) Ich kann nicht **pissen**. (*Zerbombt*, 49)

58a) You taking the **piss**? (*Blasted*, 39)

58b) **Verpiss** dich. (*Zerbombt*, 54)

59a) Dr This and Dr That and Dr Whatsit who's just passing and thought he'd pop in to **take the piss** as well. (*4.48 Psychosis*, 209)

59b) Doktor Dies und Doktor Das und Doktor Irgendwas der gerade vorbeischaute dachte er platzt mal eben herein mich zu **verarschen**. (*4.48 Psychose*, 217)

60a) I was **pissed**. (*Blasted*, 43)

60b) Ich war **besoffen**. (*Zerbombt*, 57)

The first example is translated literally into the German language. It is a vulgar term which denotes urinating. The same literal translation occurs in the following example, in which the noun is translated literally: Smells of **piss** and human sweat. (92) → Mehr nach **Pisse** und

Menschen-schweiß. (105). The example 97a literally means urinating but in the German translation this sentence is mistranslated by *Verpiss dich*, which literally means fuck you. *Take the piss* in the example 98 means to tease or to mock someone (The Free Dictionary, 2018), which is translated by the German equivalent *jemanden verarschen*. In the source language, syntactically speaking, the focus is on the subject (someone is fooling around with another person) while in the target language the focus is on the object (fooling someone). It is again interesting to note that the Germans are more anally oriented than the English who are focused on sexual references. The last example, *be pissed*, means to be drunk, and the German verb *besoffen* has the equivalent meaning.

61a) They **shit** and cry. (*Blasted*, 52)

61b) Sie **scheißen** und weinen. (*Zerbombt*, 67)

62a) **Shit**. (*Blasted*, 60)

62b) **Scheiße**. (*Zerbombt*, 75)

63a) **Shit** no / **Shit** yes (*Cleansed*, 131)

63b) **Scheiß** nein / **Scheiß** ja (*Gesäubert*, 143)

63c) Nije **jebote** / Je **jebote** (*Pročišćeni*)

64a) some things are worth more than that have to be protected from **shite** (*Blasted*, 33)

64b) gibt Werte die wichtiger sind muss man schützen vor diesem **Dreck** (*Zerbombt*, 48)

65a) Easy as **shitting blood**. (*Blasted*, 20)

65b) So simpel wie **Blut scheißen**. (*Zerbombt*, 36)

66a) **Shitless**. (*Phaedra's Love*, 70)

66b) Tierisch. (*Phaidras Liebe*, 84)

Examples 61-65 are literally translated from English into German. The first example means to defecate, and examples 62-63 are exclamations. In the example 63 *shit* is translated by an equivalent exclamation *jebote* into Croatian. The example 66, *shitless*, is an example of translation by a more neutral/less expressive word. *Shitless* is used in the following situation: “Phaedra: You tired of Hippolytus? / Strophe: He bores me. / Phaedra: Bores you? / Strophe: Shitless.” (Kane, 2001:70) Both words mean a lot, *shitless* even means to an extreme degree, but *shitless* is expressed in a vulgar manner, while *tierisch* is not vulgar at all.

67a) fuck you for making me **feel shit** about myself (4.48 *Psychosis*, 215)

67b) fick dich, weil ich mich **scheiße fühle** wegen dir (4.48 *Psychose*, 223)

68a) No joy in a story about blacks **who gives a shit**? (*Blasted*, 48)

68b) Geschichten über Schwarze, das macht keinen Spaß **interessiert keine Sau**. (*Zerbombt*, 63)

69a) **Treats them like shit**. (*Phaedra's Love*, 71)

69b) **Behandelt sie wie Dreck**. (*Phaidras Liebe*, 85)

The first expression is translated literally into German. Both phrases mean to feel bad about oneself. *Who gives a shit* is a vulgar way of saying *who cares*. In German *etwas interessiert keine Sau* is used, which can be considered an equivalent if the whole phrase is observed. It can also be seen as a modulation since a change of perspective is present. If one focuses solely on the word *shit*, then *Sau* can also be seen as an equivalent since *shit* can also denote a contemptible or worthless person (Oxford English Dictionary Online, 2018), but the word is then categorised as an insult. The last sentence is an example of literal translation, both when the whole phrase and just the word *shit* is analysed.

6.4 Sex and sexuality

Sex and sexuality is the most prevalent category since it contains 246 terms which occur in all six plays. The analysed terms have to do with different types of sexual intercourse, male and female genitalia, as well as sexuality.

70a) He **makes love** to Rod. (*Cleansed*, 142)

70b) Er **schläft mit** Rod. (*Gesäubert*, 153)

70c) **Vodi ljubav** s Rodom. (*Pročišćeni*)

71a) Why can no one **make love** to me the way I want to be loved? (*Crave*, 182)

71b) Warum kann keiner **mit mir Liebe machen**, so wie ich geliebt werden will? (*Gier*, 192)

72a) I

Am

Dying to **make love**

Ian (*Blasted*, 42)

72b) Ich

Komm

Fast von Lust

Ian (*Zerbombt*, 57)

In the first example *make love* is translated by the German equivalent *schlafen* although this translation would fit better if the verb *to sleep* was used in the source language. This could have also been translated literally as *Liebe machen*, as in the second example, or even *sich lieben*, which is an equivalent for *to make love*. In the Croatian translation, the equivalent verb *voditi ljubav* is used. The last one is an example of a somewhat more free translation, in which the translator opted for translation by paraphrase using an unrelated word.

73a) Anyone you can think of, someone somewhere got bored with **fucking** them. (*Cleansed*, 111)

73b) Jeder hat irgendwann irgendwo keine Lust mehr, irgendwen zu **ficken**. (*Gesäubert*, 123)

73c) Koga god da se sjetiš, nekome negdje dosadilo je **jebati** ih. (*Pročišćeni*)

74a) You **fuck** her? (*Cleansed*, 139)

74b) Du **fickst** sie? (*Gesäubert*, 150)

74c) Jesi je **pojebao**? (*Pročišćeni*)

75a) **Fuck him**. (*Cleansed*, 124)

75b) **Ihn gefickt.** (*Gesäubert*, 136)

77a) I don't **fuck around.** (*Crave*, 162)

75c) **Poševila.** (*Pročišćeni*)

77b) Ich **ficke** nicht **rum.** (*Gier*, 172)

76a) A cold **fuck** and a goldfish memory.
(*Crave*, 181)

78a) I miss **fucking** you. (*Crave*, 178)

76b) Ein kalter **Fick** und ein
Goldfischgedächtnis. (*Gier*, 191)

78b) Ich vermiss es, mit dir zu **schlafen.**
(*Gier*, 188)

The English verb *to fuck* is mostly translated literally into German by the verb *ficken*. This is also true for the phrasal verb *to fuck around* (*rumficken*) and the noun *fuck* (*der Fick*). It is not clear why the translator opted for an equivalent verb *schlafen* in the fifth example as the emotional distance is visible in the source language. There are many variations of the verb *to fuck* in Croatian language, such as *jebati*, *ševiti*, *fukati*, *karati*, *trpati*, *riješiti*, etc. These are all equivalent verbs. However, in this case, *jebati* and its variation *pojebati* are mostly used for translating the verb *to fuck*. One other solution used is *ševiti*.

79a) **Shag** the slag (*Cleansed*, 132)

79b) **Fick** die Schlampe (*Gesäubert*, 144)

79c) **Pofukaj** fuksu. (*Pročišćeni*)

80a) Showed it to a bloke in the bogs, still wanted to **shag** me. (*Phaedra's Love*, 85)

80b) Hab sie in der Klappe 'nem Kerl gezeigt, wollte mich trotzdem **vögeln.** (*Phaidras Liebe*, 99)

In the first example *to shag* is translated by the same word as the verb *to fuck* would be. In this case, it is an equivalent strategy. Word play is not kept in the German translation, while in the Croatian one it is. The verb *fukati* is chosen so it could be in a phonetical concord with the noun *fuksa*. In the second case *to shag* was translated by an equivalent verb *vögeln*.

81a) She was **having it off** with her brother (*Cleansed*, 131)

81b) Sie **hat's** mit ihrem Bruder **getrieben** (*Gesäubert*, 142)

81c) **Ševila se** s bratom (*Pročišćeni*)

To have it off is a British slang phrasal verb meaning *to have sexual intercourse* (Cambridge Dictionary, 2018). It is translated by the equivalent German slang phrase *es mit jemandem treiben*, while in the Croatian translation the equivalent verb *ševiti* is chosen.

82a) Grace is **raped** by one of the Voices. (*Cleansed*, 132)

82b) Grace wird von einer der Stimmen **vergewaltigt**. (*Gesäubert*, 144)

82c) Grace **siluje** jedan od Glasova. (*Pročišćeni*)

83a) Shootings and **rapes** and kids getting fiddled by queer priests and schoolteachers. (*Blasted*, 48)

83b) Schießereien und **Vergewaltigungen** und Kinder, die von schwulen Priestern und Lehrern befummelt wurden. (*Zerbombt*, 63)

The act of rape, whether expressed by a verb or a noun, is translated by an equivalent in both Croatian (*silovati*) and German (*vergewaltigen/Vergewaltigung*).

84a) Col, they **buggered** her. (*Blasted*, 47)

84b) Col haben sie **in den Arsch gefickt**. (*Zerbombt*, 62)

85a) Do you **take it up the arse**? (*Cleansed*, 117)

85b) **Lässt du dich in den Arsch ficken?** (*Gesäubert*, 129)

85c) **Primaš li ga u dupe?** (*Pročišćeni*)

86a) **Don't give it**, I can see that. (*Cleansed*, 117)

86b) **Lässt dich bedienen**, das kann ich sehen. (*Gesäubert*, 129)

86c) **Ne daješ**, to mi je jasno. (*Pročišćeni*)

87a) What did you do, **sell your arse**? (*Cleansed*, 139)

87b) Was, **warst du auf dem Strich?** (*Gesäubert*, 151)

87c) Što si napravio, **dao guze?** (*Pročišćeni*)

These four examples are explicit or implicit ways of describing anal sex. *To bugger* is translated into German by a paraphrase using a related word *jemanden in den Arsch ficken*. *To take it up the arse* is translated by the same phrase but this time the equivalent is in question. This phrase is translated into Croatian as an equivalent *primaš li ga u dupe*. *Don't give it* is an allusion to the role of a giver or receiver in a homosexual relationship. The giver is an active partner in a sexual act, i.e. the one who is giving, while the receiver is a person being penetrated from behind (Urban Dictionary, 2018). This verb is translated literally into Croatian by the verb *davati*. The German translator opted for modulation, i.e. change of perspective, as *lässt dich bedienen* implies that the person gives permission to be penetrated. In the last example the equivalent phrases are to be observed in both Croatian and German. The German phrase *auf dem Strich sein* means to prostitute oneself (Redensarten-Index, 2018).

88a) He puts the gun to her head, lies between her legs, and **simulates sex**. (*Blasted*, 27)

88b) Er hält ihr die Pistole an den Kopf, legt sich zwischen ihre Beine und **simuliert Sex**. (*Zerbombt*, 42)

89a) We checked into a hotel pretending we weren't going to **have sex**. (*Crave*, 178)

89b) Wir nahmen ein Hotelzimmer und taten so, als ob es nicht darum ginge, **Sex zu haben**. (*Crave*, 189)

90a) Kinky car dealer Richard Morris drove two teenage prostitutes into the country, tied them naked to fences and whipped them with a belt before **having sex**. (*Blasted*, 48)

90b) Der zwielichtige Autohändler Richard Morris fuhr mit zwei jugendlichen Prostituierten aufs Land, fesselte sie nackt an einen Zaun und peitschte sie mit seinem Gürtel aus, bevor **er sich an ihnen verging**. (*Zerbombt*, 62)

The first two examples are translated literally into German language, while the third one is translated by a modulation. German translation is more precise since it means to commit sexual crime on someone (Duden, 2018).

91a) Was there any **sexual contact** between you and my mother? (*Phaedra's Love*, 87)

91b) Gab es zwischen dir und meiner Mutter irgendwelche **sexuellen Kontakte**? (*Phaidras Liebe*, 100)

92a) Morris, from Sheffield, was jailed for three years for unlawful **sexual intercourse** with one of the girls, aged thirteen. (*Blasted*, 48)

92b) Morris, der aus Sheffield stammt, wurde wegen verbotener **sexueller Handlungen** zu drei Jahren verurteilt. Eines der Mädchen war dreizehn. (*Zerbombt*, 62)

93a) Your **sexual indiscretions** are of no interest to anyone. (*Phaedra's Love*, 94)

93b) Deine **sexuellen Verfehlungen** sind uninteressant. (*Phaidras Liebe*, 108)

The first example is translated literally into German, while the other two are translated by appropriate equivalents in the target language.

94a) They hold each other, him **inside her**, not moving. (*Cleansed*, 120)

94b) Sie halten einander umschlungen, er noch immer **in ihr**, ohne Bewegung. (*Gesäubert*, 132)

94c) Grle se, **on u njoj**, ne mičući se. (*Pročišćeni*)

95a) Don't suppose he's **keeping it dry** either. (*Phaedra's Love*, 74)

95b) Der **spart** bestimmt auch nicht **mit seinem Saft**. (*Phaidras Liebe*, 88)

These two examples are more implicit in expressing sexual (in)activity. The first one is translated literally in both German and Croatian, while the second one is an example of modulation due to *dry-Saft* (juice) analogy.

96a) Still **screwing** the taxpayer. (*Blasted*, 8)

96b) **Liegst** dem Steuerzahler immer noch **auf der Tasche**. (*Zerbombt*, 24)

97a) Not soldiers **screwing** each other for a patch of land. (*Blasted*, 48)

97b) Nicht Soldaten, die sich wegen ein paar Metern Land **bespringen**. (*Zerbombt*, 63)

The first example is translated by a paraphrase using unrelated words. The translator focuses more on the taxpayer than on the sexual act expressed in the source language. The second one is an equivalent which implies animalistic behaviour since *bespringen* implies animal reproduction (Duden, 2018).

98a) the broken **hermaphrodite** who trusted herself alone finds the room in reality teeming and begs never to wake from the nightmare (4.48 *Psychosis*, 205)

98b) der gebrochene **Hermaphrodit** die nur sich selber vertraute nun sieht sie der Raum wimmelt von Leben und Wirklichkeit und er fleht darum nie erwachen zu müssen aus diesem Albtraum (4.48 *Psychose*, 213)

99a) Kinky car dealer Richard Morris drove two teenage **prostitutes** into the country, tied them naked to fences and whipped them with a belt before having sex. (*Blasted*, 48)

99b) Der zwielichtige Autohändler Richard Morris fuhr mit zwei jugendlichen

Prostituierten aufs Land, fesselte sie nackt an einen Zaun und peitschte sie mit seinem Gürtel aus, bevor er sich an ihnen verging. (*Zerbombt*, 62)

100a) I'm a **paedophile**. (*Crave*, 156)

100b) Ich bin **pädophil** (*Gier*, 166)

101a) Are you a **lesbian**? (*Crave*, 161)

101b) Bist du **lesbisch**? (*Gier*, 171)

102a) I'm not a **rapist**. (*Crave*, 156)

102b) Ich bin kein **Vergewaltiger**. (*Gier*, 166)

103a) There's nothing **gay** about Hippolytus. (*Phaedra's Love*, 66)

103b) Hippolytos ist alles andere als **schwul**. (*Phaidras Liebe*, 80)

Before analysing these six examples, it is important to stress that not all of these examples belong to the category of sexuality. For instance, prostitution is considered to be an occupation, while raping is a criminal activity. These are analysed because of their relation to sex. The first three examples are literally translated into German, while in the fourth one the strategy of transposition is used, so the noun is transposed into an adjective. The last two examples are translated by an equivalence strategy.

104a) Robin removes his underpants and stands shivering with his hands over his **genitals**. (*Cleansed*, 113)

104b) Robin zieht auch die Unterhose aus und steht zitternd da, seine Hände über seinen **Genitalien**. (*Gesäubert*, 125)

104c) Robin skine gaće i stoji drhteći s rukama preko **genitalija**. (*Pročišćeni*)

105a) He is naked apart from a bloodied bandage strapped around his **groin**. (*Cleansed*, 145)

105b) Er ist nackt bis auf eine blutige Bandage, um seinen **Schoß** gewickelt. (*Gesäubert*, 157)

The term *genitals* is translated literally both in German and Croatian. Meanwhile *groin* is translated by an equivalent *prepone* in Croatian but it is translated by three different words in German. *Der Schoß* is an area from hips to the knee, which would be translated as *lap* into English. This mistranslation occurs three times in the translation of *Cleansed*. *Der Schritt* and *die Leiste* are both equivalents of groin.

108a) She undoes his trousers and touches his **penis**. (*Cleansed*, 120)

108b) Sie öffnet seine Hose und berührt seinen **Penis**. (*Gesäubert*, 132)

108c) Otkopčava mu hlače i dotiče **penis**. (*Pročišćeni*)

109a) When was the last time you sucked his **cock**? (*Cleansed*, 117)

105c) Gol je, izuzev krvavog zavoja oko **prepona**. (*Pročišćeni*)

106a) He vaguely indicates his **groin**. (*Blasted*, 19)

106b) Er deutet vage auf seinen **Schritt**. (*Zerbombt*, 35)

107a) He cuts Hippolytus from **groin** to chest. (*Phaedra's Love*, 101)

107b) Er schnitzt Hippolytos von der **Leiste** bis zum Brustkorb auf. (*Phaidras Liebe*, 115)

109b) Wann hast du ihm zuletzt den **Schwanz** gelutscht? (*Gesäubert*, 129)

109c) Kad si mu posljednji put pušio **kurac**? (*Pročišćeni*)

110a) Tinker made a man bite off another man's **testicles**. (*Cleansed*, 136)

110b) Tinker hat einen Mann gezwungen, einem anderen die **Hoden** abzubeißen. (*Gesäubert*, 147)

110c) Tinker je natjerao čovjeka da odgrize drugom čovjeku **testise**. (*Pročišćeni*)

111a) My **balls** hurt. (*Cleansed*, 136)

111b) Mir tun die **Eier** weh. (*Gesäubert*, 146)

111c) Bole me **jaja**. (*Pročišćeni*)

112a) She shaves his chest, legs, eyebrows and **pubic hair**. (*Skin*, 262)

112b) Obrije mu prsa, noge, obrve i **stidne dlake**. (*Koža*)

The noun *penis* is translated literally in the German and the Croatian language. *Cock* is a slang term used for a penis. *Cock* is translated by an equivalent noun *kurac* in Croatian and *Schwanz* in German. *Testicles* and *balls* are the same thing and they are translated by equivalents *Hoden/testisi* and *Eier/jaja*. It is interesting to note that if only the German and the Croatian translation were analysed, *jaja* would be a literal translation of *Eier*. The term *pubic hair* is translated by an equivalent term *stidne dlake*.

113a) Or a royal **cunt** if that's your preference. (*Phaedra's Love*, 74)

113b) Oder 'ne königliche **Fotze**, wenn man mehr darauf steht. (*Phaidras Liebe*, 88)

114a) Sucking **gash**. (*Blasted*, 19)

114b) **Mösen** lecken. (*Zerbombt*, 35)

Cunt is a slang term for a woman's genitals, and *gash* for a woman's vulva. They are both translated into German by the equivalent nouns *Fotze* and *Mösen*.

115a) Can't get tragic about your **arse**. (*Blasted*, 50)

115b) Kann deinen **Arsch** nicht tragisch finden. (*Zerbombt*, 64)

116a) Carl's trousers are pulled down and a pole is pushed a few inches up his **anus**. (*Cleansed*, 117)

116b) Carl wird die Hose heruntergezogen, und ein Pfahl wird ein paar Zentimeter in seinen **Anus** geschoben. (*Gesäubert*, 128)

116c) Carlu skidaju hlače i guraju šipku nekoliko centimetara u njegov **anus**.. (*Pročišćeni*)

117a) A handsome blond fourteen year old, his thumbs hooked over his jeans half exposing his **buttocks**, his blue blue eyes full of the sun. (*Crave*, 176)

117b) Ein hübscher blonder Vierzehnjähriger, seine Daumen über die Jeans gehakt, die seinen **Hintern** zur Hälfte entblößt, seine blauen blauen Augen voller Sonne. (*Gier*, 186)

The first two examples are translated literally into German, while the third one is an equivalent word for *buttocks*. *Anus* is also translated literally into Croatian.

118a) She is naked apart from a tight strapping around her groin and **chest**, and blood where her **breasts** should be. (*Cleansed*, 145)

118b) Sie ist nackt bis auf eine feste Bandage, um Schoß und **Brust** gewickelt, und Blut, wo ihre **Brüste** sein sollten. (*Gesäubert*, 157)

118c) Gola je izuzev uskog zavoja oko prepona i **prsa**, a krv se nalazi tamo gdje bi trebale biti **grudi**. (*Pročišćeni*)

119a) He sucks her right **breast**. (*Cleansed*, 120)

119b) Er saugt an ihrer rechten **Brust**. (*Gesäubert*, 132)

119c) Siše joj desnu **dojku**. (*Pročišćeni*)

120a) Sucks his **nipples**. (*Blasted*, 30)

120b) saugt seine **Brustwarzen** (*Zerbombt*, 45)

There is no obvious difference between *chest* (*Brust*) and *breasts* (*Brüste*) in German translation but this is an appropriate equivalent. *Chest* is translated as *prsa* in Croatian. There are many ways to translate *breast* into Croatian, depending on the context and whether standard language or slang is used. The translation of the word *breasts* in the first sentence reads *grudi*, while in the second one *dojka* is used since it is unnatural and incorrect to use the singular form of *grudi* (*grud*). *Nipples* is translated by an equivalent word *Brustwarzen* in German.

121a) Shootings and rapes and kids getting **fiddled** by queer priests and schoolteachers. (*Blasted*, 48)

121b) Schießereien und Vergewaltigungen und Kinder, die von schwulen Priestern und Lehrern **befummelt** wurden. (*Zerbombt*, 63)

122a) Tinker **masturbates** furiously until she speaks. (*Cleansed*, 136)

122b) Tinker **masturbiert** wie besessen, bis sie redet. (*Gesäubert*, 148)

122c) Tinker bjesomučno **masturbira** dok ona ne progovori. (*Pročišćeni*)

123a) It's like that when I **touch myself**. (*Blasted*, 22)

123b) So ist es auch, wenn **ich mich selbst anfasse**. (*Zerbombt*, 38)

124a) What was that about then, **wanking me off**? (*Blasted*, 16)

124b) Und was sollte das dann, **mir einen runterholen**? (*Zerbombt*, 32)

125a) **My fingers inside her**, my tongue in her mouth. (*Crave*, 159)

125b) **Meine Finger in ihr**, meine Zunge in ihrem Mund. (*Gier*, 169)

126a) Billy grabs his penis and makes **wanking gestures** at her. (*Skin*, 250)

126b) Billy se uhvati za penis i **pravi se da drka** dok je gleda. (*Koža*)

In the following examples the phrases related to manual stimulation are analysed. In this first example, *to fiddle* is translated by an equivalent verb *befummeln*, which, however, has a more direct sexual connotation. The verb *to masturbate* is translated literally in both the Croatian and the German language. *To touch oneself* and *to wank someone off* are translated by equivalent verbs/phrases *sich selbst anfassen* and *jemandem einen runterholen*. The phrase *my fingers inside her* is not as explicit as the others but is connected with sexual actions. This is an example of literal translation. The last example, *wanking gestures*, is translated by a paraphrase using related words.

127a) **Put your mouth on me**. (*Blasted*, 7)

127b) **Nimm ihn in den Mund**. (*Zerbombt*, 23)

128a) Begins to **perform oral sex** on Ian. (*Blasted*, 30)

128b) fängt an, Ian **oral zu befriedigen** (*Zerbombt*, 45)

129a) When was the last time you **sucked his cock**? (*Cleansed*, 117)

129b) Wann hast du **ihm** zuletzt **den Schwanz gelutscht**? (*Gesäubert*, 129)

129c) Kad si mu posljednji put **pušio kurac**? (*Pročišćeni*)

130a) **Gagging** for it (*Cleansed*, 132)

130b) **Ächzen** danach (*Gesäubert*, 144)

130c) **Grca** za to (*Pročišćeni*)

131a) **Went down on** Stella all the time, didn't hurt her. (*Blasted*, 32)

131b) Stella hab ich's dauernd **mit der Zunge besorgt**, der tat's nie weh. (*Zerbombt*, 47)

This is an example of modulation since the shift has been moved from *putting mouth to something to taking something in one's mouth*. The German translation is more explicit as the pronoun *ihn*, meaning the penis, is used. In the source language, this sentence is more obscure because the reader must conclude from the context that (potential) oral sex is in question. *Perform oral sex* and *suck his cock* are translated by equivalent phrases in both German and Croatian. The difference between these three languages is in the verb or, better to say, the action related to performing oral sex on a male person. In German the verb *to suck* is translated as *to lick*, while in Croatian the verb *to smoke* (literal translation) is used to indicate this action. The word *gagging* is an allusion on a previously analysed term, which is translated by an equivalent in Croatian. However, the German verb *ächzen* means *to moan*, which would, in this case, be a mistranslation. The phrase *go down on* means orally satisfying a woman, which is translated in German by the equivalent phrase *mit der Zunge besorgen*.

132a) When the Soldier has **finished** he pulls up his trousers and pushes the revolver up Ian's anus. (*Blasted*, 49)

132b) Als der Soldat **fertig ist**, zieht er sich die Hose hoch und schiebt Ian den Revolver in den Anus. (*Zerbombt*, 64)

133a) They **come** together. (*Cleansed*, 120)

133b) Sie **kommen** gleichzeitig. (*Gesäubert*, 132)

133c) **Svrše** zajedno. (*Pročišćeni*)

134a) I want you to **make me come**. (*Phaedra's Love*, 82)

134b) Ich will, dass du **mich zum Kommen bringst**. (*Phaidras Liebe*, 96)

135a) I've faked **orgasms** before, but this is the first I've faked *not* having an orgasm. (*Crave*, 182)

135b) Ich habe schon früher **Orgasmen** vorgetäuscht, aber das hier ist das erste Mal,

dass ich vorgetäuscht habe, keinen Orgasmus zu haben. (*Gier*, 192)

136a) Only after I've checked I haven't cleaned my **cum** up with it first. (*Phaedra's Love*, 77)

136b) Erst, nachdem ich überprüft hab, dass ich vorher nicht reingewichst habe. (*Phaidras Liebe*, 91)

136a) **Leaving me hanging**, making a prick of myself. (*Blasted*, 15)

137b) **Mich hier hängen lassen** und zum Idioten machen. (*Zerbombt*, 31)

138a) Made her **lick me clean**. (*Blasted*, 43)

138b) Sie musste mich anschließend **sauber lecken**. (*Zerbombt*, 58)

139a) Don't give me a **hard-on** if you're not going to **finish me off**. (*Blasted*, 15)

139b) Deinetwegen krieg ich 'n **Ständer**, und du **steigst mittendrin aus**. (*Zerbombt*, 31)

The following analysed examples deal with (not) achieving climax. The first two examples are translated literally into German. The second one is translated into Croatian by the equivalent verb *svršiti*. The second and the third example have the verb *to come* in common but in the second one the phrase *make me come* is translated by an equivalent *jemanden zum Kommen bringen*. The noun *orgasm* is translated literally into German. In the following example, the emphasis in the German translation is put on cleaning. The meaning can be concluded from the context but the word *cum* is missing from the sentence. *Lick someone clean* is translated literally into German, as well as *to leave someone hanging*. In the last example two elements can be analysed – the noun *hard-on*, which is translated by an equivalent *der Ständer*, and the phrasal verb *finish someone off*, which is translated by a paraphrase using unrelated words.

140a) A fourteen year old to steal my **virginity** on the moor and rape me till I come. (*Crave*, 178)

140b) Ein Vierzehnjähriger, der mir die **Unschuld** raubt im Moor und mich vergewaltigt, bis ich komme. (*Gier*, 188)

141a) Symptoms: Not eating, not sleeping, not speaking, no **sex drive**, in despair, wants to die. (*4.48 Psychosis*, 223)

141b) Symptome: Isst nicht, schläft nicht, spricht nicht, kein **Sexualtrieb**, verzweifelt, will sterben (*4.48 Psychose*, 231)

142a) Impaired judgement, **sexual dysfunction**, anxiety, headaches, nervousness, sleeplessness, restlessness, nausea, diarrhoea, itching, shaking, sweating, twitching. (*Crave*, 187)

142b) Beeinträchtigtetes Urteilsvermögen, **sexuelle Funktionsstörung**, Angst, Kopfschmerzen, Nervosität, Schlaflosigkeit, Ruhelosigkeit, Übelkeit, Durchfall, Juckreiz, Zittern, Schwitzen, Zucken. (*Gier*, 197)

143a) I've never visited a prostitute and I've never had a **sexually transmitted disease** other than thrush. (*Crave*, 162)

143b) Ich war nie bei einer Prostituierten, und ich habe nie eine **sexuell übertragbare Krankheit** gehabt außer Pilz. (*Gier*, 172)

144a) He's a **sexual disaster area**. (*Phaedra's Love*, 73)

144b) Er ist ein **sexuelles Katastrophengebiet**. (*Phaidras Liebe*, 87)

145a) Can't stand **post-coital** chats. (*Phaedra's Love*, 82)

145b) Ich kann **postkoitales** Geplauder nicht ausstehen. (*Phaidras Liebe*, 96)

146a) The Black Room – the showers in the university sports hall converted into **peep-show** booths. (*Cleansed*, 121)

146b) Der Schwarze Raum – die Duschen der Universitäts-Turnhalle, umgebaut zu Kabinen einer **Peepshow**. (*Gesäubert*, 133)

146c) Crna soba – tuševi u sportskoj dvorani sveučilišta pretvoreni u **peep show** kabine. (*Pročišćeni*)

The first two examples are translated by equivalents, the third one as calque. The following three are translated literally. An interesting example is *peep-show* which is a borrowed word in both German and Croatian.

6.5 Slurs and insults

Slurs and insults belong to the last and the second smallest category. It contains 83 terms, which occur in all plays except *4.48 Psychosis*. This category can be divided into four subcategories: ethnic slurs, sexual slurs, insulting people who have limited mental abilities and general insults.

The majority of ethnic slurs is used for referring to people of African descent, with the exception *Pakis*. The first five examples are transparent, while the other five are more obscure

for the target language readers. These other five are obscure even in the target language, so it is sometimes hard to find the meaning of the slurs.

147a) No joy in a story about **blacks** who gives a shit? (*Blasted*, 48)

147b) Geschichten über **Schwarze**, das macht keinen Spaß interessiert keine Sau. (*Zerbombt*, 63)

148a) That **black** kid? (*Cleansed*, 124)

148b) Der kleine **Schwarze**? (*Gesäubert*, 136)

148c) Onaj mali crnac? (*Pročišćeni*)

149a) After a bit of **black meat**, eh? (*Blasted*, 17)

149b) Lust auf 'n Stück **schwarzes Fleisch**, hm? (*Zerbombt*, 33)

150a) You like are coloured brethren? (*Blasted*, 5)

150b) Hast du ein Herz für unsre farbigen Mitbürger? (*Zerbombt*, 21)

The first three examples are transparent and commonly used in English. It is interesting to note that the term black (person) is usually not used as a slur but as a neutral word. However, in these examples, a mocking tone was used, and they are for that reason included in the analysis. They are translated literally into German. Under the definition of *der Schwarzer* in *Duden* (2018) there is a special note saying that this term should be used only when the colour of one's skin is relevant (e.g. in population statistics). The second example (*Cleansed*) was translated into Croatian as *crnac*. The adjective *black* is transposed to the noun *crnac*. As in English, this noun is not necessarily considered a slur because on *Hrvatski jezični portal* (2018) *crnac* is defined as one that belongs to the black race. There is no remark on the term being vulgar. The term *coloured brethren* is translated into German by an equivalent *farbigen Mitbürger*.

151a) You a **nigger-lover**? (*Blasted*, 5)

151b) Stehst du auf **Nigger**? (*Zerbombt*, 21)

152a) Speak the Queen's English fucking **nigger**. (*Blasted*, 36)

152b) Drück dich in klarem Englisch aus, Scheiß**nigger**. (*Zerbombt*, 51)

While *black* is used in a neutral way, *nigger* is highly offensive and is always considered a racial slur. Regarding translation, the German noun *Nigger* is borrowed from the English language. In the second example, the fusion of a slur and a cuss word occurs. Compounds are frequent in the German language, and this is only one of many examples. The Croatian translation of the word *nigger* would be *crnčuga*, which is, in contrast to *crnac*, also considered a racial slur with a touch of expressed hatred.

153a) **Wogs** and **Pakis** taking over. (*Blasted*, 4)

153b) Bald sind hier **Kanaken** und **Pakis** am Ruder. (*Zerbombt*, 20)

154a) Turning into **Wogland**. (*Blasted*, 34)

154b) Wird zum **Kanakenstaat**. (*Zerbombt*, 49)

Paki is an offensive term used to describe a person from Pakistan (Cambridge Dictionary, 2018). This term also occurs in German, so the translation strategy used here is borrowing. In British English the term *wog* denotes a non-white person (Oxford English Dictionary Online, 2018), while in German the term *der Kanake* denotes a person of foreign ethnicity (Duden, 2018). Both terms are offensive and discriminating, which is why the equivalence strategy is used. The same strategy is used in the case of *Wogland* or *Kanakenstaat*.

155a) [I'll] Call that **coon**, get some more sent up. (*Blasted*, 12)

155b) [Ich] Ruf mal **den Kameltreiber** an, soll uns Nach-schub rauf-bringen. (*Zerbombt*, 28)

156a) What do you want a **conker's** name for? (*Blasted*, 17)

156b) Wozu sich den Namen von 'nem **Kameltreiber** merken? (*Zerbombt*, 33)

157a) Wonder if the **conker** understands English. (*Blasted*, 12)

157b) Frag mich, ob **der braune Sack** überhaupt Englisch versteht. (*Zerbombt*, 28)

A *coon* is also used as an offensive term to describe a black person (Merriam Webster Dictionary, 2018). However, *der Kameltreiber*, as found on MundMische (2018), is a

derogatory term used to describe people of Arab or Turkish background. This can, thus, be considered a mistranslation. A *conker*, as found on Iain Fisher's webpage (2002-2012) under section Sarah Kane glossary, is also an offensive racist term for coloured people but, again, in German the term *der Kameltreiber* was used. This is another example of mistranslation. It is interesting to note that the term *conker* was translated differently in these two cases although being mentioned in the same play *Blasted*. Another translation reads *der braune Sack*, which can be considered an equivalent. It should also be stressed that the translator did not translate the word *conker* consistently.

158a) Won't do it with me but you'll go with a **whodat**. (*Blasted*, 17)

158b) Mit mir nicht, aber mit dem **Zulukaffer** würdest du's machen. (*Zerbombt*, 33)

One other derogatory term for black people is *whodat*, which can be traced back to the Colonial America newspapers in the 1700s. The term was used in "a derogatory way to represent African-American speech" (Troeh, 2013). *Der Zulukaffer* is an equivalent translation of *whodat* and it is a highly offensive derogatory term for a black person.

159a) It'll only be **Sooty** after something. (*Blasted*, 16)

159b) Wird bloß **Bimbo der Buschmann** sein. (*Zerbombt*, 33)

The last example of derogatory terms for black people is *sooty*, which is translated as *Bimbo der Buschmann* in German. *Bimbo* is a racist term for people of African origin (MundMische, 2018), while *der Buschmann* is used for people from Namibia, Botswana und Angola, i.e. African countries (Duden, 2018). Both terms can be considered equivalents and may be seen as repetitive and redundant. However, in this case, the translator uses both terms (*Bimbo der Buschmann*) to achieve rhyme and rhythm of the source language (*Sooty after something*).

The majority of slurs in the subcategory sexual slurs is directed towards homosexuals, and the remaining part towards women. All of the examples are transparent and common in all three languages.

160a) You look like a **lesbos**. (*Blasted*, 7)

160b) Du siehst aus wie 'ne **Lesbe**. (*Zerbombt*, 23)

161a) I loved Stella till she became a witch and fucked off with a **dyke**, and I love you, though you've got the potential. (*Blasted*, 19)

161b) Ich hab Stella geliebt, bis sie 'ne Hexe wurde und sich mit 'ner **Lesbe** verpisst hat, und ich liebe dich, obwohl du auch eine Veranlagung hast. (*Zerbombt*, 34)

Words *lesbos* and *dyke* are offensive terms used for homosexual women. Although the common form of this derogatory word is *lesbo*, the author used *lesbos* instead. It could be that the author is using this form as a reference to the Greek island Lesbos, which was celebrated by the poet Sappho, whose poetry "celebrated the island's beautiful women[, and whose poetry became] synonymous with female love" (Miller, 2015). The word is translated into German as *die Lesbe*, which is an equivalent term. According to the *Urban Dictionary* (2018), the second example *dyke* is used to describe a lesbian with masculine appearance or mannerism. This word was translated to German as *die Lesbe*, which is a more general word than *dyke*. Nonetheless, it should be noted that there is, in fact, no appropriate variation of the word *dyke* in the German language. Some slang variations, such as *Kesser Vater* and *Kampflesbe* (MundMische, 2018), do exist but they are not widespread and actively used.

162a) You think I'm a **cocksucker**? (*Blasted*, 19)

162b) Glaubst du, ich bin ein **Schwanzlutscher**? (*Zerbombt*, 35)

163a) Weren't he a **bender**? (*Cleansed*, 131)

163b) Der war doch 'ne **Schwuchtel**? (*Gesäubert*, 142)

163c) Zar nije bio **peder**? (*Pročišćeni*)

A *Cocksucker* and a *bender* are both derogatory terms used in reference to homosexual men. The first example is translated with an equivalent in German. It should be mentioned that the focus in English is on the verb *to suck*, while in German is on the verb *to lick*. That is the only difference between these two terms. The other example a *bender* is also translated by an equivalent in both German and Croatian.

164a) Hitler was wrong about the Jews who have they hurt the **queers** he should have gone for scum them and the wogs and fucking football fans send a bomber over Elland Road finish them off. (*Blasted*, 19)

164b) Hitler hat sich geirrt mit den Juden wem haben die wehgetan die **Schwulen** hätt er ausrotten sollen Abschaum die und die Kanaken und die Scheißfußball-fans einfach ‘ne Bombe auf die Elland Road werfen wegputzen alle. (*Zerbombt*, 35)

165a) Shootings and rapes and kids getting fiddled by **queer** priests and schoolteachers. (*Blasted*, 48)

165b) Schießereien und Vergewaltigungen und Kinder, die von **schwulen** Priestern und Lehrern befummelt wurden. (*Zerbombt*, 63)

The word *queer* is nowadays used for “a sexual or gender identity that does not correspond to established ideas of sexuality and gender, especially heterosexual norms” (Oxford English Dictionary Online, 2018), and is not necessarily restricted to a homosexual person. This word is more general than, for instance, gay or lesbian. However, in this context, the word does denote a homosexual person. In the first example, *queers* was translated by an equivalent *die Schwulen*. The German word is mostly used for referring to homosexual men, whereas it is rarely used for homosexual women. The equivalence strategy is also used in the second example but this time the word *queer* is used as an adjective, not as a noun.

166a) Scouse **tart**, spread her legs. (*Blasted*, 13)

166b) ‘**ne Nutte** aus Liverpool, hat die Beine breit gemacht. (*Zerbombt*, 29)

The word *tart* is defined as “a woman who intentionally wears the type of clothes and make-up that attract sexual attention in a way that is too obvious [and as] a female prostitute” (Cambridge Dictionary, 2018), which makes the German translation *die Nutte* an equivalent. It is interesting to observe that the word *Scouse* is translated by a more general word. *Scouse* is used as an informal term for people who come from Liverpool area (Cambridge Dictionary, 2018), which is why the German translation includes *aus Liverpool* as a sort of an explanation for its readers to fully understand the English original.

167a) Dead, **slag** (*Cleansed*, 131)

168a) Shag the **slag** (*Cleansed*, 132)

167b) Tot, **Schlampe** (*Gesäubert*, 142)

168b) Fick die **Schlampe** (*Gesäubert*, 144)

167c) Mrtva, **drolja** (*Pročišćeni*)

168c) Pofukaj **fuksu**. (*Pročišćeni*)

A *slag* is one other word used to describe a sexually immoral woman (Collins Dictionary, 2018), which is translated by an equivalent word *die Schlampe* in German. In the Croatian translation, two different translations are to be observed – the first one being *drolja*, and the second one *fuksa*. Both words have an equivalent meaning to the word *slag*. The reason for this solution inside one and the same play *Cleansed* is the word play occurring in the example 170a. In order to keep the word play and the same rhythm of this line, the translator opted for *pofukaj fuksu*, since there is no verb that could be in phonetic concord with the word *drolja*.

The category of insulting people who have limited mental abilities contains eight expressions, most of which are rather frequent. Some of the examples occur more than once, so they are not analysed separately.

169a) No, I'm talking, you're just too **thick** to understand. (*Blasted*, 8)

169b) Nein, ich rede bloß, du bist nur zu **blöd**, das zu begreifen. (*Zerbombt*, 24)

170a) Pig-shit **thick**, the lot of them. (*Phaedra's Love*, 99)

170b) Alles **Hornochsen**, die ganze Bande. (*Phaidras Liebe*, 112)

The adjective *thick* is the least offensive one, and it is mostly translated in German by an equivalent *blöd*. However, in the case of 170b, *thick* is translated by a transposition (*Hornochse*), which also means stupid people (Duden, 2018). These examples could also be placed under the subcategory of general insults. However, in the context of the play *Blasted*, in which the main character is somehow of limited mental abilities, the example 169a fits better into this category.

171a) **Spaz**. (*Blasted*, 5)

171b) 'n **Spasti**. (*Zerbombt*, 21)

172a) Glad my son's not a **Joey**. (*Blasted*, 5)

172b) Bin froh, dass mein Sohn kein **Schwachkopf** ist. (*Zerbombt*, 21)

173a) **Retard**, isn't he? (*Blasted*, 5)

173b) **Geistig behindert**, oder? (*Zerbombt*, 21)

The example 171a and 171b are equivalents, which denote a stupid person or even a person with cerebral palsy (Cambridge Dictionary, 2018). The term *Joey* is translated into German by a more neutral/less expressive word. In Sarah Kane glossary (Fisher, 2000-2012) *Joey* is defined as a mentally handicapped person, whereas the German word *Schwachkopf* does not necessarily mean that the person is mentally disabled but just stupid (Duden, 2018). A similar problem occurs with the translation of a *retard* as *geistig behindert*. The word *retard* is highly offensive in English, and the term *geistig behindert* literally means mentally handicapped (Duden, 2018), which is a politically correct term.

General insults belong to the last subcategory. All of the analysed terms are common in all three languages. Many of them, such as *slag* or *bastard*, occur frequently in the original plays but are translated differently in German and are, therefore, interesting for the analysis.

174a) Stalling between two **fools** (*4.48 Psychosis*, 213)

174b) eingeklemmt zwischen zwei **Trotteln** (*4.48 Psychose*, 221)

175a) I may be a **cunt** but I'm not a **twat**. (*Cleansed*, 139)

175b) Vielleicht bin ich ein **Arsch**, aber kein **Blödmann**. (*Gesäubert*, 150)

175c) Možda sam **pička** ali nisam **debil**. (*Pročišćeni*)

The common denominator for these two examples is calling someone stupid. Both *fool* and *twat* are translated into German using the equivalent strategy. The same goes for Croatian translation of the word *twat*. In case of *cunt*/*Arsch*/*pička*, it is again interesting to note that they are all equivalents but the taboo domain is different in German when compared to English and Croatian.

176a) **Tosser**. (*Blasted*, 13)

176b) **Arschloch**. (*Zerbombt*, 29)

177a) Every other stupid **fucker**. (*Phaedra's Love*, 82)

177b) Wie jeder andere dämliche **Sack**. (*Phaidras Liebe*, 96)

178a) Can't do nothing if you're a skinny little **fuckwit**. (*Skin*, 253)

178b) Ne možeš ništa učiniti ako si mršavi mali **moron**. (*Koža*)

Although they can be perceived as equivalents, *Arschloch* is somewhat more expressive than *tosser*. *Fucker* and *Sack* are also equivalents. *Fuckwit* has many equivalents in Croatian language, such as *debil*, *kreten*, *budala*, *moron*. *Moron* is chosen due to alliteration in the sequence *mršavi mali moron*, which thus contributes to the rhythm.

179a) Pick up the phone you idle **sod**. (*Skin*, 249/250)

179b) Javi se na telefon, lijeni **konju**. (*Koža*)

The English word *sod* is used as an insult to the person who annoys you (Collins Dictionary, 2018), so the appropriate equivalent in Croatian language would be *konju*. This insult is used in Croatian when you are trying to insult someone who is doing or saying something inappropriate or irrational (Hrvatski jezični portal, 2018).

180a) **Fat bird**. (*Phaedra's Love*, 76)

180b) **Fette Mietze**. (*Phaidras Liebe*, 90)

Fat bird is an insult directed towards an overweight woman. Both *a bird* (Cambridge Dictionary, 2018) and *die Mietze* (Duden, 2018) are informal ways of calling a young woman. This is, thus, an equivalent translation.

181a) Every man in the country is sniffing round your cunt and you pick Theseus, man of the people, what a **wanker**. (*Phaedra's Love*, 77)

181b) Sämtliche Männer im Land wedeln um deine Fotze rum, und du nimmst Theseus, Mann des Volkes, war für ein **Wichser**. (*Phaidras Liebe*, 91)

182a) The **cunt**. (*Blasted*, 57)

182b) Der **Wichser**. (*Zerbombt*, 71)

It is interesting to note that both *wanker* and *cunt* are translated as *der Wichser* in German. However, *der Wichser* is actually the equivalent of *a wanker*, whilst translating *cunt* as *der Wichser* can be perceived as more neutral/less expressive.

183a) An expressionist **nag** (*4.48 Psychosis*, 213)

183b) Ein **nörgelnder** Expressionist (*4.48 Psychose*, 221)

The source language noun *nag* was translated by a transposition, i.e. a German adjective *nörgelnd*, which is actually an equivalent word for English adjective *nagging*.

184a) **Filthy** little **perv**, clean it up. (*Cleansed*, 140)

184b) **Perverser** kleiner **Dreckspatz**, wisch das auf. (*Gesäubert*, 152)

184c) Prljavi mali **perverznojaku**, počisti to. (*Pročišćeni*)

In the case of the German translation, the translator opted for a modulation strategy and replaced *filthy* with *perverser* and *perv* with *Dreckspatz*. The reason for this could be that *filthy* is usually translated with a word containing *Dreck-* as the first part of a compound. The Croatian translation of the word *perv* is *perverznojak*, which is considered to be an equivalent. There is no shorter form of the word *perverznojak* in Croatian.

185a) Kill the royal **slag**. (*Phaedra's Love*, 100)

185b) Bring die königliche **Ratte** um. (*Phaidras Liebe*, 113)

186a) Foreign **slag**. (*Blasted*, 45)

186b) Ausländischer **Abschaum**. (*Zerbombt*, 60)

187a) **Scum** should die. (*Phaedra's Love*, 100)

187b) **Abschaum** muss sterben. (*Phaidras Liebe*, 113)

As it could have been seen from the previous example (79a), *slag* represents an immoral woman. However, in this case, *slag* would be a worthless person (Merriam Webster, 2018) and an equivalent of *scum*. Both *slag* and *scum* would be translated as *smeće* in Croatian. The word *slag* was translated differently in 185b and 186b. In the first example, the hatred is directed towards one person, Hippolytus, who is a member of the royal family. The word *die Ratte* stands for an obnoxious man in German (Duden, 2018), which is a perfect description of Hippolytus. That is why this translation can be considered an equivalent. *Slag and scum* are translated into German by an equivalent word *Abschaum*.

188a) Fucking **bastard** soldier, he –
(*Blasted*, 44)

188b) ‘n Scheißsoldaten-**arsch** (*Zerbombt*,
59)

189a) Fucking **bastards** ate it all. (*Blasted*,
53)

189b) Die **Scheißdrecks-schweine** haben
alles gegessen. (*Zerbombt*, 68)

190a) Rot in hell, **bastard!** (*Phaedra's*
Love, 100)

190b) Schmor in der Hölle, du
Dreckschwein! (*Phaidras Liebe*, 113)

191a) Hear a voice or catch a smile turning
from the mirror You **bastard** how dare you
leave me like this. (*Cleansed*, 150)

191b) Hör eine Stimme oder sehe ein
Lächeln wenn ich mich abwende vom
Spiegel Du **Scheißkerl** du wagst es mich so
zu verlassen. (*Gesäubert*, 162)

191c) **Gade** kako se usuđuješ ostaviti me
ovako. (*Pročišćeni*)

192a) Stupid **bastard**. (*Blasted*, 60)

192b) Dummes **Schwein**. (*Zerbombt*, 75)

These last five examples are all different translations of the word *bastard*. The first example is a specific insult, which is directed towards a particular person. The example 189a, *Scheißdrecks-schweine*, could be perceived as the worst of the remaining three since it is formed from three words. The next one would be *Dreckschwein*, then *Scheißkerl* and *Schwein*. The word *Schwein* can sometimes be used as a harmless, playful insult, which is often used in German in different contexts. *Scheißkerl*, on the other hand, is more personal and one would never use it as a harmless insult. All of the abovementioned versions of *bastard* are translated by an equivalence strategy.

6.6 Other

The (lack of) punctuation is one of the main features of Sarah Kane's play. After reading and analysing all of her plays, it can be concluded that she used this feature deliberately in order to achieve rhythm, express the stream of consciousness of some characters, to blur the borders between words and their meaning, as well as to stay ambiguous. Sometimes this feature makes it difficult for a translator to fully comprehend the idea behind the utterance, and, in the end, to translate it appropriately. On the other hand, the translator also has to decide whether to be faithful to the punctuation of the source language or to make adjustments in the target language. Sometimes these adjustments make it easier for a target reader to understand the meaning of the source language utterance.

The best example of stream of consciousness and achieving rhythm can perhaps be found in the play *Crave* (169-170), in which the character A talks incessantly, and there is not a single punctuation mark in the whole monologue except the full stop at the end. An excerpt of this monologue is shown in the *Figure 1*.

A And I want to play hide-and-seek and give you my clothes and tell you I like your shoes and sit on the steps while you take a bath and massage your neck and kiss your feet and hold your hand and go for a meal and not mind when you eat my food and meet you at Rudy's and talk about the day and type up your letters and carry your boxes and laugh at your paranoia and give you tapes you don't listen to and watch great films and watch terrible films and complain about the radio and take pictures of you when you're sleeping and get up to fetch you coffee and bagels and Danish and go to Florent and drink coffee at midnight and have you steal my cigarettes and never be able to find a match and tell you about the tv programme I saw the night before and take you to the eye hospital and not laugh at your jokes and want you in the morning but let you sleep for a while and kiss your back and stroke your skin and tell you how much I love your hair your eyes your lips your neck your breasts your arse your

and sit on the steps smoking till your neighbour comes home and sit on the steps smoking till *you* come home and worry when you're late and be amazed when you're early and give you sunflowers and go to your party and dance till I'm black and be sorry when I'm wrong and happy when you forgive me and look at your photos and wish I'd known you forever and hear your voice in my ear and feel your skin on my skin and get scared when you're angry and your eye has gone red and the other eye blue and your hair to the left and your face oriental and tell you you're gorgeous and hug you when you're anxious and hold you when you hurt and want you when I smell you and offend you when I touch you and whimper when I'm next to you and whimper when I'm not and dribble on your breast and smother you in the night and get cold when you take the blanket and hot when you don't and melt when you smile and dissolve when you laugh and not understand why you think I'm

Figure 2: An excerpt from the A's monologue in Sarah Kane's Crave (169-170)

The author is not using punctuation when the characters get highly emotional, which is the case in the following example taken out of *Cleansed*, where Carl is tortured by Tinker. Both translations are faithful to the original punctuation.

Carl: Please God no I	Tinker: Rodney Rodney	Carl: Molim te Bože ne ja
Tinker: Rodney Rodney	zerreiß mich.	Tinker: Rodney Rodney
split me in half.	Carl: Scheiße bitte töte	prepolovi me.
Carl: Please don't fucking	mich nicht Gott	Carl: Molim te jebote
kill me God	Tinker: Ich liebe dich,	nemoj me ubiti Bože
Tinker: I love you Rod I'd	Rod, ich würde für dich	Tinker: Volim te Rod
die for you.	sterben.	umro bih za tebe
Carl: Not me please not	Carl: Nicht mich bitte	Carl: Ne ja molim te ne ja
me don't kill me Rod not	nicht mich tötet mich nicht	nemoj me ubiti Rod ne ja
me don't kill me ROD	Rod nicht mich tötet mich	nemoj me ubiti ROD NE
NOT ME ROD NOT ME	nicht ROD NICHT MICH	JA ROD NE JA
(<i>Cleansed</i> , 117)	ROD NICHT MICH	(<i>Pročišćeni</i>)
Carl: Bitte Gott nein ich	(<i>Gesäubert</i> , 129)	

In the following example, punctuation in the target language enables a better understanding of the source language sentence. In the source language it is not clear whose hand is inside the girl as the speech is fragmented and lacking punctuation. It is visible from the German translation that the girl is trying to remove the sperm from her body after being raped.

Saw a child most of his face blown off, your girl I fucked hand up inside her trying to claw my **liquid** out, starving man eating his dead wife's leg.

Sah ein Kind mit ganz zerfetztem Gesicht, hab ein junges Mädchen gefickt, schob sich die Hand rein und wollte meinen **Saft** aus sich rauskratzen, ein halb verhungertes Mann aß das Bein seiner toten Frau. (*Blasted*, 50)

These two examples show the aforementioned ambiguity, one due to the lack of punctuation, and the other due to word choice. There is an English phrase *as mad as fuck*, which could in this case be intensified with *all*. Since there is no punctuation, one could also observe *as mad as all* and *fuck* separately. This was the case in the German translation, in which the translator used commas to separate the sentences. In the second example the verb *to screw* is used, which has two different meanings – to cheat or swindle someone and to have sex with someone (Oxford English Dictionary Online, 2018). The German translator opted for the first meaning but the context allows both interpretations (see Figure 3). As it can be seen from this example, the translator misunderstood the sentence, probably because he thought that inversion was in question. However, the characters discuss love and relationships, so in this sentence the character B talks about sex.

A don't say no to me you can't say no to me because it's such a relief to have love again and to lie in bed and be held and touched and kissed and adored and your heart will leap when you hear my voice and see my smile and feel my breath on your neck and your heart will race when I want to see you and I will lie to you from day one and use you and screw you and break your heart because you broke mine first and you will love me more each day until the weight is unbearable and your life is mine and you'll die alone because I will take what I want then walk away and owe you nothing it's always there it's always been there and you cannot deny the life you feel fuck that life fuck that life fuck that life I have lost you now

Figure 3: An excerpt from the A's monologue in Sarah Kane's Crave (178)

when I die I'm going to be reincarnated as your child only fifty times worse and **as mad as all fuck** I'm going to make your life a living fucking hell (*Zerbombt*, 64)

wenn ich gestorben bin, such ich dich heim in Gestalt deines Kindes, nur fünfzigmal schlimmer und **so verrückt wie alle, Scheiße** ich wird dir das Leben zur Hölle machen

I will lie to you from day one and use you and **screw you** and break your heart (*Crave*, 178)

ich werde dich vom ersten Tag an belügen und dich benutzen und **dich bescheißen** und dein Herz brechen (*Gier*, 188)

Pointless **fucking**. (*Crave*, 168)

Sinnloser Scheiß (*Gier*, 178)

Sarah Kane's plays are full of word play which is rather difficult to translate, as there are often no similar words to express this word play and keep the original meaning. For instance, the word play from the first example is kept in the German translation by changing the meaning of the utterance – *Mich retten Zigaretten* (182), which would literally mean the cigarettes are saving me. The same is achieved with the translation of the following example by *Die doofe doofe Strophe* (100). The translator duplicated the adjective *doofe*, which means stupid, but changed the original meaning as *stropky* means angry.

Gag for a fag (*Crave*, 172)

Don't get **stropky**, **Strophe**. (*Phaedra's Love*, 87)

The following abbreviations are hard to translate as there are no equivalents in the target language. The German translator opted for keeping the source language abbreviations and adding an explanation in the brackets *Um Antwort wird gebeten So schnell wie möglich* (222)

RSVP ASAP (*4.48 Psychosis*, 214)

The first example of translating word play into Croatian was previously discussed in the subchapter 6.5 Sex and sexuality. The Croatian equivalent for *shag the slag* is *pofukaj fuksu*, and both meanings are preserved. In the second example, the allusion to food is kept but not the exact words (*bone* and *meat*). More than 200 slang expressions for female genitals, and about 60 for male genitals, are listed in Sabljak's *Rječnik hrvatskoga žargona* (2001). Since the word play related to food is used in the source language (bone-meat), this is also kept in the target language by choosing the words *hrenovka*, *kobasica* and *žemlja*.

Shag the slag (*Cleansed*, 132)

Pofukaj fuksu. (*Pročišćeni*)

Your **bone** in some **meat**.

Svoju **hrenovku** u neku **žemlju**.

Your **meat** in her **mouth**.

Svoju **kobasicu** u njezina usta.

Your **mouth** round some **meat**. (*Skin*,
251/252)

Svoja usta oko **žemlje**. (*Koža*)

In the play *Crave* the characters utter some sentences in foreign languages. Although the whole concept of the *Crave* is using seemingly incoherent sentences, there is a, so to say, logical connection between them. This is also true for the usage of idioms in foreign languages. Even

though it may seem that they are randomly scattered in the text, they, in fact, fit the context and the author used them cleverly to achieve humour. Literal translation is given by the author at the end of the play but it is written next to the idiom for the purposes of this analysis. There are seven examples in three languages (Spanish, Serbo-Croatian and German) in the play but only four are presented.

A: An American woman translated a novel from Spanish into English. She asked her Spanish classmate his opinion of her work. The translation was very bad. He said he would help her and she offered to pay him for his time. He refused. She offered to take him out to dinner. This was acceptable to him so he agreed. But she forgot. The Spaniard is still waiting for his dinner.

B: El dinero viene solo. (*money comes alone*)

C: Alone. (*Crave, 161*)

M: I'm unable to know you.

B: That's all?

C: Don't want to know me.

C: It's everything.

M: Utterly unknowable.

M: That's all.

A: Still here.

B: Meni ni iz džepa, ni u džep. (It's neither in my pocket nor out of it.) (*Crave, 167*)

M: I need a child.

M: Do you *have* relationships with men?

A: Long before I had the chance to adore all of you, I adored the bits of you I could see.

[...]

[...]

C: My grief has nothing to do with men. I'm having a breakdown because I'm going to die.

B: Du bist die Liebe meines Lebens. (You are the love of my life) (*Crave, 172*)

A: We checked into a hotel pretending we weren't going to have sex.

C: Eyes, whispers, shades and shadows.

M: Where are you going who you seeing what you doing?

B: Jebem radoznale. (I'm fucking the curious) (*Crave*, 179)

There are some parts of Sarah Kane's play which do not cause problems for the translators but the actors and directors. These are mostly stage directions in *Cleansed*, such as Tinker cutting the pieces of other characters' bodies or rats eating these already cut body parts. The violence in Sarah Kane's plays is often closely connected with love and sex. This could have been analysed as a separate category but there is a problem of limiting the scope of research since this category is rather wide. The category could have included physical, emotional, and sexual violence, psychological harassment, and various atrocities. Some of the examples are listed below. One other difficulty are random sequences of numbers for which there are no stage directions nor are they a part of some dialogue (see *Figure 4*).

He puts the gun to her head, lies between her legs, and **simulates sex**. (*Blasted*, 27)

Marcia is **fucking** semi-conscious Billy, slapping him around the head and face hard. (*Skin*, 261)

Tinker produces a large pair of scissors and cuts off Carl's tongue. (*Cleansed*, 118)

The rat begins to eat Carl's right hand. (*Cleansed*, 130)

Tinker made a man bite off another man's testicles. (*Cleansed*, 136)

Theseus pulls Strophe away from Woman 2 who she is attacking. / He rapes her. / The crowd watch and cheer. / When Theseus has finished he cuts her throat. (*Phaedra's Love*, 101)

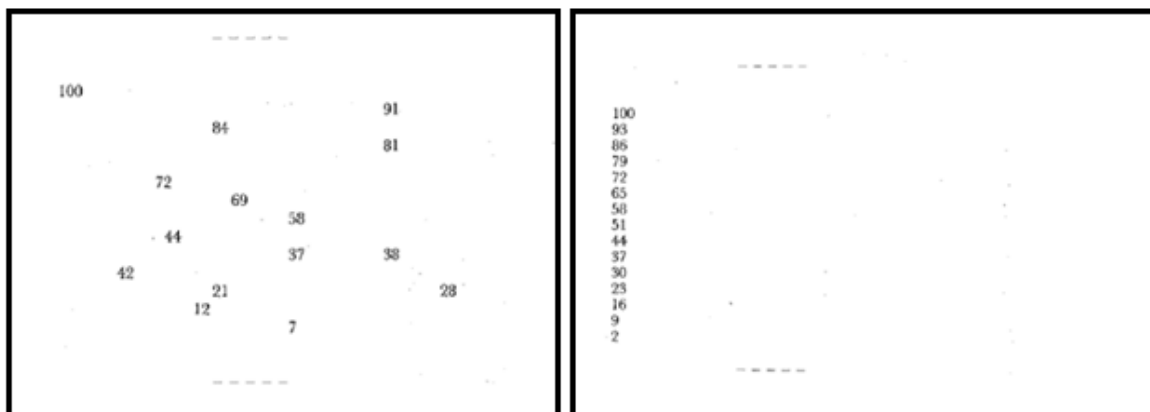


Figure 4: An excerpt from Sarah Kane's 4.48 Psychosis (208 and 232)

7 Conclusion

Translation is usually defined by a simple definition of translating words from one language into another. However, as it could be seen, translating is a complex process which implies knowledgeability and interdisciplinarity. When translating, one (un)consciously uses different strategies. Some of the most widespread taxonomies are those of Vinay and Darbelnet, then Baker and Newmark. For the purpose of this thesis, Baker's and Vinay and Darbelnet's taxonomies were used.

This thesis dealt with translating drama as a genre. Many linguists argue that drama translation is more challenging than translating poetry or fiction. The reason for this lies in the fact that a theatre text is fully realised only once it is performed. As it was already mentioned, fidelity is a key factor in translating. However, in drama translation this is not always the case because texts have to be performable/speakable/breathable/singable. Many people are involved in the process of translation and performance – the author, translators, playwrights, directors, actors, readers and the audience. There are many elements that make a text performable – rhythm, irony, interplay of perspective, wordplay, stage directions, etc. Punctuation is also of great importance since it contributes to the rhythm of delivery.

Postdramatic theatre, a term coined by Hans Thies-Lehmann, is focused on different coexisting theatre forms and concepts present after the second half of the twentieth century which have no dominant paradigm. This type of theatre can be seen as a theatre after drama because it does not focus on the dramatic text and dramatic notions. It focuses on the performance which is usually fragmentary, plotless and uses different techniques, such as collage and montage. The language becomes fragmented, which turns out to be appropriate for the topics discussed in the plays, such as pain, anxiety, pressure, pleasure, paradox and perversity. The purpose of the pain, which is in postdramatic theatre shown on stage, is to provoke an emotional response from the audience. Some of the most famous postdramatic playwrights and performers are Sarah Kane, Heiner Müller, Elfriede Jelinek, Pina Bausch, and Peter Handke.

The term in-*yer*-face theatre was coined by Aleks Sierz and it represents an aggressive and provocative type of theatre that crosses normal boundaries. Some of the critics dispute that in-*yer*-face was not a type of theatre but just a passing trend, as it emerged and died out in the 1990s. Similar to the postdramatic theatre, in-*yer*-face theatre also explored the topics of pain, fear, anxiety, pleasure and perversity. The audience is exposed to images of cruelty, violence

and undesirable images. The purpose of in-yer-face theatre, just as in postdramatic theatre, was to provoke an emotional reaction from the audience. This was not hard since young playwrights started breaking taboos and staged a wide range of brutal, explicit and dark topics, such as misogyny, sadism, homophobia, raping, incest, torturing, violence, cannibalism, drug abuse and suicide, matricide, patricide, and infanticide. Some of the representatives of in-yer-face theatre are Sarah Kane, Mark Ravenhill, Naomi Wallace, Heiner Müller, Dea Loher, and Marius von Mayenburg.

The focus of this thesis was on the plays of the British playwright Sarah Kane who, as previously mentioned, was a representative of the postdramatic and the in-yer-face theatre. Her plays deal with the topics typical of postdramatic and in-yer-face theatre – destructive love, sexual craving, pain, cruelty, etc. They are plotless, the language is fragmented and concise, and the spotlight is sometimes more on the images than the words. In some of them the characters are devoid of personality and become only voices.

All of her plays (*Blasted*, *Phaedra's Love*, *Cleansed*, *Crave*, *4.48 Psychosis* and *Skin*) are analysed in this thesis in terms of strategies used in translating them into German and Croatian. In the process of translating *Cleansed* into Croatian, it was attempted to transfer all the important elements of the play into the target language as faithfully as possible, that is, to preserve punctuation, word play, slang and fragmentation, as well as the meaning of the original play. In order to achieve this, different strategies were used for translating.

Due to the complexity of the plays, the focus was put on analysing the main thematic points of Sarah Kane's opus – drug abuse, profanities and vulgarities, sex and sexuality, and slurs and insult. The main aim of the thesis was (1) to observe the prevalence of the individual categories in *Complete Plays*, (2) to show which strategies are most commonly used in German and which ones in Croatian, and (3) to show the differences between the Croatian and the German translation of *Cleansed* in terms of the strategies used in translating. The results were as follows: (1) the most common category in *Complete Plays* by Sarah Kane is sex and sexuality, followed by profanities and vulgarities. Both of these are present in all of the plays. In the third place is the category of slurs and insults, present in five out of six plays, and the last one is drug abuse found in only four of them.

(2) The most common strategies in German are (in order of frequency): equivalence, literal translation, transposition, translation by more neutral/less expressive words, borrowing,

modulation, calque, translation by paraphrase using unrelated words, translation by more general words, and translation by paraphrase using related words. The most common ones in Croatian are (in order of frequency): equivalence, literal translation, transposition, borrowing, calque, and translation by paraphrase using related words.

(3) There are many differences between strategies used in German translation and the ones used in Croatian for translating *Cleansed*. First of all, the German translators used more strategies than the Croatian ones. Equivalence and literal translation are the most common strategies in both German and Croatian. Some other strategies used are transposition, borrowing and calque. Finally, the strategies used only in German are translation by a more neutral/less expressive word, modulation and mistranslation.

The analysis has revealed some very interesting findings which offered valuable insights into translating Sarah Kane's works. In any case, this analysis also had some limitations. Some other important elements, such as punctuation, fragmentation, ambiguity and wordplay, were only briefly discussed throughout the analysis and in the subchapter 6.6 *Other*. Thus, this could be a potentially fruitful area for future research.

It can be concluded that translating (contemporary) plays is a complex task. As it could be seen from the example of translating and analysing translations of Sarah Kane's plays, one must be familiar with the theory of translation and drama, the context of time, as well as the author's background, opus and style in order to be able to grapple with all, or better to say, some layers of the theatrical text.

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Appendices

Appendix 1: Translation of Sarah Kane's play *Cleansed*

Pročišćeni

Lica:
Graham
Tinker
Carl
Rod
Grace
Robin
Žena

Prvi prizor

Neposredno iza ograde sveučilišta.

Pada snijeg.

Tinker zagrijava hors u žlici.

Graham ulazi.

Graham: Tinker.

Tinker: Kuham.

Graham: Želim van.

Tinker (*Podiže pogled.*)

Tišina.

Tinker: Ne.

Graham: Je li to za mene?

Tinker: Ja ne uzimam.

Graham: Više.

Tinker: Ne.

Graham: Nije dovoljno.

Tinker: Ja sam diler a ne liječnik.

Graham: Jesi li mi prijatelj?

Tinker: Ne bih rekao.

Graham: Kakve veze onda ima?

Tinker: Neće završiti na tome.

Graham: Moja sestra, ona želi –

Tinker: Nemoj mi reći.

Graham: Znam svoje granice.

Tinker: Znaš li što će biti sa mnom?

Graham: Da.

Tinker: To je tek početak.

Graham: Da.

Tinker: Dopustit ćeš da mi se to dogodi?

Graham: Nismo prijatelji.

Drugi prizor

Rod i **Carl** sjede na travnjaku neposredno iza ograde sveučilišta.

Sredina ljeta – sunce sija.

Zvuk utakmice kriketa s druge strane ograde.

Carl skida prsten.

Carl: Mogu li dobiti tvoj prsten?

Rod: Neću biti tvoj muž, Carl.

Carl: Kako znaš?

Rod: Neću biti ničiji muž.

Carl: Želim da imaš moj prsten.

Rod: Čemu?

Carl: Kao simbol.

Rod: Čega?

Carl: Privrženosti.

Rod: Poznaješ me tri mjeseca. To je smrtna presuda.

Carl: Molim te.

Rod: Umro bi za mene?

Carl: Da.

Rod: (*Ispruži ruku.*) Ne sviđa mi se ovo.

Carl: (*Zatvara oči i stavlja prsten na Rodov prst.*)

Rod: O čemu razmišljaš?

Carl: Da ću te zauvijek voljeti.

Rod: (*Smije se.*)

Carl: Da te nikad neću izdati.

Rod: (*Još se više smije.*)

Carl: Da ti nikad neću lagati.

Rod: Upravo jesi.

Carl: Dušo –

Rod: Srećo zlato dušo imam ime. Toliko me voliš da ne možeš zapamtiti moje ime?

Bilješka autorice

Kosa crta (/) označava mjesto prekida u dijalogu koji se preklapa.

Didaskalije u zagradama služe kao replike.

Nedostatak interpunkcije upućuje na način govorenja.

Stanka.

Tinker: Ne.

Graham: Bez kajanja.

Tinker (*Razmišlja. Zatim dodaje još jedan veliki grumen horsa u žlicu.*)

Graham: Još.

Tinker (*Pogleda ga. Zatim dodaje još jedan grumen. Dodaje limunov sok i zagrije hors. Napuni špricu.*)

Graham (*S mukom traži venu.*)

Tinker (*Ubrizga u kut Grahamovog oka.*)

Odbrojavaj unazad od deset.

Graham: Deset. Devet. Osam.

Tinker: Noge su ti teške.

Graham: Sedam. Šest. Pet.

Tinker: Glava ti je lagana.

Graham: Četiri. Četiri. Pet.

Tinker: Život je sladak.

Graham: Takav je osjećaj.

Pogledaju se.

Graham: (*Nasmije se.*)

Tinker: (*Odvrati pogled.*)

Graham: Hvala, Doktore.

(Sruši se.)

Tinker: Graham?

Tišina

Tinker: Četiri.

Tri.

Dva.

Jedan.

Nula.

Carl: Rod

Rod: Rod. Rod.

Carl: Mogu li dobiti tvoj prsten?

Rod: Ne.

Carl: Zašto ne?

Rod: Ne bih umro za tebe.

Carl: To je u redu.

Rod: Ne mogu ti ništa obećati.

Carl: Ne smeta mi to.

Rod: Meni smeta.

Carl: Molim te.

Rod: (*Skida prsten i daje ga Carlu.*)

Carl: Hoćeš li mi ga staviti na prst?

Rod: Ne.

Carl: Molim te.

Rod: Ne.

Carl: Ne očekujem ništa.

Rod: Da očekuješ.

Carl: Ne moraš ništa reći.

Rod: Moram

Carl: Molim te, dušo.

Rod: A jebote –

Carl: Rod, Rod, oprosti. Molim te.

Rod: (*Uzima prsten i Carlovu ruku.*)

Slušaj. Jednom ću ovo reći.

(Stavlja prsten na Carlov prst.)

Sad te volim.

Sad sam s tobom.

Truditi ću se, iz minute u minutu, da te ne izdam.

Sad.

To je to. Ništa više. Nemoj me tjerati da ti lažem.

Carl: Ja ti ne lažem.

Rod: Odrasti.

Carl: Nikad ti neću okrenuti leđa.

Rod: Carl. Koga god da se sjetiš, nekome negdje dosadilo je jebati nekoga.

Carl: Zašto si tako ciničan?

Rod: Star sam.

Treći prizor

Bijela soba – sveučilišni sanatorij

Grace stoji sama, čeka.

Tinker ulazi i proučava karton.

Tinker: Mrtav je šest mjeseci. Obično odjeću ne čuvamo tako dugo.

Grace: Što se dogodi s njom?

Tinker: Reciklirana. Ili spaljena.

Grace: Reciklirana?

Tinker: Najvjerojatnije spaljena, no –

Grace: Dajete je nekom drugom?

Tinker: Da.

Grace: Nije li to iznimno nehigijenski?

Tinker: Predozirao se.

Grace: Zašto ste ga onda spalili?

Tinker: Bio je ovisnik.

Grace: Mislili ste da nikome nije stalo.

Tinker: Nisam tad bio ovdje.

Grace: Moram vidjeti njegovu odjeću.

Tinker: Žao mi je.

Grace: Dali ste odjeću mog brata nekom drugom, neću otići dok je ne vidim.

Tinker (*Ne odgovara.*)

Grace: Što se to Vas tiče? Dajte mi njegovu odjeću.

Tinker: Ne smijem dozvoliti da bilo što ode odavde.

Grace: Samo je želim vidjeti.

Tinker (*Promisli. Ode do vrata i zazove.*)

Robin!

Čekaju. Uđe devetnaestogodišnjak.

Tinker: Evo.

Grace: (**Robinu**) Skini se

Robin: Gospođice?

Grace: Grace.

Tinker: Hajde.

Robin (*Skine odjeću, sve do gaća.*)

Grace: Sve.

Robin (*Pogleda Tinkera.*)

Tinker (*Promisli, zatim kimne.*)

Robin *skine gaće i stoji drhteći s rukama preko genitalija.*

Grace *svuče sve sa sebe*

Robin *promatra, prestavljen.*

Tinker *gleda u pod.*

Grace *oblači Robinovu/Grahamovu odjeću.*

Kad se obuče do kraja, stoji nekoliko trenutaka, posve mirno.

Počinje se tresti.

Slomi se i nekontrolirano nariče.

Sruši se.

Tinker *je podiže na krevet.*

Rita se – zaveže joj obje ruke lisičinama za šipke kreveta.

Ubrizga joj injekciju. Opušta se.

Tinker *joj gladi kosu.*

Grace: Neću otići.

Četvrti prizor

Crvena soba – sportska dvorana sveučilišta

Carla *premlaćuje grupa muškaraca koji se ne vide.*

Čujemo zvuk udaraca i Carlovo tijelo reagira kao da je primilo udarac.

Tinker *podizhe ruku i mlaćenje prestaje.*

Spušta ruku. Mlaćenje se nastavlja.

Carl: Molim Vas. Doktore. Molim Vas.

Tinker *podizhe ruku. Mlaćenje prestaje.*

Tinker: Da?

Carl: Ne mogu –

Više.

Tinker *spušta ruku.*

Mlaćenje se metodički nastavlja dok Carl ne izgubi svijest.

Tinker *podizhe ruku. Mlaćenje prestaje.*

Tinker: Nemoj ga ubiti.

Spasi ga.

(*Nježno poljubi Carlovo lice.*)

Carl (*Otvora oči.*)

Carl: Trideset četiri su ti.

Rod: Trideset devet. Lagao sam.

Carl: Svejedno.

Rod: Ne uzimaj me za riječ.

Stanka.

Carl: Uzimam.

Poljube se.

Tinker *promatra.*

Tinker: Hoćeš. Nećeš ga ovdje pronaći.

Grace: Želim ostati.

Tinker: To nije u redu.

Grace: Ostajem.

Tinker: Premjestit će te.

Grace: Izgledam kao on. Reci da si mislio da sam muškarac.

Tinker: Ne mogu te zaštititi.

Grace: Ne tražim to.

Tinker: Ne bi trebala biti ovdje. Nisi dobro.

Grace: Mogu biti tvoja pacijentica.

Tinker (*Promisli u tišini. Uzme bočicu pilula iz džepa.*)

Pokaži mi jezik.

Grace (*Isplazi jezik.*)

Tinker (*Stavi joj pilulu na jezik.*)

Progutaj.

Grace (*Učini to.*)

Tinker: Nisam odgovoran, **Grace.**

Odlazi.

Grace i **Robin** *zure jedno u drugo, Robin i dalje gol, rukama pokriva genitalije.*

Grace: Odjeni se.

Robin: (*Pogleda Graceinu odjeću na podu. Obuče je.*)

Grace: Piši umjesto mene.

Robin (*Trepne.*)

Grace: Moraš reći mojem ocu da ostajem ovdje.

Stanka.

Robin: Odlazim uskoro. Idem mami.

Grace (*Zuri.*)

Robin: Ako opet ne zabrljam.

Idem mami da se sredim tako da –

Da se sredim.

Grace (*Zuri.*)

Robin: Što radiš ovdje, nema cura ovdje.

Što tako zuriš u mene?

Grace: Piši umjesto mene. (*Treska lisičinama.*)

Robin: Glasovi su mi rekli da se ubijem.

Grace (*Zuri.*)

Robin: Sad sam siguran. Nitko se ovdje ne ubije.

Grace (*Zuri.*)

Robin: Nitko ne želi umrijeti.

Grace (*Zuri.*)

Robin: Ja ne želim umrijeti želiš li ti umrijeti?

Grace (*Zuri.*)

Robin: Moglo bi biti uskoro, da ja odem.

Moglo bi biti za trideset, rekao je **Tinker**

Moglo bi biti –

Grace: Ne znaš pisati, zar ne.

Robin (*Otvori usta da odgovori no ne može se sjetiti što bi rekao.*)

Grace: Nije smak svijeta.

Robin (*Pokušava govoriti. Ništa.*)

Tinker: Postoji vertikalni prolaz kroz tijelo, ravna linija kroz koju predmet može proći bez da te odmah usmrti. Počinje ovdje.

(*Dotakne Carlov anus.*)

Carl (*Skameni se od straha.*)

Tinker: Mogu uzeti šipku, ugurati je ovdje, izbjeći sve glavne organe, dok ne izbije ovdje.

(*Dotakne Carlovo desno rame.*)

Umreš vremenom naravno. Od gladi ako te ništa drugo prethodno ne snade.

Carlu *skidaju hlače i guraju šipku nekoliko centimetara u njegov anus.*

Carl: Kriste ne

Tinker: Kako se zove tvoj dečko?

Carl: Isuse

Tinker: Možeš li opisati njegove genitalije?

Carl: Ne

Tinker: Kad si mu posljednji put pušio kurac?

Carl: Ja

Tinker: Primaš li ga u dupe?

Carl: Molim

Tinker: Ne daješ, to mi je jasno.
Carl: Ne
Tinker: Zatvori oči zamisli da je on.
Carl: Molim te Bože ne ja
Tinker: Rodney Rodney prepolovi me.
Carl: Molim te jebote nemoj me ubiti Bože
Tinker: Volim te Rod umro bih za tebe
Carl: Ne ja molim te ne ja nemoj me ubiti Rod ne ja nemoj me ubiti
ROD NE JA ROD NE JA
Šipka je uklonjena
Rod pada s velike visine i sleti pored Carla.
Tišina.
Tinker: Neću ubiti nijednog od vas.

Peti prizor

Bijela soba
Grace leži na krevetu.
Budi se i zuri u strop.
Izvadi ruke koje se nalaze ispod plahte i pogleda ih – slobodne su.
Protrlja zapešća.
Sjedne.
Graham sjedi na rubu njezina kreveta.
Nasmiješi joj se.
Graham: Hej, sunce.
Tišina.
Grace zuri u njega.
Šamara ga po licu najjače što može, zatim ga zagrlji što je jače moguće.
Drži mu lice rukama i pažljivo ga promatra.
Grace: Čist si.
Graham (*Nasmiješi se*)
Grace: Nemoj me nikada više ostaviti.
Graham: Ne.
Grace: Zakuni se.
Graham: Kunem se životom.
Stanka. Gledaju se u tišini.
Graham: Više kao ja nego što sam ja ikad bio.
Grace: Nauči me.
Graham pleše – *ples ljubavi za Grace.*
Grace pleše nasuprot njega, oponašajući njegove pokrete.
Postupno preuzima muškost njegovih pokreta, njegove izraze lica. Na kraju ga više ne mora promatrati – njegov je savršen odraz dok plešu točno u isto vrijeme.
Kad govori, glas više nalikuje njegovom.
Graham: Dobro ti ovo ide.
Grace: Dobro ide.
Graham: Jako dobro.
Grace: Jako dobro.
Graham: Tako / jako jako dobro.
Graham: Jako jako dobro.
Graham (*Stane i promotri je.*)
Nikad se nisam poznao, **Grace**.
Grace (*Prestane kopirati njegove pokrete, zbunjena.*)
Uvijek si bio andeo.

Šesti prizor

Crna soba – tuševi u sportskoj dvorani sveučilišta pretvoreni u peep show kabine.
Tinker ulazi.
Sjedi u kabini.
Skida jaknu i stavlja je na krilo.
Otkopčava hlače i zavljači ruku unutra.
S drugom rukom stavlja žetone u automat.
Zastor se otvara i on gleda unutra.
Žena pleše.
Tinker neko vrijeme gleda, masturbirajući.
Stane i pogleda u pod.
Tinker: Nemoj plesati, ja –
Mogu li ti vidjeti lice?
Žena prestaje plesati i promisli.
Trenutak kasnije sjedne.
Tinker (*Ne gleda u nju.*)
Žena (*Čeka.*)
Tinker: Što radiš ovdje?
Žena: Svida mi se.
Tinker: To nije u redu.
Žena: Znam.
Tinker: Možemo li biti prijatelji?
Zastor se zatvori.
Tinker stavi još dva žetona.
Zastor se otvori.
Žena pleše.
Tinker: Nemoj, ja –

Carl: Nisam si mogao pomoći, Rod, izletjelo mi je prije nego ja –
Tinker: Psst psst psst.
Bez kajanja.
(*Gladi Carlovu kosu.*)
Pokaži mi jezik.
Carl isplati jezik.
Tinker izvadi velike škare i odreže **Carlov** jezik.
Carl maše rukama, usta mu se otvore, puna krvi, ne izlazi nikakav zvuk.
Tinker skida prsten s **Rodova** prsta i stavlja ga u **Carlova** usta.
Tinker: Progutaj.
Carl (*Proguta prsten.*)

Graham: Ne. Samo dobro izgledam.

(*Nasmije se njenom zbunjenosti i uzme je u naručje.*)
Ne budi tako ozbiljna. Predivna si kad se smiješ.
Počinju sporo plesati, jako blizu jedno drugom.
Pjevaju prvi stih „You Are My Sunshine“ Jima Davisa i Charlesa Mitchella.
Glasovi im postupno blijede i stoje zureći jedno u drugo.
Grace: Spalili su tvoje tijelo.
Graham: Ovdje sam. Otišao sam ali sad sam se vratio i ništa nije važno.
Zure jedno u drugo.
Dotakne mu lice.
Grace: Ako ja
(*Dotakne mu usne.*)
Stavim svoj –
(*Stavi mu prst u usta.*)
Zure jedno u drugo, prestravljeni.
Nježno mu poljubi usne.
Grace: Voli me ili ubij, Grahame.
Oklijeva.
Poljubi je, najprije polako i nježno, zatim snažnije i dublje.
Graham: Znao sam ... razmišljati o tebi i ...
Znao sam ... željeti da si ti ...
Kad sam ...
Grace: Nije važno. Otišao si ali sad si se vratio i ništa nije važno.
Graham joj skine košulju i zuri u njene grudi.
Graham: Sad je svejedno.
Síše joj desnu dojku.
Otkopčava mu hlače i dotiče penis.
Skidaju ostatak odjeće i promatraju se.
Stoje goli i gledaju tijelo onog drugog.
Polako se zagrlje.
Počinju voditi ljubav, najprije polako, zatim jače, brže, žurnije, shvaćaju da im je ritam jednak.
Svrše zajedno.
Grle se, on u njoj, ne mičući se.
Suncokret probije kroz pod i raste im iznad glava. Kad dosegne punu veličinu, Graham ga povuče prema sebi i pomiriše.
Nasmiješi se.
Graham: Ljupko.

Tvoje lice.

Žena: (*Sjedne.*)
Tinker: (*Ne gleda u nju.*)
Što radiš ovdje?
Žena: Ne znam.
Tinker: Ne bi trebala biti ovdje. To nije u redu.
Žena: Znam.
Tinker: Mogu pomoći.
Žena: Kako?
Tinker: Ja sam liječnik.
Žena (*Ne odgovara.*)
Tinker: Znaš li što to znači?
Žena: Da.
Tinker: Možemo li biti prijatelji?
Žena: Ne bih rekla.
Tinker: Ne, ali –
Žena: Ne.
Tinker: Bit ću sve što poželiš.
Žena: Ne može.
Tinker: Da.
Žena: Prekasno.
Tinker: Dozvoli da pokušam.
Žena: Ne.
Tinker: Molim te. Neću te iznevjeriti.
Žena (*Smije se.*)
Tinker: Vjeruj mi.
Žena: Zašto?
Tinker: Neću ti okrenuti leđa.

Žena: Nećeš mi ni pogledati u oči.
Tinker: Dat ću ti sve što poželiš, Grace.
Žena (*Ne odgovara.*)
Tinker: (*Pogleda joj u lice prvi put.*)

Sedmi prizor

Okrugla soba – sveučilišna knjižnica

Grace i Robin sjede zajedno i gledaju u komad papira. Oboje još uvijek nose odjeću onog drugog.

Robin drži olovku.

Graham promatra.

Grace: To je razgovor bez glasa. Iste riječi koje uvijek koristiš. Svako slovo odgovara zvuku. Ako zapamtiš koji zvuk odgovara kojem slovu možeš početi slagati riječi.

Robin: To slovo ne izgleda kako zvuči.

Grace: R

Robin: To izgleda/ali ono ne.

Grace: O. Znaš li što ova riječ/znači?

Robin: Robin, znam da je to moje ime jer si mi/rekla.

Grace: U redu, želim da napišeš riječ –

Robin: Grace.

Grace: Moje ime, misliš da izgleda kao što zvuči.

Robin (*Gleda u nju i razmišlja. Nasmije se i započne pisati, nespretno držeći olovku, plazeći jezik dok se koncentrira.*)

Graham: Dečki.

Grace (*Nasmije se Grahamu.*)

Robin: Gospođice?

Grace: Imam ime.

Robin: Grace, jesi li ikad imala dečka?

Grace: Da.

Robin: Kakav je bio?

Grace: Kupio mi je bombonijeru zatim me pokušao ugušiti.

Robin: Čokoladu?

Graham: Onaj mali crnac?

Robin: Ima li ružičasti?

Grace: Nije stvar u boji, boja nema veze s tim.

Robin: Kako se zvao?

Grace: Graham.

Robin: Tvoj dečko.

Graham:

Grace: Paul.

Koncentriraj se.

Robin:

Graham: Voliš li ga još?

Grace: Molim te.

Robin: Ne, ali voliš li?

Grace: Ja –

Ne.

Nikad ni nisam.

Robin: Jesi li ga –

Graham: Poševila.

Grace: Da.

Da, to jesam učinila.

To sam učinila.

Robin: Oh.

Tišina.

Robin piše.

Robin: Gracie

Graham:

Grace: Molim?

Robin: Kad bi mogla promijeniti jednu stvar u životu što bi promijenila?

Grace: Svoj život.

Robin: Ne, jednu stvar u svom životu.

Grace: Ne znam.

Robin: Ne ali reci jednu stvar.

Grace: Previše izbora.

Robin: Ali izaberi.

Graham:

Grace: To je ludost.

Robin: Zar ne želiš svog brata natrag?

Grace: Molim?

Robin: Zar ne želiš da je Graham živ?

Graham

Grace (*Smiju se.*)

Grace: Ne. Ne.

Ne mislim da je Graham mrtav.

Ne mislim tako o njemu.

Robin: Vjeruješ u raj?

Grace Ne uopće ne.

Robin: Ne vjeruješ u raj ti ne vjeruješ u pakao.

Grace: Ne možeš vidjeti raj.

Robin: Imam jednu želju poželio bih da je Graham živ.

Obećavam.

Zastor se zatvori.

Tinker nema više žetona.

Grace: Rekao si promijeniti jednu stvar u svom životu ne zaželjati želju.

Robin: Onda bih promijenio Grahama mrtvog u Grahama živog.

Grace: Graham nije stvar koja se može promijeniti. I on nije u tvom životu.

Robin: Je.

Grace: Kako?

Robin: Dali su mi njegovu odjeću.

Tinker promatra.

Grace: Nema potrebe, Robin. Nije da je mrtav.

Graham: Što bi promijenila?

Robin:

Grace: Moje tijelo. Da izgleda kako ga osjećam.

Graham izvana kao Graham iznutra.

Robin:

Graham: Mislim da imaš lijepo tijelo.

Grace: Drago mi je. Mislim da bi sad trebao napisati tu riječ.

Robin: Moja mama nije bila moja mama i da mogu birati drugu, izabrao bih tebe.

Grace: Dragi dječake.

Robin: Da se –

Da se moram oženiti, oženio bih tebe.

Grace: Mene nitko ne bi oženio.

Robin: Ja bih.

Graham:

Grace: To nije moguće.

Robin: Nikad nisam poljubio djevojku.

Grace: Hoćeš.

Robin: Ovdje neću. Osim ako bi to bila ti.

Grace: Ja nisam takva, djevojka, ne.

Robin: Ne smeta mi to.

Grace:

Graham: Meni smeta.

Robin: Meni ne.

Grace: Slušaj me. Kad bih poljubila bilo koga ovdje, a neću no da bih, to bi bio ti.

Robin:

Graham: Bi li?

Grace: Zasigurno.

Kad bih.

Ali.

Robin (*Blista i vrati se pisanju.*)

Duga stanka.

Robin: Gracie.

Grace: Hmmm.

Robin:

Graham: Volim te.

Grace: Ja –

I ja tebe volim. Ali na iznimno određeni –

Robin: Zaista?

Grace: Robin, ja –

Robin: Hoćeš li –

Grace:

Graham: Ne.

Robin: Biti moja djevojka?

Grace: Ti si divan dečko –

Robin: Neću te zadaviti.

Grace: Dobar prijatelj ali –

Robin: Zaljubljen sam u tebe.

Grace: Kako možeš biti?

Robin: Jednostavno jesam.

Poznajem te –

Grace: Tinker me poznaje.

Robin: I volim te.

Grace: Hrpa ljudi me poznaje, nisu zaljubljeni u mene.

Robin:

Graham: Ja jesam.

Grace: Zbunjuješ me.

Robin: Samo te želim poljubiti, neću te ozlijediti, kunem se.

Grace: Kad odeš –

Robin:

Graham: Neću nikad.

Grace: Molim?

Robin: Ne želim otići.

Grace: Ovo je –

Robin: Želim biti s tobom.

Grace: Što želiš reći?

Robin: Svida mi se ovdje.

Tinker ulazi.

Podigne Robinov komad papira i gleda u njega.

Tinker: Koji kurac?

Osmi prizor

Mrlje od blata unutar ograde sveučilišta.

Kiši.

Zvuk nogometne utakmice u tijeku s druge strane ograde.

Jedan jedini štakor jurca između Roda i Carla.

Rod: Dušo.

Carl (Pogleda Roda. Otvori usta. Zvuk ne izlazi.)

Rod: Gledao bi kako me razapinju.

Carl (Pokušava govoriti. Ništa.

Udari po tlu od frustracije.)

Carl tapka po blatu i počinje pisati dok **Rod** govori.

Rod: I štakori jedu moje lice. Pa što. I ja bih učinio isto samo što nikad nisam rekao da ne bih. Mlad si. Ne krivim te. Ne krivi se. Nitko nije kriv.

Deveti prizor

Crna soba.

Tinker odlazi u svoju kabinu.

Sjeda.

Umeće žeton.

Žena pleše.

Tinker neko vrijeme promatra.

Žena: Bok, doktore.

Tinker: Grace, ja –

Tvoje lice.

Deseti prizor

Crvena soba.

Grace premlaćuje grupa muškaraca koji se ne vide, a čiji se **Glasovi** čuju.

Čujemo zvuk udaraca bejbolskih palica koje udaraju Graceino tijelo i ona reagira kao da je primila udarac.

Graham uzrujano promatra.

Grace prima udarac.

Grace: Graham.

Glasovi: Mrtva, drolja

Ševila se s bratom

Zar nije bio peder?

Jebeni narkić

Sav puknut

Nije jebote

Je jebote

Puc puc puc

Grace prima udarac na svaki puc.

Grace: Graham Isuse spasi me Kriste

Glasovi: On te nikad (puc) nikad (puc) nikad

(puc) nikad (puc) nikad (puc) nikad

(puc) nikad (puc) nikad (puc) nikad

(puc) nikad (puc) nikad (puc) neće

spasiti (puc)

Graham: Grace.

Glasovi: Nikad. (puc)

Mrtvilo.

Grace leži nepokretna, u strahu da ne izazove još udaraca.

Graham: Razgovaraj sa mnom.

Grace (Ne miče se ni ne ispušta glas.)

Graham: Ne mogu te ozlijediti, Grace. Ne mogu te dotaknuti.

Grace (Ne miče se ni ne ispušta glas.)

Graham: Nikad.

Puc niotkuda, tjera Grace na vrisak.

Glasovi: Stari se ne da.

Graham: Isključi mozak. To sam ja učinio. Pukneš se i isključiš prije nego bol navre. Mislio sam na tebe.

Nalet udaraca na koje reagira Graceino tijelo, ali ona ne ispušta glas.

Graham: Znao sam staviti žličicu u čaj i ugrijati je. Kad nisi gledala, pritisnuo bih je o tvoju kožu na vrhu ruke i ti bi (puc) vrisnula, a ja bih se smijao. Rekao bi Napravi mi to.

Grace: Napravi mi to.

Graham: Pritisnula bi vruću žličicu na mene ne bih ništa osjetio.

Očekivao sam to.

Kad očekuješ da će doći spreman si.

Jedanaesti prizor

Crna soba.

Robin: Cvijet.

Tinker (Zapali papir i on u potpunosti izgori.)

Robin: Ona miriše kao cvijet.

Tinker promatra.

Dopusti Carlu da dovrši što piše, zatim mu priđe i pročita.

Uzme Carla za ruke i odreže mu ih.

Tinker odlazi.

Carl pokušava podići ruke – ne može, nema ruku.

Rod prilazi Carlu.

Podigne odsječenu lijevu ruku i skinje prsten koji je stavio na nju.

Pročita poruku napisanu u blatu.

Rod: Reci da mi opraštaš.

(Stavi prsten.)

Neću ti lagati, **Carl**.

Štakor počinje jesti Carlovu desnu ruku.

Žena sjeda.

Gledaju se.

Tinker: Jesmo li prijatelji?

Žena: Hoćeš li mi pomoći?

Tinker: Rekao sam ti.

Žena: Da.

Tinker: Što da učinim?

Žena: Spasi me.

Zastor se zatvori.

Nema više žetona.

Kad očekuješ –

Grace: Dolazi.

Udarac dolazi.

Graceino se tijelo miče – ne od boli, već od sile udarca.

Graham: Možeš to izdržati.

Glasovi: Učini mi to

Pofukaj fuksu.

Grace siluje jedan od Glasova.

Za to vrijeme ona gleda u Grahamove oči.

Graham joj drži glavu dlanovima.

Glasovi: Grca za to

Moli za to

Laje za to

Izvija se za to

Gine za to

Otišla?

Ni trzaj

Graham pritisne Grace rukama i odjeća joj pocrveni gdje je dotakne, krv curi.

Istovremeno njegovo tijelo počinje krvariti na istim mjestima.

Graham: Dušo dušo dušo

Glasovi: Sve ih ubij

Stanka.

Zatim duga pucnjava iz automatskog oružja.

Graham štiti Graceino tijelo vlastitim i drži joj glavu između dlanova.

Pucnjava se nastavlja i nastavlja.

Zid je pun rupa od metaka te kako se pucnjava nastavlja, ogromni komadi

žbuke i cigle otpadaju sa zida.

Zid je propucan na komadiće i poprskan krvlju.

Nakon nekoliko minuta, pucnjava prestaje.

Graham otkrije Graceino lice i pogleda je.

Ona otvori oči i pogleda ga.

Graham: Nitko. Ništa. Nikad.

Iz tla rastu sunovrati.

Oni niču, njihovo žutilo prekriva cijelu pozornicu.

Tinker ulazi. Vidi **Grace**.

Glasovi: Svi mrtvi?

Tinker: Ne ona.

Prilazi Grace i klekne kraj nje.

Uzima je za ruku.

Tinker: Tu sam da te spasim.

Graham ubere cvijet i pomiriše ga.

Nasmije se.

Graham: Ljupko.

Robin ulazi u kabinu koju **Tinker** posjećuje.

Sjeda.

Stavlja jedan jedini žeton koji ima.

Zavjesa se otvara.

Žena pleše.

Robin gleda – najprije nevino željno, zatim smeteno, zatim utučeno.

Dvanaesti prizor

Bijela soba.

Grace se sunča na malom tračku sunca koji dolazi kroz procjep u stropu.

Graham joj je s jedne strane, **Tinker** s druge.

Tinker: Što god želiš.

Grace: Sunce.

Graham: Nećeš se jednako osunčati.

Tinker: Mogu te odvesti tamo.

Grace: Znam.

Glasovi: Potpuno ćeš izgorjeti

Grace: Drži mi ruku.

Graham: Sunce.

Graham uzme jednu ruku, **Tinker** drugu.

Grace: Bole me jaja.

Tinker: Ti si žena.

Glasovi: Ludakinja Grace.

Grace: Voljela bih te osjetiti ovdje.

Graham: Uvijek ću biti ovdje.

I ovdje.

I ovdje.

Grace (Smije se. Najednom ozbiljna.)

Trinaesti prizor

Mrlje od blata unutar ograde.

Kiši.

Tucet štakora dijeli prostor s Rodom i Carlom.

Rod: Da si rekao „Ja“, zanima me što bi se dogodilo. Da je rekao „Ti ili Rod“ i da si rekao „Ja“, pitam se bi li te ubio. Ako me ikad pita reći ću „Ja. Napravi to meni. Ne Carlu, ne mom ljubavniku, ne mom prijatelju, napravi to meni.“ Nestao bih, prvom prilikom. Smrt nije najgora stvar koju ti mogu učiniti. Tinker je natjerao čovjeka da odgrize drugom čovjeku testise. Može ti oduzeti život a ne dati ti smrt zauzvrat.

S druge strane ograde dijete pjeva – Lenonovu i McCartneyjevu „Things We Said Today.“

Carl i **Rod** slušaju, zaneseni.

Dijete prestaje pjevati.

Četrnaesti prizor

Crna soba.

Tinker odlazi u svoju kabinu.

Rastrga hlače i sjedne zahavši stolicu..

Stavi mnogo žetona u automat.

Zastor se otvori. Žena pleše.

Tinker hjesomučno masturbira dok ona ne progovori.

Žena: Doktore.

Tinker: Ne tratiti mi vrijeme jebote.

Sjedi.

Žena (Sjedne nasuprot Tinkeru.)

Tinker: Raširi noge.

Žena: Zbunjena sam.

Tinker: RAŠIRI JEBENE NOGE.

Žena (Učini to.)

Tinker: Pogledaj.

Žena (Učini to.)

Tinker: Dodirmi.

Žena (Zajeca.)

Tinker: DODIRNI JEBOTE DODIRNI.

Žena: Nemoj to raditi.

Tinker: ŽELIŠ DA TI POMOGNEM?

Žena: DA

Tinker: ONDA TO UČINI

Žena: Ne želim biti takva.

Tinker: Žena si, Grace.

Žena: Želim –

Petnaesti prizor

Okrugla soba.

Robin spava među hrpom knjiga, papira i drvenom brojalicom s dvanaest redaka.

Još uvijek ima olovku u ruci.

Kraj njegove je glave bombonijera.

Tinker ulazi i stoji zureći u njega.

Povuče Robina za kosu.

Pleše šezdeset sekundi.

Zavjesa se zatvori.

Robin sjedi i isplače dušu.

I dalje me zovu.

Tinker: To i govorim.

Graham: Voli me ili ubij.

Tinker: Mogu te učiniti boljom.

Grace: Volim te.

Graham: Kuneš se.

Tinker: Da.

Grace: Životom.

Graham: Nemoj me isključiti.

Grace: Graham.

Glasovi: Izmoriti.

Tinker: Tinker.

Glasovi: Spaliti –

Tinker: Vjeruj mi.

Glasovi: Vrijeme je za pokret.

Tinker ispusti Graceinu ruku.

Električna se struja pali.

Graceino tijelo pada u teški šok dok djelići njezinog mozga izgaraju.

Tračak se svjetla povećava dok ih sve ne proguta.

Postane zasljepljujuće.

Zatim ponovno počinje.

Carl stoji, kolebljiv.

Počinje plesati – ples ljubavi za Roda.

Zatim ples postaje grozničav, mahnit, te Carl počinje stenjati, što se miješa s djetetovim pjevanjem.

Ples gubi ritam – Carl se trzne i ispadne iz vremena, stopala mu zaglibe u blatu, grčeviti ples očajnog kajanja.

Tinker gleda.

Pritisne Carla na tlo i odreže mu stopala.

Nestao je.

Rod se smije.

Štakori odnose Carlova stopala.

Dijete pjeva.

Tinker: Nemoj to reći.

Žena: Rekao si –

Tinker: Lagao sam. Ti si što jesi. Bez kajanja.

Žena: Sve što sam željela.

Tinker: Nisam odgovoran.

Žena: Vjerovala sam ti.

Tinker: Da.

Žena: Prijatelji.

Tinker: Ne bih rekao.

Žena: Mogu se promijeniti.

Tinker: Ti si žena.

Žena: Ti si doktor. Pomozi mi.

Tinker: Ne.

Žena: Postoji li netko drugi?

Tinker: Ne.

Žena: Volim te.

Tinker: Molim te.

Žena: Mislila sam da me voliš.

Tinker: Kakva jesi.

Žena: Onda me voli, voli me, jebote.

Tinker: Grace

Žena: Ne odlazi.

Zastor se zatvori.

Tinker: Da sam znao –

Da sam znao.

Oduvijek sam znao.

Robin vrišti, a **Tinker** prisloni nož na njegov grkljan.

Tinker: Jesi je pojebao?

Jebao dok joj nije krv krenula iz nosa?

Možda sam pička ali nisam debil.

(Vidi bombonijeru.)

Gdje si ih nabavio?

Ha?

Ha?

Robin: Za Grace je.
Tinker: Gdje si je nabavio?
Robin: Kupio sam je.
Tinker: Što si napravio, dao guze?
Robin (*Ne odgovara.*)
Tinker *pusti Robina.*
Otvori bombonijeru.
Izvadi jednu pralinu i baci je na Robina.
Tinker: Jedi.
Robin (*Pogleda pralinu. Počne plakati.*)
 Za Gracie su.
Tinker: Pojedi je.
Robin *pojede pralinu, grcajući u suzama.*
Kad ju pojede, Tinker mu baci još jednu.
Robin *je pojede, jecajući.*
Tinker *mu dobaci još jednu.*
Robin *je pojede.*
Tinker *mu dobaci još jednu.*
Robin *je pojede.*
Tinker *mu dobaci još jednu.*
Robin *je pojede.*
Tinker *mu dobaci još jednu.*
Robin *je pojede.*
Tinker *mu dobaci još jednu.*
Robin *je pojede.*
Tinker *mu dobaci još jednu.*
Robin *je pojede.*
Tinker *mu dobaci još jednu.*
Robin *je pojede.*
Tinker *mu dobaci još jednu.*
Robin *je pojede.*
Tinker *mu dobaci još jednu.*
Robin *je pojede.*
Tinker *mu baci posljednju pralinu.*
Robinu *krene na povraćanje. Zatim pojede pralinu.*
Tinker *izvadi prazan red iz kutije – još je jedan red pralina ispod.*
Tinker *dobaci Robinu pralinu.*
Robin *je pojede.*
Tinker *mu dobaci još jednu.*
Robin *je pojede.*
Tinker *mu dobaci još jednu.*
Robin *je pojede.*

Šesnaesti prizor

Mrlje od blata unutar ograde.
Žestoka vrućina.
Zvuk vatre.
Većina je štakora mrtva.
Nekolicina preostalih trči mahnito uokolo.
Rod: Postoji samo sadašnji trenutak.
(Plače.)
Carl (*Zagrlj ga.*)
Rod: To je sve što je ikad postojalo.
Carl *ga poljubi.*
Vodi ljubav s Rodom.
Rod: Uvijek ću te voljeti.
 Nikad ti neću lagati.
 Nikad te neću izdati.

Sedamnaesti prizor

Okrugla soba.
Robin, Grace i Graham *stoje kraj pepela vatre.*
Grace *i dalje polako trlja dlanove i drži ih podignute kao da su u plamenu.*
Robin *uzima svoju brojalicu iz pepela.*
Pruži je Grace.
Ona ne reagira.
Robin: Radio sam na brojevima. Mislim da sam proključio.
Grace (*Ne reagira.*)
Robin: Da ti pokažem?
Grace (*Ne reagira.*)
Robin: U redu, ja ću –
 Preostali dani. Pokušaj to.
(Broji kuglice u jednom redu.)
 Jedan. Dva. Tri. Četiri. Pet. Šest. Sedam.
(Zuri u sedam kuglica, zatim polako pomiče jednu kuglicu duž sljedećeg reda.)
 Jedan.
(Broji kuglice u redovima tri do osam.)
 Jedan. Dva. Tri. Četiri. Pet. Šest. Sedam. Osam.

Tinker *mu dobaci još jednu.*
Robin *je pojede.*
Tinker *mu dobaci još jednu.*
Robin *je pojede.*
Tinker *mu dobaci još jednu.*
Robin *je pojede.*
Tinker *mu dobaci još jednu.*
Robin *je pojede.*
Tinker *mu dobaci još jednu.*
Robin *je pojede.*
Tinker *mu dobaci još jednu.*
Robin *je pojede.*
Tinker *mu dobaci još jednu.*
Robin *je pojede.*
Tinker *mu dobaci još jednu.*
Robin *je pojede.*
Tinker *mu dobaci još jednu.*
Robin *je pojede.*
Tinker *mu dobaci posljednju pralinu.*
Robin *je pojede.*
Tinker *baci praznu kutiju na njega, zatim opazi da se Robin pomokrio.*
Tinker: *Priljavi mali perverznojaku, počisti to.*
Robin *stoji u lokvi, utučen.*
Tinker *zgrabi Robinovu glavu i gurne je prema dolje, utrljava mu lice u njegov urin.*
Tinker: *Počisti to, ženo.*
Robin *panično gleda oko sebe.*
Pokuša praznom kutijom od bombonijere počistiti urin, no samo se širi.
Pokida knjige koje se nalaze u blizini i upije nered.
Pogleda u knjige, izbezumljen.
Robin: Gracie.
Tinker (*Baci Robinu kutiju šibica.*)
Robin (*Pogleda Tinkera*)
Tinker (*Ponovno pogleda Robina.*)
Robin (*Stavi uništene knjige na hrpu i zapali ih.*)
Tinker: Sve.
Robin *zapali što je više moguće knjiga i promatra kako ih guta plamen.*
Grace *uđe, prazna i pod sedativima, s Grahamom.*
Promatra.
Robin *se nervozno smiješi.*
Robin: Oprosti. Bilo mi je hladno.
Graham *vodi Grace prema vatri.*
Grije ruke nad toplinom plamena.
Grace: Ljupko.

Kunem se životom.
Obojica svrše.
Rod *skine prsten i stavi ga u Carlova usta.*
Carl *ga proguta. Plače.*
Čvrsto se grle, zatim zaspu zagrljeni.
Tinker *promatra.*
Odvuče Roda od Carla.
Tinker: Ti ili on, Rod, što ćeš izabrati?
Rod: Ja. Ne Carl. Ja.
Tinker (*Prereže Rodu grkljan.*)
Carl (*Bori se da dođe do Roda. Drže ga.*)
Rod: To ne može biti to.
(Umire.)
Tinker: Spalite ga.

Devet. Deset. Jedanaest. Dvanaest. Trinaest. Četnaest.
 Petnaest. Šesnaest. Sedamnaest. Osamnaest. Devetnaest.
 Dvadeset. Dvadeset jedan. Dvadeset dva. Dvadeset tri.
 Dvadeset četiri. Dvadeset pet. Dvadeset šest. Dvadeset
 sedam. Dvadeset osam. Dvadeset devet. Trideset. Trideset
 jedan. Trideset dva. Trideset tri. Trideset četiri. Trideset
 pet. Trideset šest. Trideset sedam. Trideset osam. Trideset
 devet. Četrdeset. Četrdeset jedan. Četrdeset dva. Četrdeset tri.
 Četrdeset četiri. Četrdeset pet. Četrdeset šest. Četrdeset sedam. Četrdeset
 osam. Četrdeset devet. Pedeset. Pedeset jedan. Pedeset dva.
(Zuri u kuglice.)
 Pedeset dvije sedmice.
(Polako pomiče jednu kuglicu duž sljedećeg reda.)
 Jedan.
(Prebroji kuglice u posljednja tri reda.)
 Jedan. Dva. Tri. Četiri. Pet. Šest. Sedam. Osam.
 Devet. Deset. Jedanaest. Dvanaest. Trinaest. Četnaest.
 Petnaest. Šesnaest. Sedamnaest. Osamnaest. Devetnaest.
 Dvadeset. Dvadeset jedan. Dvadeset dva. Dvadeset tri.
 Dvadeset četiri. Dvadeset pet. Dvadeset šest. Dvadeset
 sedam. Dvadeset osam. Dvadeset devet. Trideset.

Trideset pedeset dvije sedmice.

(*Pogleda Grace.*)

Trideset pedeset dvije sedmice.

Gracie?

Grace (*Ne reagira.*)

Robin skine hulahopke (**Gracine**) i napravi omču.

Uzme stolac i stane na njega.

Zakači omču na strop i provuče glavu kroz nju.

Stoji u tišini nekoliko minuta.

Robin: Grace.

Grace.

Grace.

Grace.

Grace.

Grace.

Molim Vas, gospodice.

Osamnaesti prizor

Bijela prostorija.

Grace u nesvijesti leži na krevetu.

Gola je izuzev uskog zavoja oko prepona i prsa, a krv se nalazi tamo gdje bi trebale biti grudi.

Carl kraj nje leži u nesvijesti. *Gol je, izuzev krvavog zavoja oko prepona.*

Tinker stoji između njih.

Tinker razmota **Gracine** zavoj i gleda njezine prepone.

Grace se uskomeša.

Grace: O– O–

Tinker: Ono što si željela, nadam se –

Grace: O– O– O–

Tinker pomogne **Grace** da ustane i odvede je do ogledala.

Graham ulazi.

Grace se koncentrirala u ogledalo.

Otvori usta.

Graham: Gotovo je.

Tinker: Zgodan momak.

Kao tvoj brat.

Nadam se.

Ono što si željela.

Grace (*Dotakne svoje prišivene genitalije.*)

Devetnaesti prizor

Crna soba.

Tinker ulazi i sjeda.

Puni mehanizam za gledanje.

Zastor se otvori.

Žena pleše.

Stane i sjedne.

Žena: Bok, Tinker.

Tinker: Bok, ljubavi.

Žena: Kako si?

Tinker: Nema je više.

Žena: Koga?

Duga tišina.

Žena: Mogu li te poljubiti?

Tinker (*Nasmije se.*)

Žena otvori paravan i prođe na **Tinkerovu** stranu.

Poljubi ga.

On oklijeva.

Ponovno ga poljubi.

On je poljubi.

Pogleda u pod.

Tinker: Zbunjen sam.

Žena: Znam.

Tinker: Mislim da sam –

Pogrešno shvatio.

Žena: Znam. Predivan si.

Tinker: Grace, ona –

Žena: Znam. Volim te.

Pogledaju se.

Poljubi ga.

On joj odgovori na poljubac.

Skine joj gornji dio.

Gleda joj u grudi.

Uzme joj desnu dojku u usta.

Žena: Razmišljam o tebi kad...

I želim da si ti kad...

Tinker (*Povuče se i pogleda je.*)

Najjebenije grudi koje sam ikad vidio.

Žena: Vodi ljubav sa mnom, Tinker.

Tinker: Jesi sigurna?

Žena: Vodi ljubav sa mnom.

Stolac se izmakne ispod Robina.

Bori se.

Tinker promatra.

Graham: On umire, Grace.

Grace (*Ne reagira.*)

Graham gleda u **Robina**.

Robin pogleda u **Grahama**. – *vidi ga.*

I dalje se gušeći, Robin pruži ruku prema Grahamu.

Graham je uzme.

Zatim obuhvati rukama Robinove noge i povuče.

Robin umire.

Graham sjedi ispod **Robinovih** nogu koje se ljuljaju.

Tinker priđe **Grace** i uzme je za ruku.

Tinker: Reci laku noć ljudima, Gracie.

Odvede je.

Graham sjedi nepomično ispod **Robinovog** tijela koje se ljulja.

O– O–

Tinker: Svida li ti se?

Grace: O–

Tinker: Naviknut ćeš se na njega.

Ne mogu te više zvati Grace.

Zvat ću te... Graham. Zvat ću te Graham.

(Počinje odlaziti)

Graham: Tinker.

Tinker (*Okrene se i pogleda u Grace.*)

Grace:

Graham: Osjetih.

Tinker: Žao mi je. Nisam zapravo liječnik.

(Vrlo nježno poljubi Grace.)

Tinker:

Graham: Zbogom Grace.

Tinker i **Graham** se okrenu.

Odlaze.

Grace zuri u ogledalo.

Carl ustaje u krevetu i otvori usta.

Pogleda Grace. Ona pogleda njega.

Carl ispusti nijemi vrisak.

Oboje se skinu, gledajući jedno u drugo.

Stoje goli i gledaju tijelo onog drugog.

Polako se zagrlje.

Počinju polako voditi ljubav.

Žena (*Plače.*)

Tinker (*Stane.*) Jesi dobro? Možemo –

Žena: Ne, ne ja –

Tinker: Boli li te hoćeš da stanem?

Počinje se povlačiti – ona se drži za njega.

Žena: Ostani tamo. Ostani tamo.

Volim te.

Počinju ponovno polako voditi ljubav, jako nježno.

Tinker *počinje plakati.*

Žena *mu jezikom obriše suze.*

Žena: Volim tvoj kurac, Tinker

Volim tvoj kurac u sebi, Tinker

Jebi me, Tinker

Jače, jače, jače

Svrši u mene

Volim te, Tinker

Tinker (*Svrši.*)

Oprosti.

Žena: Ne.

Tinker: Nisam mogao –

Žena: Znam.

Jebi me jebi me jebi me volim te volim te

volim te zašto si svršio?

Žena (*Smije se.*) Znam. Moja greška.

Tinker: Ne, ja –

Žena: U redu je.

Volim te.

Ima vremena.

Grle se, on u njoj, ne miču se.

Žena: Jesi li ovdje?

Tinker: Da.

Žena: Sad.

Tinker: Da.

Žena: Sa mnom.

Tinker: Da.

Stanka.

Tinker: Kako se zoveš?

Žena: Grace.

Tinker: Ne, mislio sam –

Dvadeseti prizor

Mrlje od blata umutar ograde.

Kiši.

Carl i Grace sjede jedno do drugog.

Grace sad izgleda i zvuči točno poput **Grahama**. Nosi njegovu odjeću.

Carl nosi **Robinovu** odjeću, odnosno, **Graceinu** (žensku) odjeću.

Tamo su dva štakora, jedan žvače Graceine/Grahamove rane, drugi

Carlove.

Grace/Graham: Tijelo savršeno.

Lančano pušim cijeli dan ali plesah kao san za koji nikad ne bi znao.

Jesu li to već učinili?

Umrli.

Izgorjeli.

Komad spaljena mesa bez odjeće.

Natrag u život.

Zašto nikad ništa ne kažeš?

Volio

Mene

Čuti glas ili uhvatiti osmijeh dok se okrećeš od ogledala Gade kako se usuduješ ostaviti me ovako.

Osjetih.

Ovdje. Unutra. Ovdje.

A kad ne osjetim, besmisleno je.

Žena: Znam. Grace.

Tinker: (Nasmije se.) Volim te, Grace.

Razmišljanje o ustajanju je besmisleno.

Razmišljanje o jedenju je besmisleno.

Razmišljanje o oblačenju je besmisleno.

Razmišljanje o govorenju je besmisleno.

Razmišljanje samo o umiranju je potpuno jebeno besmisleno.

Ovdje sada.

Sigurno s druge strane i ovdje.

Graham.

(Duga stanka.)

Zauvijek budi tu.

Hvala ti, Doktore.

Grace/Graham gledaju u **Carla**.

Carl plače.

Grace/Graham: Pomozi mi.

Carl ispruži ruku.

Grace/Graham drži njegov batrljak.

Zure u nebo, Carl plače.

Prestalo je kišiti.

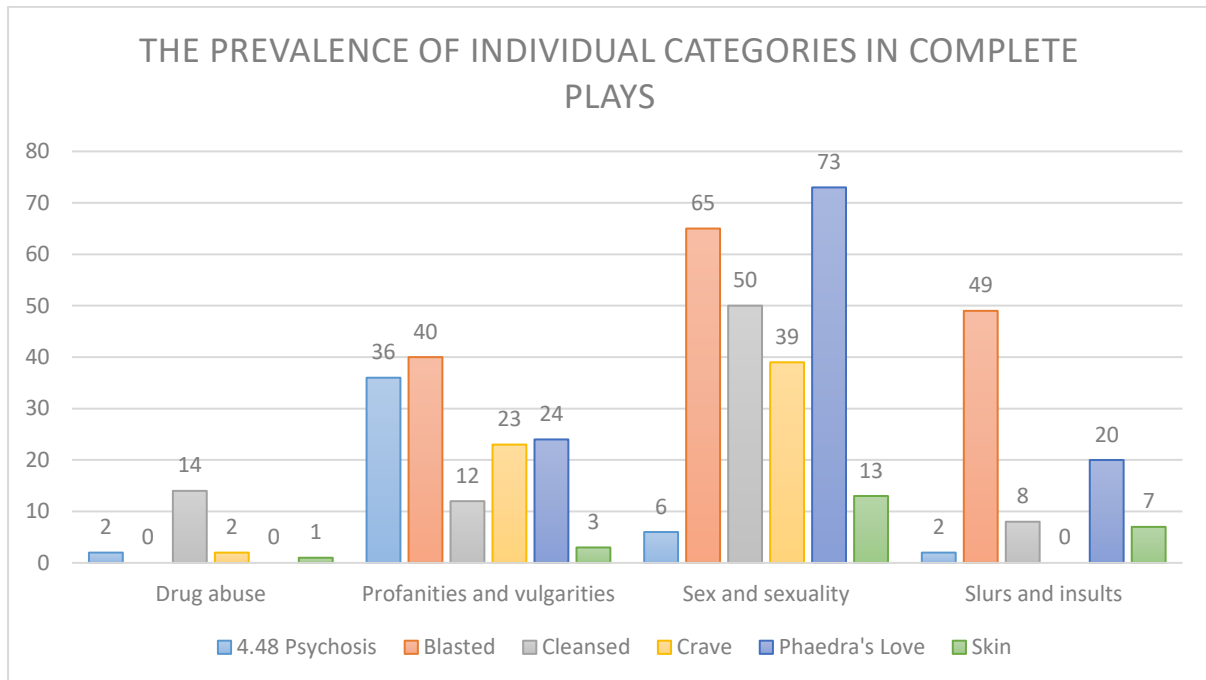
Sunce je izašlo.

Grace/Graham se smije.

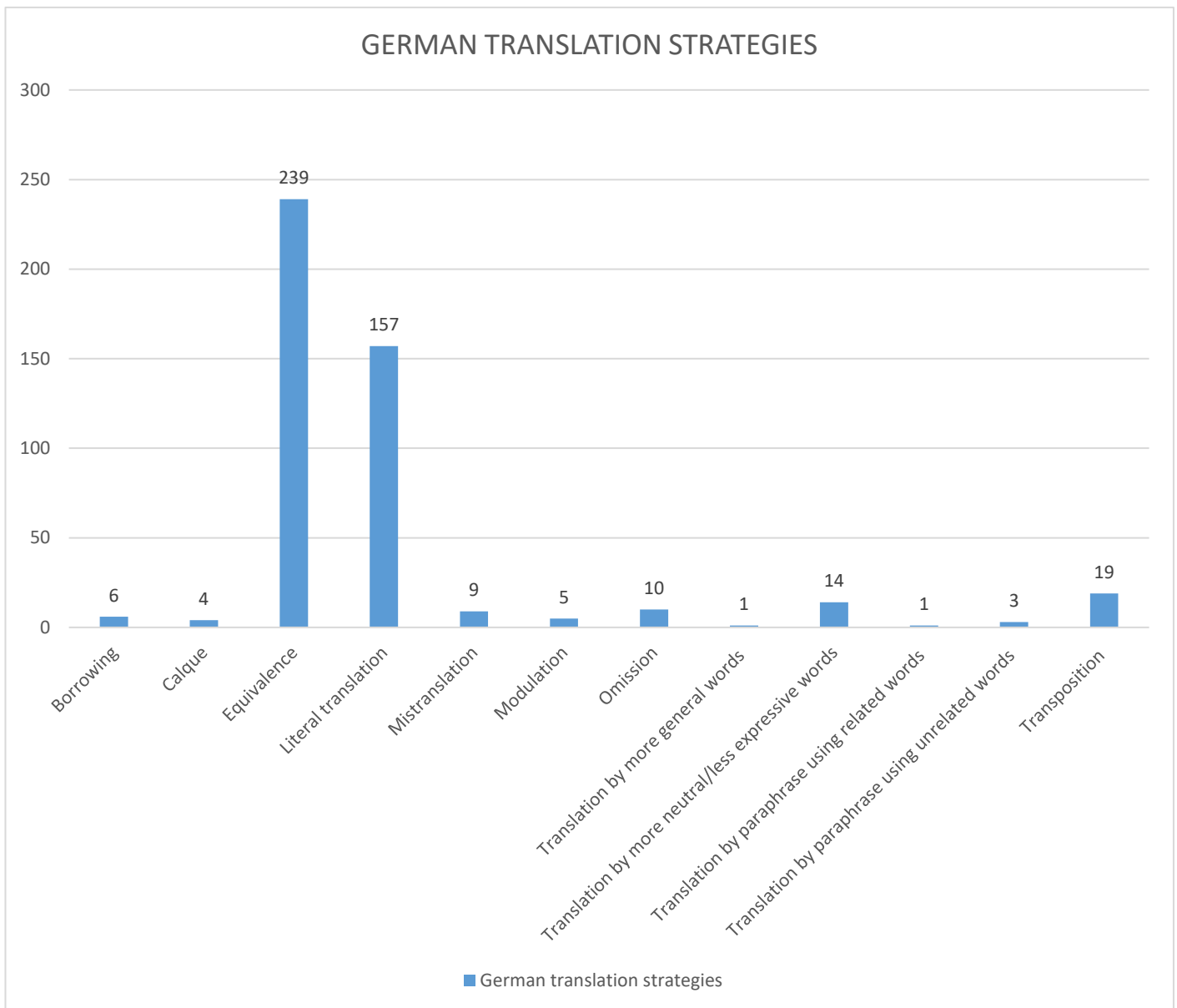
Sunce postaje sve žarkije, cviljenje štakora sve glasnije i glasnije, sve dok svjetlo ne postane zasljepljujuće, a zvuk zaglušujući.

Zamračenje.

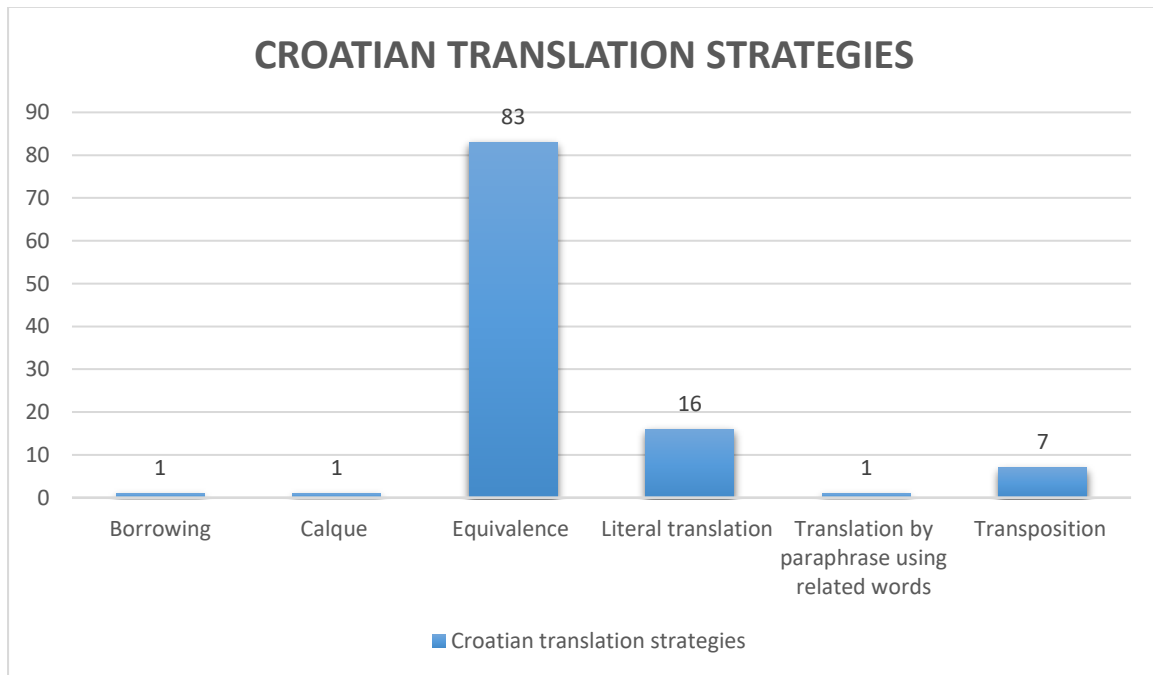
Appendix 2: Diagram of prevalence of the individual categories in *Complete Plays* by Sarah Kane



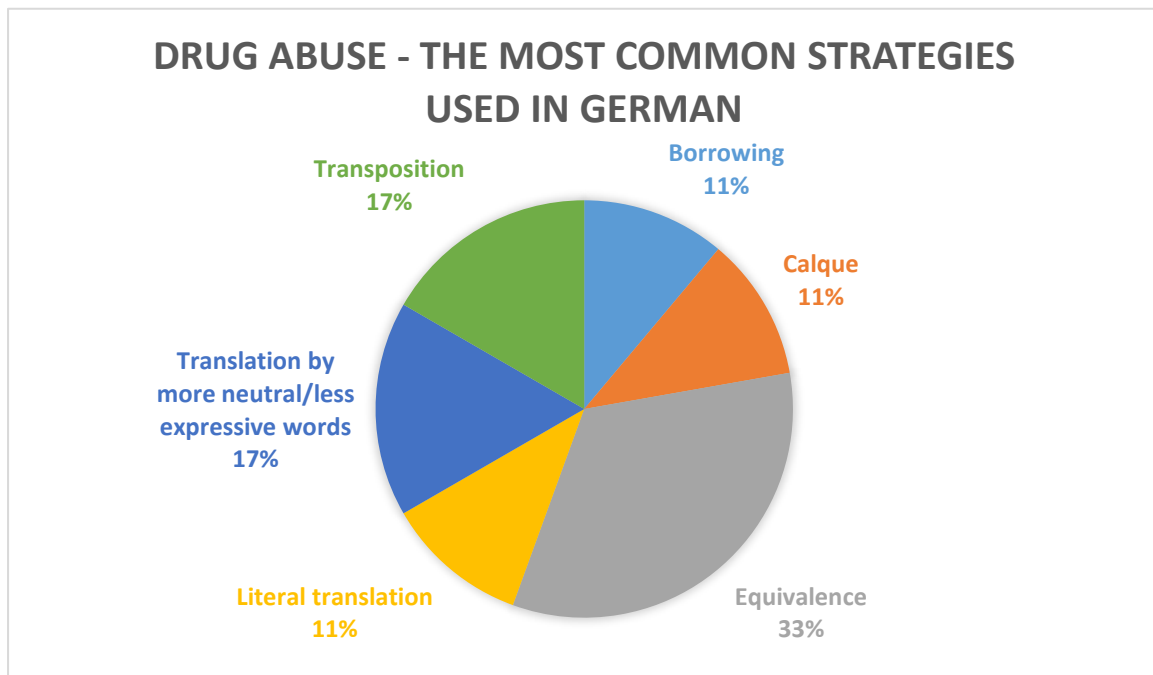
Appendix 3: Translation strategies used in the German translation of Sarah Kane's *4.48 Psychosis, Blasted, Crave, Cleansed and Phaedra's Love*



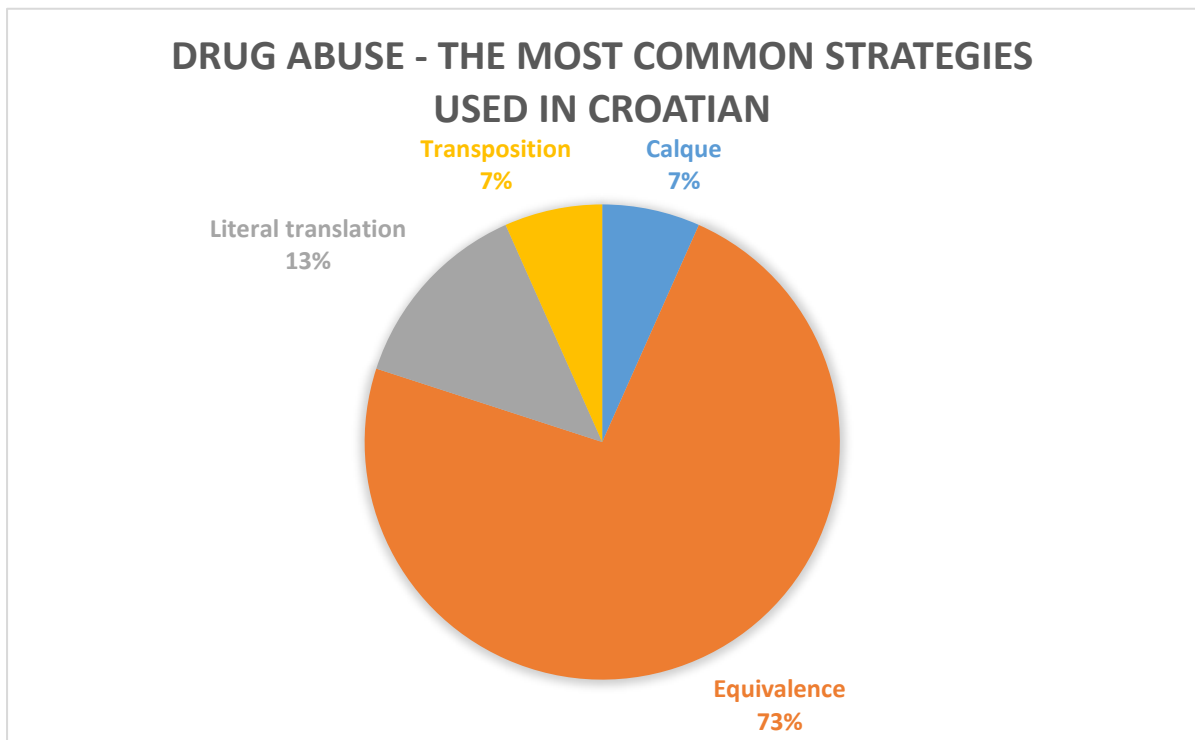
Appendix 4: Translation strategies used in the Croatian translation of Sarah Kane's *Cleansed* and *Skin*



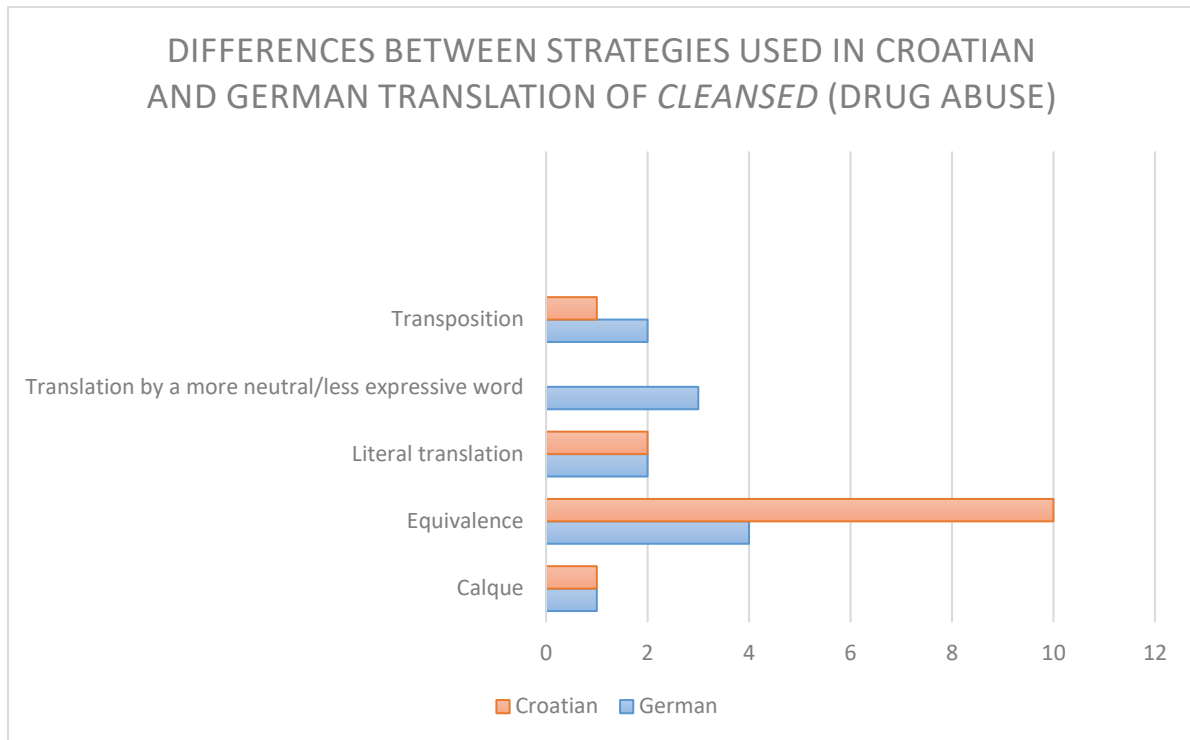
Appendix 5: Diagram of the most common strategies used in the German translation of the category of drug abuse



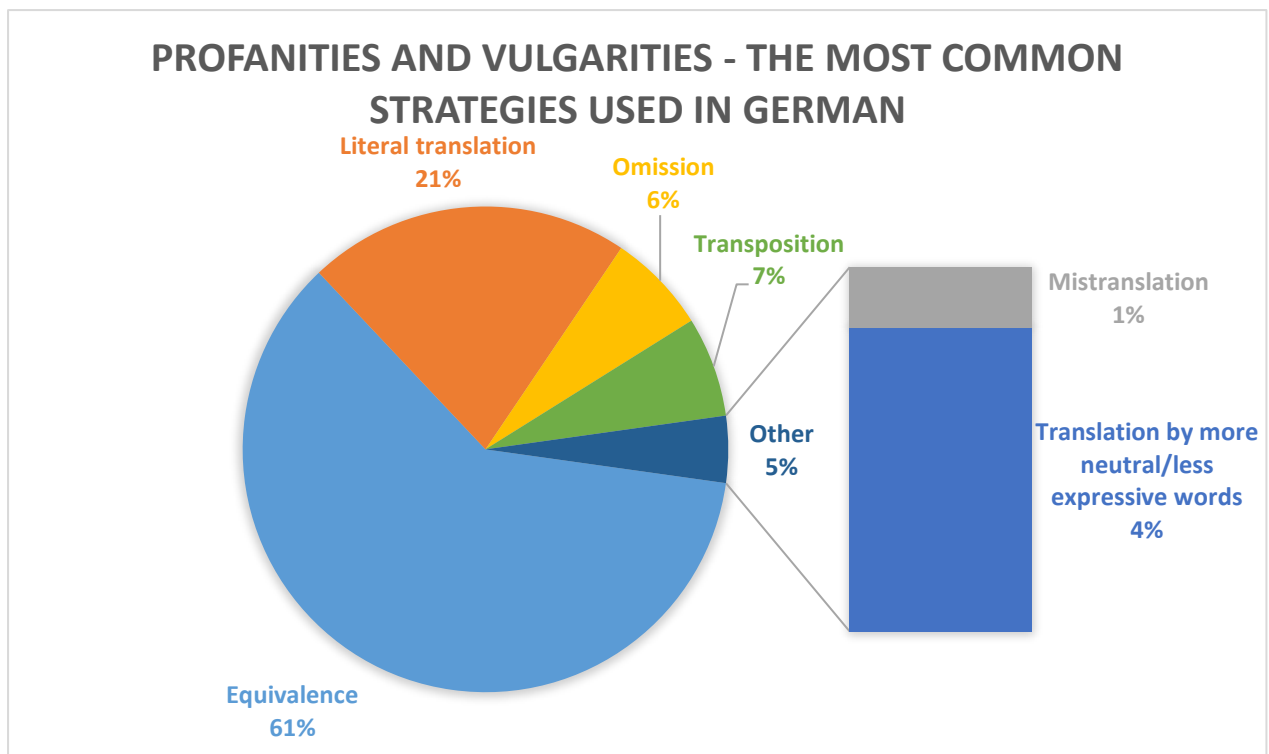
Appendix 6: Diagram of the most common strategies used in the Croatian translation of the category of drug abuse



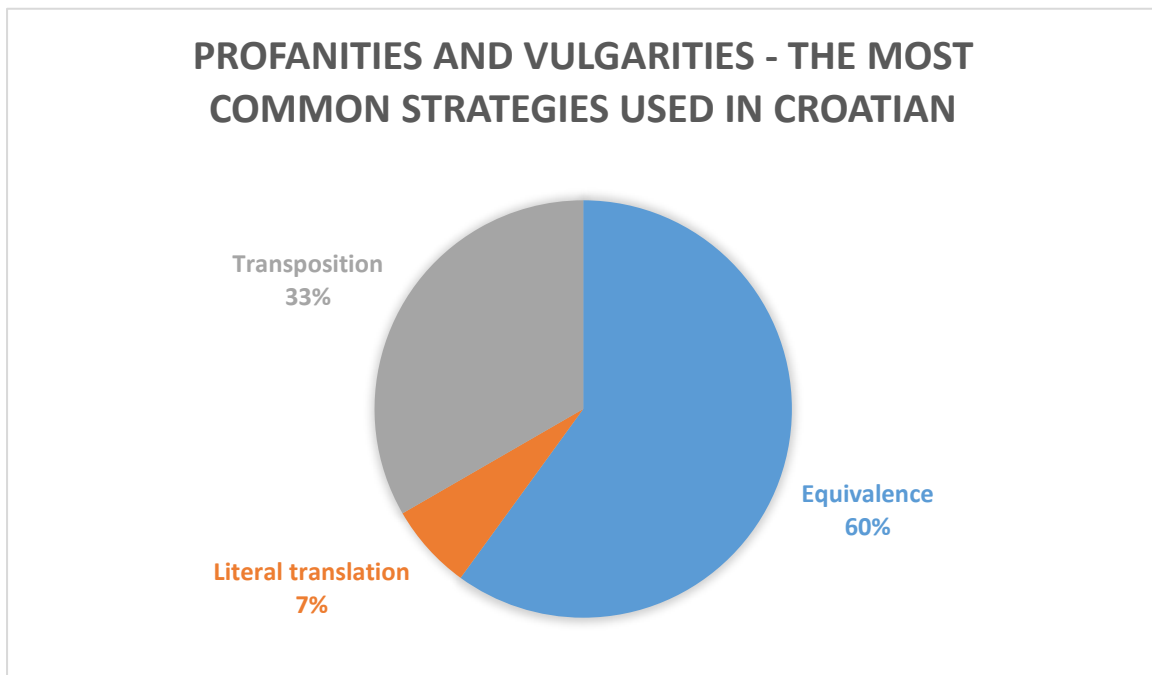
Appendix 7: Diagram of comparing the differences between strategies used in the Croatian and the German translation of *Cleansed* in category of drug abuse



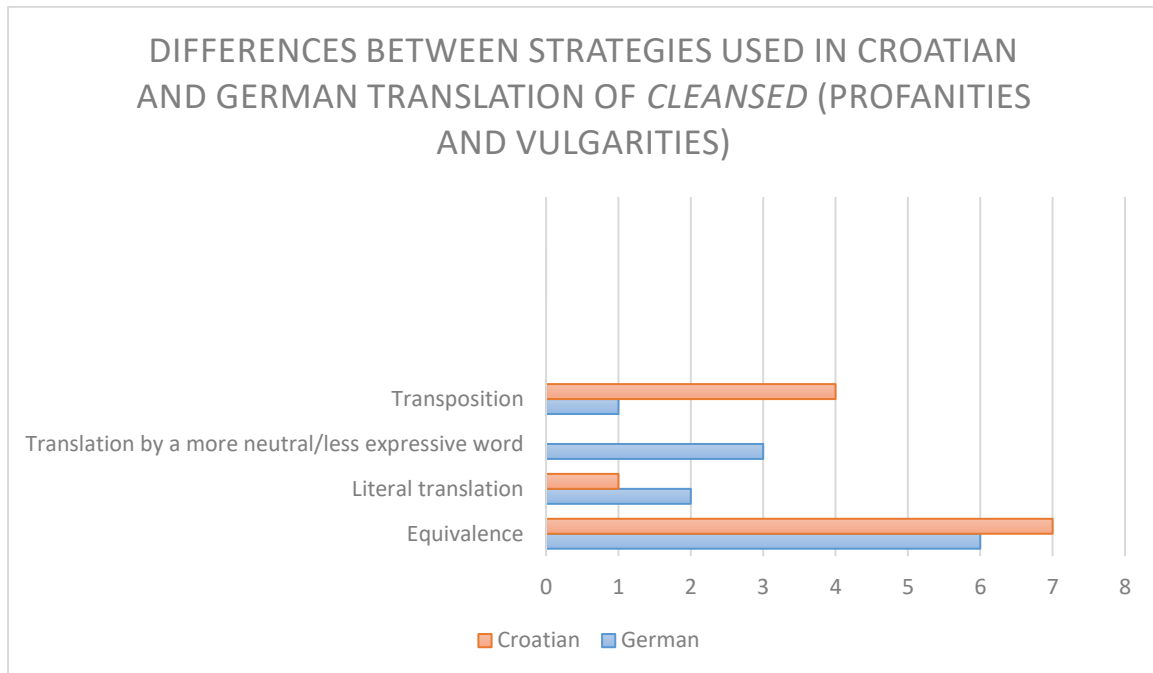
Appendix 8: Diagram of the most common strategies used in the German translation of the category of profanities and vulgarities



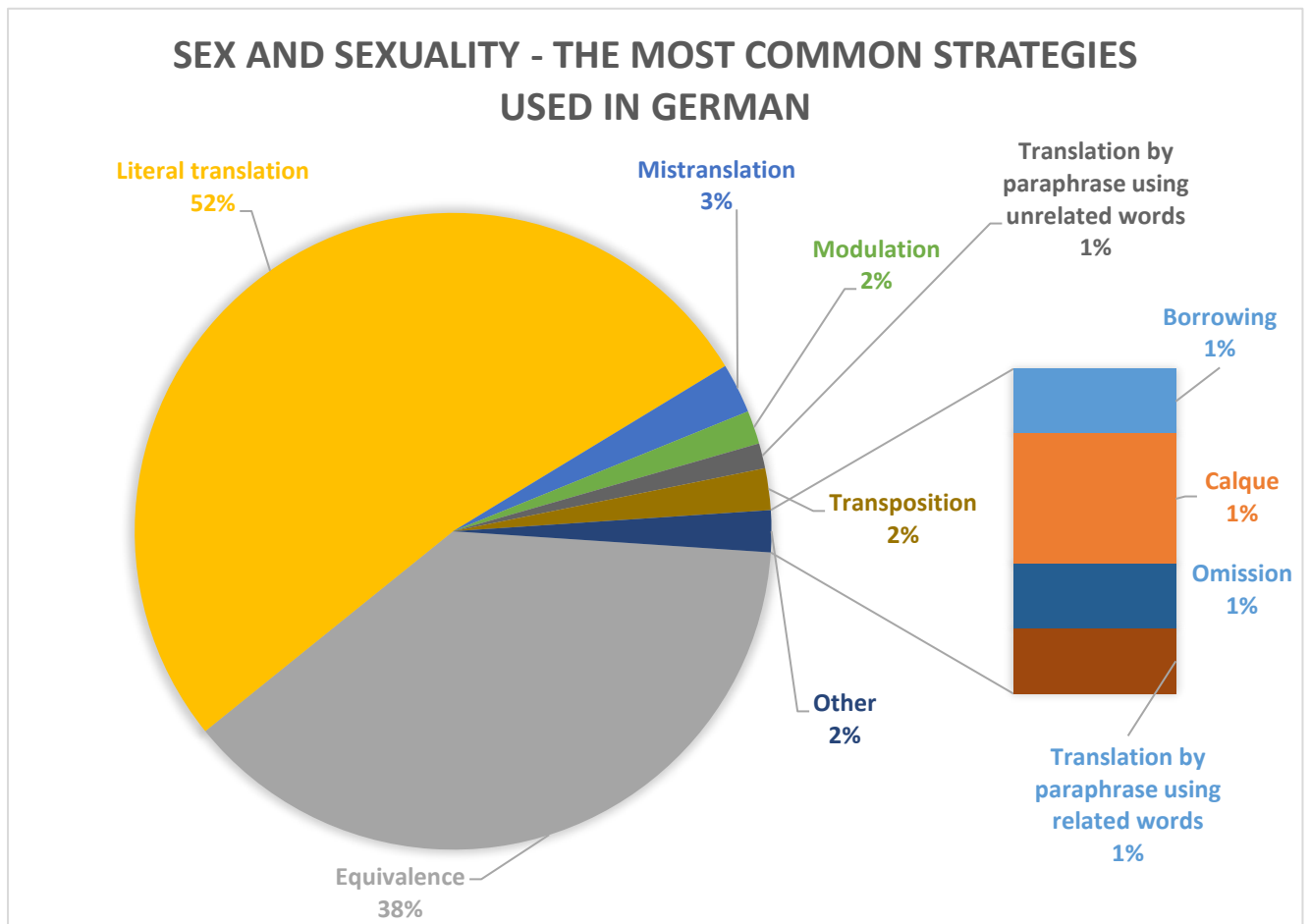
Appendix 9: Diagram of the most common strategies used in the Croatian translation of the category of profanities and vulgarities



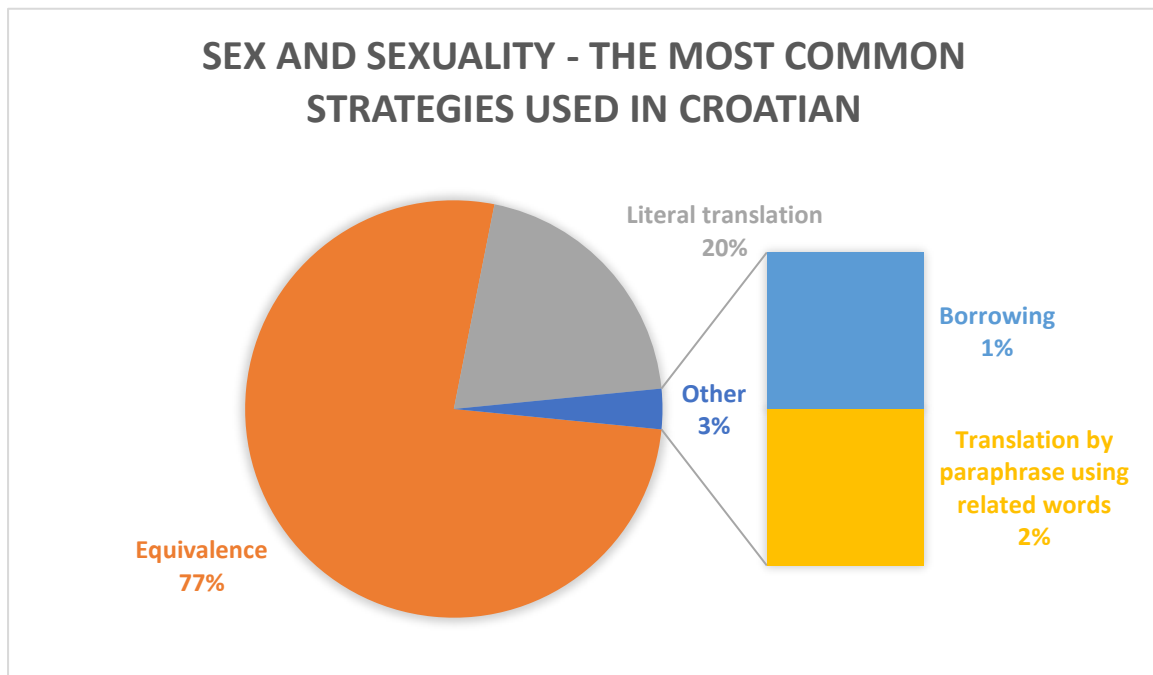
Appendix 10: Diagram of comparing the differences between strategies used in the Croatian and the German translation of *Cleansed* in category of profanities and vulgarities



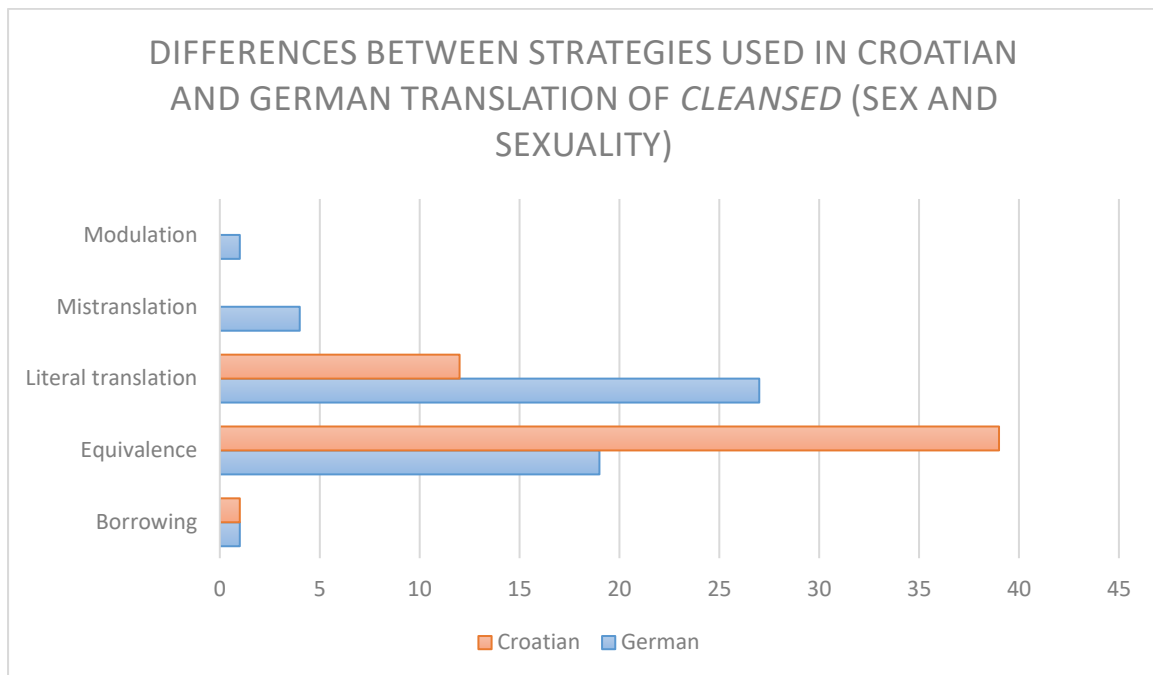
Appendix 11: Diagram of the most common strategies used in the German translation of the category of sex and sexuality



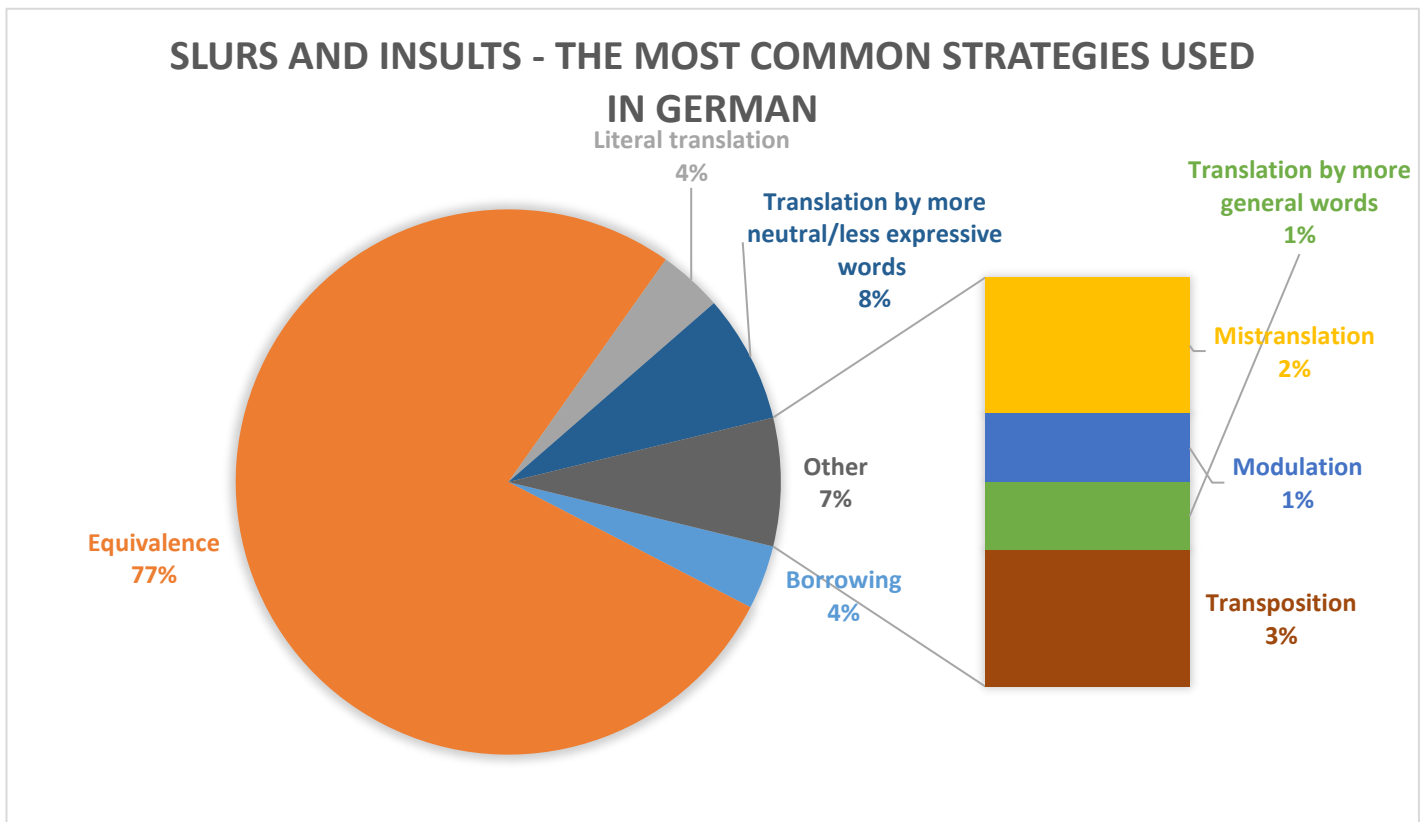
Appendix 12: Diagram of the most common strategies used in the Croatian translation of the category of sex and sexuality



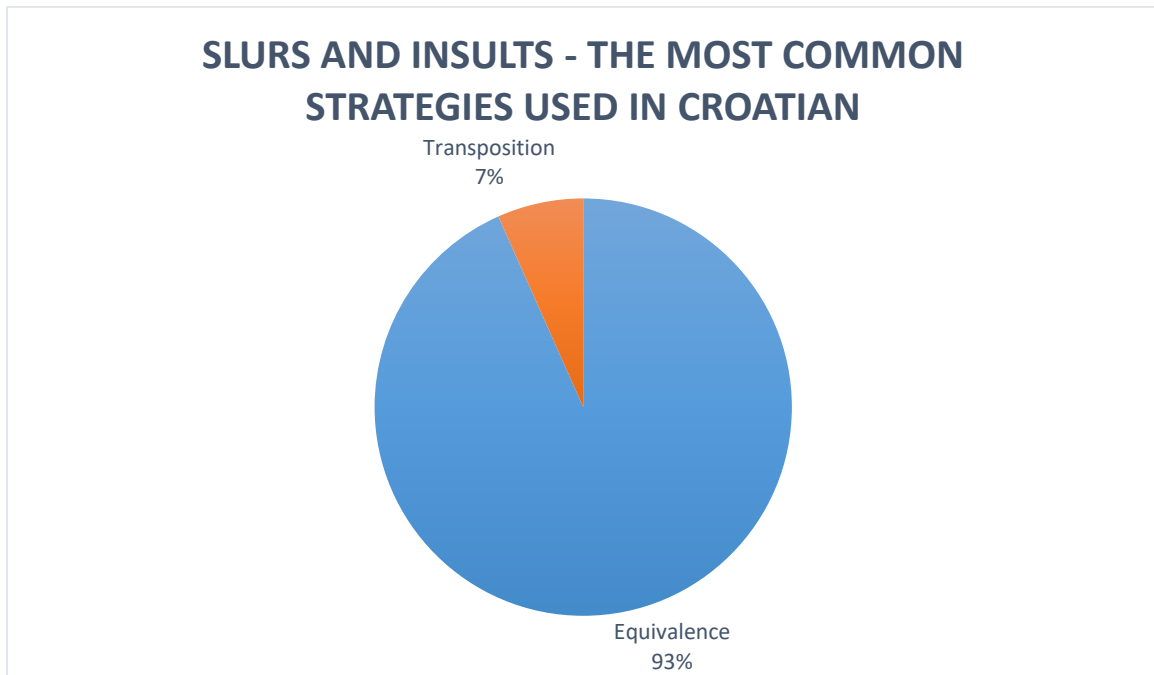
Appendix 13: Diagram of comparing the differences between strategies used in the Croatian and the German translation of *Cleansed* in category of sex and sexuality



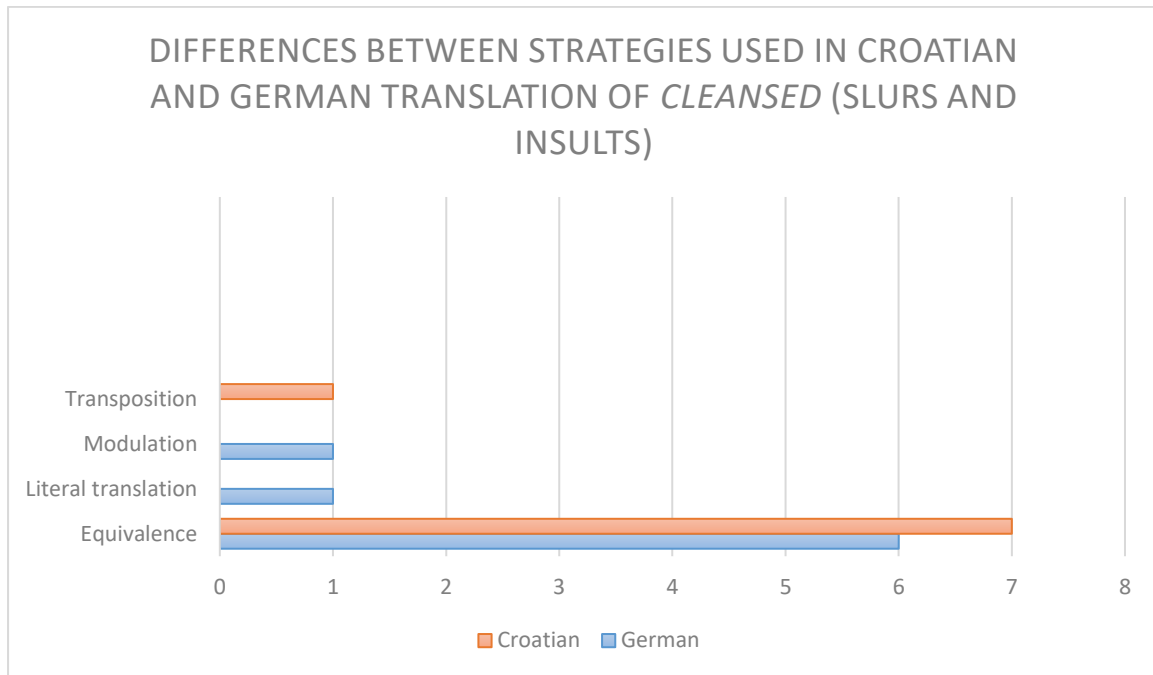
Appendix 14: Diagram of the most common strategies used in the German translation of the category of slurs and insults



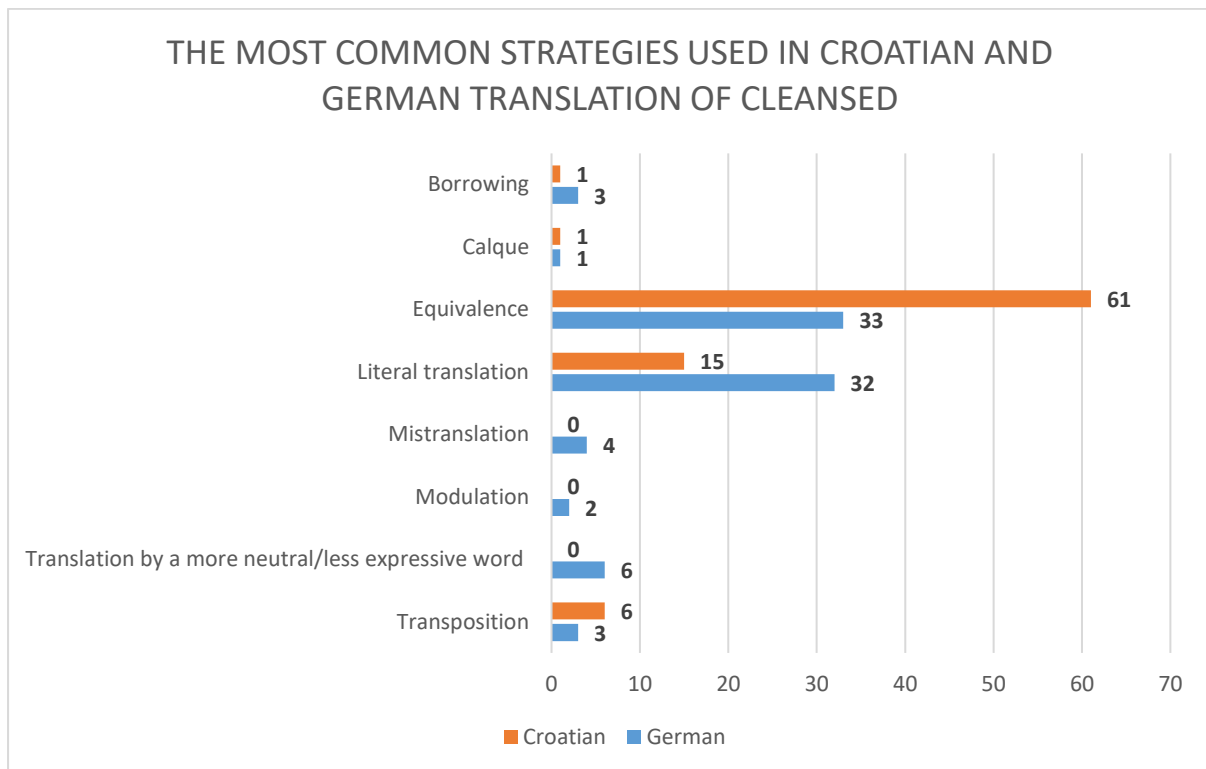
Appendix 15: Diagram of the most common strategies used in the Croatian translation of the category of slurs and insults



Appendix 16: Diagram of comparing the differences between strategies used in the Croatian and the German translation of *Cleansed* in category of slurs and insults abuse



Appendix 17: Diagram of the most common strategies used in the Croatian and the German translation of *Cleansed*



Appendix 18: Corpus

DRUG ABUSE

4.48 PSYCHOSIS					
	ENGLISH	PG.	GERMAN	PG.	STRATEGY
1.	- Take an overdose , slash my wrists then hang myself.	210	- Mir 'ne Überdosis verpassen, die Pulsadern aufschlitzen und mich erhängen.	218	Equivalence
2.	You'd start to feel sleepy from the overdose and wouldn't have the energy to cut your wrists.	211	Sie wären schon müde von der Überdosis und hätten nicht mehr die Kraft, sich die Pulsadern aufzuschlitzen.	218	Calque

CRAVE					
	ENGLISH	PG.	GERMAN	PG.	STRATEGY
3.	A sporadic addict .	168	Flüchtig süchtig .	218	Transposition
4.	Addicted to sickness.	168	Süchtig nach Krankheit.	218	Equivalence

CLEANSED								
	ENGLISH	PG.	GERMAN	PG.	STRATEGY	CROATIAN	PG.	STRATEGY
5.	Tinker is heating smack on a silver spoon.	107	Tinker erhitzt auf einem Silberlöffel Heroin .	119	Translation by a more neutral/less expressive word	Tinker zagrijava hors u žlici.		Equivalence
6.	I'm cooking .	107	Ich koche .	199	Literal translation	Kuham .		Literal translation
7.	I don't use .	107	Ich fixe nicht.	119	Equivalence	Ja ne uzimam .		Equivalence
8.	I'm a dealer not a doctor	107	Ich bin Dealer nicht Doktor.	119	Borrowing	Ja sam diler a ne liječnik.		Calque
9.	Then adds another large lump of smack to the spoon.	108	Gibt dann einen weiteren großen Klumpen Heroin auf den Löffel.	120	Translation by a more neutral/less expressive word	Zatim doda još jedan veliki grumen hors a u žlicu.		Equivalence
10.	He adds lemon juice and heats the smack .	108	Er gibt Zitronensaft hinzu und erhitzt das Heroin .	120	Translation by a more neutral/less expressive word	Doda limunov sok i zagrije hors .		Equivalence
11.	He fills the syringe .	108	Er zieht die Spritze auf.	120	Equivalence	Napuni špricu .		Equivalence
12.	Injects into the corner of Graham's eyes.	108	injiziert das Heroin in Grahams Augenwinkel	120	Literal translation	Ubrizga u kut Grahamovog oka.		Equivalence
13.	He died of an overdose .	112	Er starb an einer Überdosis .	124	Calque	Predoziro se .		Transposition
14.	He was an addict .	112	Er war drogen-süchtig .	124	Transposition	Bio je ovisnik .		Equivalence
15.	He injects her.	113	Er gibt ihr eine Spritze .	125	Equivalence	Ubrizga joj injekciju.		Equivalence
16.	You're clean .	118	Du bist clean .	130	Borrowing	Čist si.		Literal translation
17.	Fucking user	131	Scheiß fixer	142	Equivalence	Jebeni narkić .		Equivalence
18.	Shoot up and switch off before the pain moves in.	132	Ein Schuss nur und abschalten, bevor der Schmerz einsetzt.	143	Transposition	Pukneš se i isključiš prije nego bol navre		Equivalence

SKIN				
	ENGLISH	PG.	CROATIAN	STRATEGY
19.	Neville, an old black man who also has a bedsit in the house, is tending a large plot of thriving cannabis plants which have taken over the garden.	250	Neville, stari crnac koji je također imao spojenu spavaću i dnevnu sobu, brine se o bujnim biljkama konoplje koje su zauzele cijeli vrt.	Equivalence

PROFANITIES/VULGARITIES

4.48 PSYCHOSIS

	ENGLISH	PG.	GERMAN	PG.	STRATEGY
20.	Dr This and Dr That and Dr Whatsit who's just passing and thought he'd pop in to take the piss as well.	209	Doktor Dies und Doktor Das und Doktor Irgendwas der gerade vorbeischaute dachte er platzt mal eben herein mich zu verarschen .	217	Equivalence
21.	Drown in your fucking shame.	209	Ersauf doch in deiner Scheißscham .	217	Equivalence
22.	doctors you'd think were fucking patients if you weren't shown proof otherwise	209	Doktoren die man verflucht nochmal für Patienten hielt wenn mans nicht besser wüsste	217	Equivalence
23.	offer chemical cures for congenital anguish and cover each other's arses until I want to scream for you	209	behandeln mit der Chemiekeule deine angeborene Angst und einer rettet des anderen Arsch bin ich schreiben will schreien nach dir	217	Equivalence
24.	who took the piss when I shaved my head	209	der mich verarschte als ich mir den Kopf kahl rasierte	217	Equivalence
25.	and it's not losing you that hurts me, but your bare-faced fucking falsehoods that masquerade as medical notes.	210	und nicht dich zu verlieren tut weh nur deine Scheißblügen die dreisten all das Theater wie Krankenakten so falsch	217	Equivalence
26.	you were covering your arse too.	210	wolltest du auch nur deinen Arsch retten	218	Equivalence
27.	I just hope to God that death is the fucking end.	211	Ich bete zu Gott, dass der Tod wirklich das beschissene Ende ist.	219	Equivalence
28.	I cannot fucking go on without expressing this terrible so fucking awful physical aching fucking longing I have for you.	214	ich kann verdammt nochmal nicht mehr weiter ohne dass dieser schreckliche so verflucht grässliche physische Schmerz aus mir raus will das Verlangen nach dir.	222	Equivalence
29.	I cannot fucking go on without expressing this terrible so fucking awful physical aching fucking longing I have for you.	214	ich kann verdammt nochmal nicht mehr weiter ohne dass dieser schreckliche so verflucht grässliche physische Schmerz aus mir raus will das Verlangen nach dir.	222	Equivalence
30.	I cannot fucking go on without expressing this terrible so fucking awful physical aching fucking longing I have for you.	214	ich kann verdammt nochmal nicht mehr weiter ohne dass dieser schreckliche so verflucht grässliche physische Schmerz aus mir raus will das Verlangen nach dir.	222	Omission
31.	But now you've touched me somewhere so fucking deep I can't believe and I can't be that for you.	215	Doch jetzt hast du geschafft, mich so scheiß tief zu berühren, ich kanns nicht fassen und kann dir doch nicht sein, was du für mich bist.	222	Equivalence

32.	She'll die, she'll die, she'll only fucking die.	215	Sie wird sterben, sterben wird sie, sie wird verflucht nochmal sterben.	223	Equivalence
33.	Fuck you.	215	Fick dich.	223	Literal translation
34.	Fuck you.	215	Fick dich.	223	Literal translation
35.	Fuck you for rejecting me by never being there.	215	Fick dich , weil du mich aufgegeben hast, indem du nie da warst	223	Literal translation
36.	fuck you for making me feel shit about myself	215	fick dich , weil ich mich scheiße fühle wegen dir	223	Literal translation
37.	fuck you for making me feel shit about myself	215	fick dich, weil ich mich scheiße fühle wegen dir	223	Literal translation
38.	fuck you for bleeding the fucking love and life out of me	215	fick dich , weil du mein Leben so aus mir rausbluten lässt	223	Literal translation
39.	fuck you for bleeding the fucking love and life out of me	215	fick dich, weil du mein Leben so aus mir rausbluten lässt	223	Omission
40.	fuck my father for fucking up my life for good	215	scheiß auf meinen Vater, weil er mein Leben versaut hat für immer	223	Equivalence
41.	fuck my father for fucking up my life for good	215	scheiß auf meinen Vater, weil er mein Leben versaut hat für immer	223	Equivalence
42.	fuck my mother for not leaving him	215	scheiß auf meine Mutter, weil sie ihn nicht verlassen hat	223	Equivalence
43.	fuck you God for making me love a person who does not exist	215	fick dich , Gott, weil ich jemanden lieben muss, den es nicht gibt	223	Literal translation
44.	FUCK YOU FUCK YOU FUCK YOU	215	FICK DICH FICK DICH FICK DICH	223	Literal translation
45.	Far too fucking sane and sensible.	217	Dazu sind Sie verdamm t nochmal viel zu klug und vernünftig	224	Equivalence
46.	Because it feels fucking great.	217	Weil es ein verdamm t großartiges Gefühl ist.	225	Equivalence
47.	Because it feels fucking amazing.	217	Weil es ein verdamm t tolles Gefühl ist.	225	Equivalence
48.	she'll still be dead, it's just fucking over and I must stand alone	218	sie wird immer noch tot sein, scheiß drauf es ist vorbei und ich bleib allein zurück	226	Equivalence
49.	I'd be sitting in the fucking waiting room half an hour.	221	Da hatte ich schon eine halbe Stunde in diesem verdammten Wartezimmer gesessen	228	Equivalence

50.	let's shut down the higher functions of my brain and perhaps I'll be a bit more fucking capable of living	221	schalten sie höheren Hirnfunktionen aus, vielleicht bin ich dann verdammt nochmal etwas besser imstande zu leben	229	Equivalence
51.	Mood: Fucking angry.	224	Stimmung: Verflucht wütend	232	Equivalence
52.	I'll suck your fucking eyes out send them to your mother in a box	227	ich saug dir deine Scheiß augen aus und schick sie an deine Mutter in einer Schachtel	235	Equivalence
53.	when I die I'm going to be reincarnated as your child only fifty times worse and as mad as all fuck I'm going to make your life a living fucking hell	227	wenn ich gestorben bin, such ich dich heim in Gestalt deines Kindes, nur fünfzigmal schlimmer und so verrückt wie alle, Scheiße ich wird dir das Leben zur Hölle machen	235	Equivalence
54.	fuck I'm going to make your life a living fucking hell	227	Scheiße ich wird dir das Leben zur Hölle machen	235	Omission
55.	I fucking hate this job and I need my friends to be sane.	237	Ich hasse diesen Scheiß job, ich brauch meine Freunde, um bei Verstand zu bleiben.	245	Transposition

BLASTED

	ENGLISH	PG.	GERMAN	PG.	STRATEGY
56.	I've shat in better places than this.	3	Ich war schon nobler scheißen als hier.	19	Literal translation
57.	Fucking Jesus.	9	Heilige Scheiße.	25	Equivalence
58.	Stop fucking about.	9	Lass den Scheiß.	25	Equivalence
59.	Don't do it again, fucking scared me.	10	Mach das ja nicht noch mal, hast mir 'ne Scheißangst eingejagt.	26	Equivalence
60.	I'm fucked.	11	Ich bin am Arsch.	27	Equivalence
61.	Leaving me hanging, making a prick of myself.	15	Mich hier hängen lassen und zum Idioten machen.	31	Equivalence
62.	Shit.	15	Scheiße.	31	Literal translation
63.	He fucking does.	18	Und ob.	34	Omission
64.	I loved Stella till she became a witch and fucked off with a dyke, and I love you, though you've got the potential.	19	Ich hab Stella geliebt, bis sie 'ne Hexe wurde und sich mit 'ner Lesbe verpissst hat , und ich liebe dich, obwohl du auch eine Veranlagung hast.	34	Equivalence
65.	Easy as shitting blood.	20	So simpel wie Blut scheißen.	36	Literal translation

66.	You're fucking thick.	28	Du bist so verdammt blöd.	44	Equivalence
67.	Can't always be taking it backing down letting them think they've got a right turn the other cheek SHIT	32	Man kann nicht alles dulden dauernd klein begeben glauben die am Ende sie sind im Recht auch noch die andere Backe hinhalten SCHEISSE	48	Literal translation
68.	some things are worth more than that have to be protected from shite	33	gibt Werte die wichtiger sind muss man schützen vor diesem Dreck	48	Literal translation
69.	I can't piss .	34	Ich kann nicht pissen .	49	Literal translation
70.	Or shit .	34	Oder scheißen .	49	Literal translation
71.	Speak the Queen's English fucking nigger.	36	Drück dich in klarem Englisch aus, Scheiß nigger.	51	Equivalence
72.	You taking the piss ?	39	Verpiss dich.	54	Mistranslation
73.	Sound English, fucking accent.	41	Hörst dich wie 'n Engländer an, Scheiß akzent.	56	Equivalence
74.	What's fucking Welsh, never heard of it.	41	Waliser, was 'n das für 'n Scheiß , noch nie gehört.	56	Transposition
75.	Look at the state of my fucking jacket.	41	Sieh dir bloß meine Scheiß jacke an.	56	Equivalence
76.	Mind your fucking own.	41	Kümmer dich um deinen Scheiß .	56	Transposition
77.	I was pissed .	43	Ich war besoffen .	57	Equivalence
78.	Fucking bastard soldier, he-	44	'n Scheiß soldaten-arsch	59	Equivalence
79.	Fucking have.	46	Und ob.	60	Omission
80.	Don't you fucking -	46	Halt ein Scheiß -	60	Transposition
81.	Know fucking what?	46	Über was wüsst ich Bescheid?	61	Omission
82.	Fucking what?	46	Was, verdamnte Scheiße ?	61	Equivalence
83.	No joy in a story about blacks who gives a shit ?	48	Geschichten über Schwarze, das macht keinen Spaß interessiert keine Sau .	63	Transposition
84.	You don't know fuck all about me.	48	Du weißt einen Scheißdreck von mir.	63	Equivalence
85.	Sure you haven't got any more food, I'm fucking starving.	50	Hast du bestimmt nichts mehr zu essen, ich hab 'n Scheiß hunger.	65	Equivalence
86.	They shit and cry.	52	Sie scheißen und weinen.	67	Literal translation

87.	We're all bloody hungry, don't shoot myself I'll starve to death.	54	Das sind wir alle, wenn ich mich nicht erschieße, wird ich vor Hunger sterben.	69	Omission
88.	No fucking nothing.	55	Kein scheiß gar nichts.	69	Equivalence
89.	Don't be fucking stupid, doesn't make sense anyway.	55	Sei nicht so verdamm t dumm, einen Sinn hat das alles sowieso nicht.	69	Equivalence
90.	Course you fucking do, I would.	55	'türlich, verdammte Scheiße , würde ich auch.	70	Equivalence
91.	Fuck.	56	Scheiße.	71	Transposition
92.	If you get me some food - Fuck	59	Wenn du was zu essen findest - Scheiße	73	Equivalence
93.	cunt cunt cunt cunt cunt cunt cunt cunt cunt cunt	59	Fotze Fotze Fotze Fotze Fotze Fotze Fotze Fotze Fotze	73	Equivalence
94.	Ian shitting.	59	Ian, der scheißt.	74	Literal translation
95.	Shit.	60	Scheiße.	75	Literal translation

CLEANSED

	ENGLISH	PG.	GERMAN	PG.	STRATEGY	CROATIAN	PG.	STRATEGY
96.	Fuck's/sake	111	Scheiße -	123	Equivalence	A jebote –		Equivalence
97.	Please don't fucking kill me God	117	Scheiße bitte töte mich nicht Gott	129	Transposition	Molim te jebote nemoj me ubiti Bože		Transposition
98.	Fuck is that?	128	Das 'n für 'n Blödsinn?	140	Translation by a more neutral/less expressive word	Koji kurac?		Equivalence
99.	Fucking user	131	Scheiß fixer	142	Equivalence	Jebeni narkić.		Equivalence
100.	Shit no	131	Scheiß nein	143	Literal translation	Nije jebote		Equivalence
101.	Shit yes	131	Scheiß ja	143	Literal translation	Je jebote		Equivalence
102.	Don't waste my fucking time.	137	Scheiß -Zeitverschwendung.	148	Equivalence	Ne tratiti mi vrijeme jebote.		Transposition
103.	OPEN YOUR FUCKING LEGS.	137	MACH DEINE SCHEISSBEINE BREIT.	149	Equivalence	RAŠIRI JEBENE NOGE.		Equivalence

104.	TOUCH FUCKING TOUCH.	137	ANFASSEN VERDAMMT ANFASSEN.	149	Equivalence	DODIRNI JEBOTE DODIRNI.		Transposition
105.	Then love me, fucking love me	138	Dann lieb mich, lieb mich um Gottes willen	150	Translation by a more neutral/less expressive word	Onda me voli, voli me, jebote .		Transposition
106.	Most glorious fucking breasts I ever met.	147	Die tollsten Superbrüste , die ich je gesehen habe.	159	Translation by a more neutral/less expressive word	Najjebenije grudi koje sam ikad vidio.		Equivalence
107.	Think about dying only it's totally fucking pointless.	150	Nur Sterben denken ist total scheiß sinnlos.	162	Equivalence	Razmišljanje samo o umiranju je potpuno jebeno besmisleno.		Literal translation

CRAVE					
	ENGLISH	PG.	GERMAN	PG.	STRATEGY
108.	Fuck this up and I'll haunt you for the rest of your fucking life.	155	Mein letzter Wille lautet, Bau diesmal Scheiße , und ich werde dich heimsuchen für den Rest deines Scheißlebens.	165	Equivalence
109.	Fuck this up and I'll haunt you for the rest of your fucking life.	155	Mein letzter Wille lautet, Bau diesmal Scheiße, und ich werde dich heimsuchen für den Rest deines Scheiß lebens.	165	Equivalence
110.	Time after time, same fucking excuse.	159	Immer wieder dieselbe Scheiß ausrede.	169	Equivalence
111.	I'm not interested in the first fucking thing about you.	162	Einen Scheiß dreck interessierst du mich.	172	Equivalence
112.	This city, fucking love it, wouldn't live nowhere else, couldn't.	165	Diese Stadt, ich lieb sie, verdammte Scheiße , würd nirgends sonst leben wollen, könnt's nicht.	175	Equivalence
113.	As a child I liked to piss on the carpet.	167	Als Kind hab ich gern auf den Teppich gepisst .	177	Literal translation
114.	I am lost, so fucking lost in this mess of a woman.	171	ich bin verloren, so scheiß verloren in dieser Sauerei von Frau.	181	Equivalence
115.	I am so lonely, so fucking lonely.	171	Ich bin so einsam, so scheiß einsam.	181	Equivalence
116.	and it's a bit fucking tedious to say it again	172	und es ist ein bisschen scheiß öde, es noch mal zu sagen	182	Equivalence
117.	Sick of it, man, I'm totally fucking sick of it.	176	Ich habs satt, Mann habs so was von scheiß satt.	187	Equivalence
118.	I fucking miss you.	177	Ich vermiss dich im Schlaf.	188	Omission

119.	you cannot deny the life you feel fuck that life fuck that life fuck that life I have lost you now	178	du kannst das Leben nicht leugnen das du spürst scheiß auf dieses Leben scheiß auf dieses Leben scheiß auf dieses Leben ich hab dich verloren jetzt	188	Equivalence
120.	No one to help me not my fucking mother neither.	179	Niemand der mir hilft, auch nicht meine Scheiß mutter	189	Equivalence
121.	Be a woman, be a woman, FUCK YOU .	180	Sei eine Frau, sei eine Frau, FICK DICH	190	Literal translation
122.	Fuck you.	180	Fick dich.	190	Literal translation
123.	Just someone fucking else.	183	Einfach jemand scheiß anderes.	193	Equivalence
124.	With a fucking vengeance.	183	Mit einer Scheiß wucht.	193	Equivalence
125.	She's sick to the fucking gills of herself and wishes wishes wishes that something would happen to make life begin.	183	Sie hat sich selbst zum Kotzen satt und wünscht wünscht wünscht, dass etwas geschieht, damit das Leben beginnt.	193	Omission
126.	A black fucking hole of half-love.	189	Ein schwarzes scheiß Loch der Halb-Liebe.	199	Equivalence
127.	I am much fucking angrier than you think.	189	Ich bin scheiß viel wütender, als du denkst.	199	Equivalence
128.	If I lose my voice I'm fucked .	195	Wenn ich meine Stimme verliere, bin ich am Arsch .	205	Equivalence
129.	Shit on a plate.	195	Scheiße auf einem Teller.	205	Literal translation
130.	Before the shit started,	196	Bevor der Scheiß losging,		Literal translation

PHAEDRA'S LOVE

	ENGLISH	PG.	GERMAN	PG.	STRATEGY
131.	Go away fuck off don't touch me don't talk to me stay with me.	69	Geh weg verpiss dich fass mich nicht an sprich nicht mit mir bleib bei mir.	83	Equivalence
132.	Shitless.	70	Tierisch.	84	Translation by a more neutral/less expressive word
133.	There's a thing between us, an awesome fucking thing, can you feel it?	71	Zwischen uns, da ist etwas, eine beschissene heilige Scheu, kannst du sie spüren?	84	Equivalence

134.	Treats them like shit .	71	Behandelt sie wie Dreck .	85	Literal translation
135.	Course they're fucking for me.	75	‘türlich sind die Scheißdinger für mich.	89	Equivalence
136.	What the fuck am I going to do with a bagatelle?	75	Was zum Teufel soll ich mit einem Kegel?	89	Equivalence
137.	I was born into this shit , you married it.	77	Ich wurde in diese Scheiße geboren, du hast reingeheiratet.	91	Literal translation
138.	Fucking must have been.	77	Muss verfickt gut gewesen sein.	91	Literal translation
139.	No one burns me, no one fucking touches me.	83	Mich bringt keine zum Brennen, keine Sau kommt an mich ran.	96	Transposition
140.	Fucking moss.	85	Voller Scheiß moss.	99	Equivalence
141.	For fuck's sake , hide.	86	Scheiße noch mal , versteck dich.	99	Equivalence
142.	She's dead you fucking bastard.	89	Sie ist tot, du beschissenes Dreckschwein.	102	Equivalence
143.	What did you do to her, what did you fucking do?	89	Was hast du ihr angetan, was für eine Scheiße hast du getan?	102	Transposition
144.	Absolutely fucking doomed.	91	Dem totalen Scheiß -Untergang.	104	Equivalence
145.	Fucked .	91	Abgeschrieben .	104	Translation by a more neutral/less expressive word
146.	Smells of piss and human sweat.	92	Mehr nach Pisse und Menschen-schweiß.	105	Literal translation
147.	Fuck God.	95	Scheiß auf Gott.	108	Equivalence
148.	Fuck the monarchy.	95	Scheiß auf die Monarchie.	108	Equivalence
149.	I'm fucking doomed.	95	Ich bin dem Scheiß -Untergang geweiht.	109	Equivalence
150.	And death for those who try to cover their arse .	96	Und Tod all jenen, die ihren Arsch retten wollen.	110	Equivalence
151.	It may be enough for you, but I have no intention of covering my arse .	96	Ihnen mag das ja reichen, aber ich habe nicht die Absicht, meinen Arsch zu retten .	110	Equivalence
152.	And I have no intention of behaving like a fucking animal.	97	Und hab nicht die Absicht, mich wie ein beschissenes Tier zu verhalten.	110	Equivalence
153.	Whole fucking pack of them.	98	Das ganze verlotterte Pack.	111	Equivalence
154.	I'll be waiting at the fucking gate.	98	Ich wird am Scheiß -Tor warten.	112	Equivalence

SKIN				
	ENGLISH	PG.	CROATIAN	STRATEGY
155.	He don't fuck ing eat.	252	On jebeno ne jede.	Transposition
156.	Fuck off.	253	Odjebi.	Equivalence
157.	Brain and bollock , innard and eyelid, toenail and teeth, all wrapped up in a pig's foreskin.	253	Mozak i jaja , iznutrice i kapci, nokti na nogama i zubi, sve to zapakirano u svinjeću kožicu.	Equivalence

SEX/SEXUALITY

4.48 PSYCHOSIS					
	ENGLISH	PG.	GERMAN	PG.	STRATEGY
158.	the broken hermaphrodite who trusted herself alone finds the room in reality teeming and begs never to wake from the nightmare	205	der gebrochene Hermaphrodit die nur sich selber vertraute nun sieht sie der Raum wimmelt von Leben und Wirklichkeit und er fleht darum nie erwachen zu müssen aus diesem Altraum	213	Literal translation
159.	I cannot make love	207	Ich kann mit niemandem schlafen	215	Equivalence
160.	I cannot fuck	207	Ich kann nicht ficken	215	Literal translation
161.	I dislike my genitals	207	Ich mag meine Genitalien nicht	215	Literal translation
162.	Symptoms: Not eating, not sleeping, not speaking, no sex drive , in despair, wants to die.	223	Symptome: Isst nicht, schläft nicht, spricht nicht, kein Sexualtrieb , verzweifelt, will sterben	231	Equivalence
163.	I fucked small children while they begged for mercy	227	ich hab kleine Kinder gefickt , während sie um Gnade flehten	235	Literal translation

BLASTED

	ENGLISH	PG.	GERMAN	PG.	STRATEGY
164.	Put your mouth on me.	7	Nimm ihn in den Mund.	23	Modulation
165.	Still screwing the taxpayer.	8	Liegst dem Steuerzahler immer noch auf der Tasche.	24	Translation by paraphrase using unrelated words
166.	He put his hand under her top and moves it towards her breast.	14	Er schiebt seine Hand unter ihr Oberteil und lässt sie zu ihren Brüsten gleiten.	30	Literal translation
167.	With the other hand he undoes his trousers and starts masturbating.	14	Mit der anderen Hand macht er seine Hose auf und fängt an zu masturbieren.	30	Literal translation

168.	Leaving me hanging , making a prick of myself.	15	Mich hier hängen lassen und zum Idioten machen.	31	Literal translation
169.	You don't have to fuck me 'cause I'm dying, but don't push your cunt in my face then take it away 'cause I stick my tongue out.	15	Du musst mich nicht ficken , bloß weil ich sterbe, aber schieb mir nicht deine Fotze ins Gesicht und zieh sie dann weg, bloß weil ich die Zunge rausstrecke.	31	Literal translation
170.	You don't have to fuck me 'cause I'm dying, but don't push your cunt in my face then take it away 'cause I stick my tongue out.	15	Du musst mich nicht ficken, bloß weil ich sterbe, aber schieb mir nicht deine Fotze ins Gesicht und zieh sie dann weg, bloß weil ich die Zunge rausstrecke.	31	Equivalence
171.	Don't give me a hard-on if you're not going to finish me off.	15	Deinetwegen krieg ich 'n Ständer , und du steigst mittendrin aus.	31	Equivalence
172.	Don't give me a hard-on if you're not going to finish me off .	15	Deinetwegen krieg ich 'n Ständer, und du steigst mittendrin aus .	31	Translation by paraphrase using unrelated words
173.	If I don't come my cock aches.	15	Ich hab Schmerzen im Schwanz, wenn ich nicht komme .	31	Literal translation
174.	If I don't come my cock aches.	15	Ich hab Schmerzen im Schwanz , wenn ich nicht komme.	31	Equivalence
175.	Ian, apparently still in pain, takes her hand and grasps it around his penis , keeping his own hand over the top.	15	Ian, der offenbar immer noch Schmerzen hat, nimmt ihre Hand und legt sie um seinen Penis , seine eigene Hand presst er darüber.	31	Literal translation
176.	Like this, he masturbates until he comes with some genuine pain.	15	Auf diese Art masturbiert er, bis er unter tatsächlichen Schmerzen kommt.	31	Literal translation
177.	Like this, he masturbates until he comes with some genuine pain.	15	Auf diese Art masturbiert er, bis er unter tatsächlichen Schmerzen kommt .	31	Literal translation
178.	Can we make love tonight?	15	Können wir heut Nacht miteinander schlafen ?	31	Equivalence
179.	Have you slept with him?	16	Hast du mit ihm geschlafen ?	32	Literal translation
180.	Slept with me before.	16	Hast mit mir zuerst geschlafen .	32	Literal translation
181.	What was that about then, wanking me off ?	16	Und was sollte das dann, mir einen runterholen ?	32	Equivalence
182.	Sucking gash .	19	Mösen lecken.	35	Equivalence
183.	You ever had a fuck with a woman?	19	Schon mal mit 'ner Frau gefickt ?	35	Transposition
184.	He vaguely indicates his groin .	19	Er deutet vage auf seinen Schritt .	35	Equivalence
185.	Make love to me.	22	Schlaf mit mir.	38	Equivalence
186.	[I'll] Make love to you.	22	Ich werd schlafen mit dir.	38	Equivalence
187.	It's like that when I touch myself .	22	So ist es auch, wenn ich mich selbst anfasse .	38	Equivalence
188.	That's why I love you, want to make love to you.	23	Deshalb liebe ich dich ja, will ich schlafen mit dir.	39	Equivalence

189.	She takes the gun from his holster and points it at his groin .	26	Sie nimmt die Pistole aus dem Halfter und zielt auf seinen Schritt .	42	Equivalence
190.	He puts the gun to her head, lies between her legs, and simulates sex .	27	Er hält ihr die Pistole an den Kopf, legt sich zwischen ihre Beine und simuliert Sex .	42	Literal translation
191.	As he comes , Cate sits bolt upright with a shout.	27	Als er kommt , setzt sich Cate mit einem Schrei kerzengerade auf.	42	Literal translation
192.	Sucks his nipples .	30	saugt seine Brustwarzen	45	Equivalence
193.	Begins to perform oral sex on Ian.	30	fängt an, Ian oral zu befriedigen	45	Equivalence
194.	On the word 'killer' he comes .	31	Beim Wort „Killer“ kommt er.	46	Literal translation
195.	As soon as Cate hears the word she bites his penis as hard as she can.	31	Als Cate das Wort hört, beißt sie, so fest sie kann, in seinen Penis .	46	Literal translation
196.	Went down on Stella all the time, didn't hurt her.	32	Stella hab ich's dauernd mit der Zunge besorgt , der tat's nie weh.	47	Equivalence
197.	You sleep with someone holding hands and kissing you wank me off then say we can't fuck get into bed but don't want me to touch you what's wrong with you Joey?	32	Du schläfst mit jemandem Händchenhalten und Küssen du holst mir einen runter sagst dann wir können nicht ficken steigst in das Bett aber ich darf nicht anfassen was ist los mit dir Schwachkopf?	47	Literal translation
198.	You sleep with someone holding hands and kissing you wank me off then say we can't fuck get into bed but don't want me to touch you what's wrong with you Joey?	32	Du schläfst mit jemandem Händchenhalten und Küssen du holst mir einen runter sagst dann wir können nicht ficken steigst in das Bett aber ich darf nicht anfassen was ist los mit dir Schwachkopf?	47	Equivalence
199.	You sleep with someone holding hands and kissing you wank me off then say we can't fuck get into bed but don't want me to touch you what's wrong with you Joey?	32	Du schläfst mit jemandem Händchenhalten und Küssen du holst mir einen runter sagst dann wir können nicht ficken steigst in das Bett aber ich darf nicht anfassen was ist los mit dir Schwachkopf?	47	Literal translation
200.	Answer the door and suck the cunt's cock .	35	Mach die Tür auf und lutsch dem Wichser den Schwanz .	50	Equivalence
201.	I can smell the sex .	37	Riecht nach Sex hier.	52	Literal translation
202.	I Am Dying to make love Ian	42	Ich Komm Fast von Lust Ian	57	Translation by paraphrase using nrelated words
203.	They held the men while I fucked the women.	43	Die hielten die Männer fest, während ich die Frauen gefickt hab.	58	Literal translation
204.	Made her lick me clean .	43	Sie musste mich anschließend sauber lecken .	58	Literal translation
205.	Hung them from the ceiling by their testicles .	43	Hängte sie drinnen auf, an ihren Hoden .	58	Equivalence

206.	You never fucked a man before you killed him?	47	Hast du einen Mann noch nie gefickt , bevor du ihn getötet hast?	61	Literal translation
207.	Col, they buggered her.	47	Col haben sie in den Arsch gefickt .	62	Translation by paraphrase using related words
208.	Kinky car dealer Richard Morris drove two teenage prostitutes into the country, tied them naked to fences and whipped them with a belt before having sex.	48	Der zwielichtige Autohändler Richard Morris fuhr mit zwei jugendlichen Prostituierten aufs Land, fesselte sie nackt an einen Zaun und peitschte sie mit seinem Gürtel aus, bevor er sich an ihnen verging.	62	Literal translation
209.	Kinky car dealer Richard Morris drove two teenage prostitutes into the country, tied them naked to fences and whipped them with a belt before having sex .	48	Der zwielichtige Autohändler Richard Morris fuhr mit zwei jugendlichen Prostituierten aufs Land, fesselte sie nackt an einen Zaun und peitschte sie mit seinem Gürtel aus, bevor er sich an ihnen verging .	62	Modulation
210.	Morris, from Sheffield, was jailed for three years for unlawful sexual intercourse with one of the girls, aged thirteen.	48	Morris, der aus Sheffield stammt, wurde wegen verbotener sexueller Handlungen zu drei Jahren verurteilt. Eines der Mädchen war dreizehn.	62	Equivalence
211.	Shootings and rapes and kids getting fiddled by queer priests and schoolteachers.	48	Schießereien und Vergewaltigungen und Kinder, die von schwulen Priestern und Lehrern befummelt wurden.	63	Equivalence
212.	Shootings and rapes and kids getting fiddled by queer priests and schoolteachers.	48	Schießereien und Vergewaltigungen und Kinder, die von schwulen Priestern und Lehrern befummelt wurden.	63	Equivalence
213.	Not soldiers screwing each other for a patch of land.	48	Nicht Soldaten, die sich wegen ein paar Metern Land bespringen .	63	Equivalence
214.	I made love with Col.	48	Ich habe mit Col geschlafen .	63	Equivalence
215.	Going to fuck you.	49	Werd dich ficken .	63	Literal translation
216.	Rather be shot than fucked and shot.	49	Lieber erschossen werden, als gefickt und erschossen werden.	64	Literal translation
217.	He pulls down Ian's trousers, undoes his own and rapes him – eyes closed and smelling Ian's hair.	49	Er zieht Ian die Hose herunter, macht seine eigene auf und vergewaltigt ihn – mit geschlossenen Augen, während er an Ians Haaren riecht.	64	Equivalence
218.	When the Soldier has finished he pulls up his trousers and pushes the revolver up Ian's anus.	49	Als der Soldat fertig ist , zieht er sich die Hose hoch und schiebt Ian den Revolver in den Anus.	64	Literal translation
219.	When the Soldier has finished he pulls up his trousers and pushes the revolver up Ian's anus .	49	Als der Soldat fertig ist, zieht er sich die Hose hoch und schiebt Ian den Revolver in den Anus .	64	Literal translation
220.	You never fucked by a man before?	49	Bist vorher noch nie von 'nem Mann gefickt worden?	64	Literal translation
221.	Saw a child most of his face blown off, young girl I fucked hand up inside her trying to claw my liquid out, starving man eating his dead wife's leg.	50	Sah ein Kind mit ganz zerfetztem Gesicht, hab ein junges Mädchen gefickt , schob sich die Hand rein und wollte meinen Saft aus sich rauskratzen, ein halb verhungertes Mann aß das Bein seiner toten Frau.	64	Literal translation

222.	Saw a child most of his face blown off, young girl I fucked hand up inside her trying to claw my liquid out, starving man eating his dead wife's leg.	50	Sah ein Kind mit ganz zeretztem Gesicht, hab ein junges Mädchen gefickt, schob sich die Hand rein und wollte meinen Saft aus sich rauskratzen, ein halb verhungertes Mann aß das Bein seiner toten Frau.	64	Equivalence
223.	Can't get tragic about your arse .	50	Kann deinen Arsch nicht tragisch finden.	64	Literal translation
224.	Don't think your Welsh arse is different to any other arse I fucked.	50	Glaub nicht, dass dein Waliser arsch anders ist als jeder andere Arsch, den ich gefickt hab.	64/65	Literal translation
225.	Don't think your Welsh arse is different to any other arse I fucked.	50	Glaub nicht, dass dein Waliserarsch anders ist als jeder andere Arsch , den ich gefickt hab.	64/65	Literal translation
226.	Don't think your Welsh arse is different to any other arse I fucked .	50	Glaub nicht, dass dein Waliserarsch anders ist als jeder andere Arsch, den ich gefickt hab .		Literal translation
227.	Always covering your own arse .	50	Immer den eigenen Arsch retten.	65	Literal translation
228.	Ian masturbating .	59	Ian, der masturbiert .	73	Literal translation

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	ENGLISH	PG.	GERMAN	PG.	STRATEGY	CROATIAN	PG.	STRATEGY
229.	Anyone you can think of, someone somewhere got bored with fucking them.	111	Jeder hat irgendwann irgendwo keine Lust mehr, irgendwen zu ficken .	123	Literal translation	Koga god da se sjetiš, nekome negdje dosadilo je jebati ih.		Equivalence
230.	Robin removes his underpants and stands shivering with his hands over his genitals .	113	Robin zieht auch die Unterhose aus und steht zitternd da, seine Hände über seinen Genitalien .	125	Literal translation	Robin skine gaće i stoji drhteći s rukama preko genitalija .		Literal translation
231.	Grace and Robin stare at each other, Robin still naked, hands covering his genitals .	114	Grace und Robin starren einander an, Robin nach wie vor nackt, seine Hände über den Genitalien .	126	Literal translation	Grace i Robin zure jedno u drugo, Robin i dalje gol, rukama pokriva genitalije .		Literal translation
232.	He touches Carl's anus .	116	Er berührt Carls Anus .	128	Literal translation	Dotakne Carlov anus .		Literal translation
233.	Carl's trousers are pulled down and a pole is pushed a few inches up his anus .	117	Carl wird die Hose heruntergezogen, und ein Pfahl wird ein paar Zentimeter in seinen Anus geschoben.	128	Literal translation	Carlu skidaju hlače i guraju šipku nekoliko centimetara u njegov anus .		Literal translation
234.	Can you describe his genitals ?	117	Kannst du seine Genitalien beschreiben?	129	Literal translation	Možeš li opisati njegove genitalije ?		Literal translation
235.	When was the last time you sucked his cock ?	117	Wann hast du ihm zuletzt den Schwanz gelutscht ?	129	Equivalence	Kad si mu posljednji put pušio kurac ?		Equivalence
236.	Do you take it up the arse ?	117	Lässt du dich in den Arsch ficken ?	129	Equivalence	Primaš li ga u dupe ?		Equivalence

237.	Don't give it , I can see that.	117	Lässt dich bedienen , das kann ich sehen.	129	Modulation	Ne dajesh , to mi je jasno.		Literal translation
238.	Graham takes off her shirt and stares at her breasts .	120	Graham zieht ihr das Hemd aus und starrt auf ihre Brüste .	132	Literal translation	Graham joj skine košulju i zuri u njene grudi .		Equivalence
239.	He sucks her right breast .	120	Er saugt an ihrer rechten Brust .	132	Literal translation	Siše joj desnu dojku .		Equivalence
240.	She undoes his trousers and touches his penis .	120	Sie öffnet seine Hose und berührt seinen Penis .	132	Literal translation	Otkopčava mu hlače i dotiče penis .		Literal translation
241.	They begin to make love , slowly at first, then hard, fast, urgent, finding each other's rhythm is the same as their own.	120	Sie schlafen miteinander , langsam zuerst, dann heftig, schnell, drängend, ihr gemeinsamer Rhythmus verschmilzt mit dem eigenen.	132	Equivalence	Počinju voditi ljubav , najprije polako, zatim jače, brže, žurnije, shvaćaju da im je ritam jednak.		Equivalence
242.	They come together.	120	Sie kommen gleichzeitig.	132	Literal translation	Svrše zajedno.		Equivalence
243.	They hold each other, him inside her , not moving.	120	Sie halten einander umschlungen, er noch immer in ihr , ohne Bewegung.	132	Literal translation	Grle se, on u njoj , ne mičući se.		Literal translation
244.	The Black Room – the showers in the university sports hall converted into peep-show booths.	121	Der Schwarze Raum – die Duschen der Universitäts-Turnhalle, umgebaut zu Kabinen einer Peepshow .	133	Borrowing	Crna soba – tuševi u sportskoj dvorani sveučilišta pretvoreni u peep show kabine.		Borrowing
245.	Tinker watches for a while, masturbating .	121	Eine Weile sieht Tinker zu und masturbiert .	133	Literal translation	Tinker neko vrijeme gleda, masturbirajući .		Literal translation
246.	Fuck him .	124	Ihn gefickt .	136	Literal translation	Poševila .		Equivalence
247.	She was having it off with her brother	131	Sie hat's mit ihrem Bruder getrieben	142	Equivalence	Ševila se s bratom		Equivalence
248.	Shag the slag	132	Fick die Schlampe	144	Equivalence	Pofukaj fuksu.		Equivalence
249.	Grace is raped by one of the Voices.	132	Grace wird von einer der Stimmen vergewaltigt .	144	Equivalence	Grace siluje jedan od Glasova.		Equivalence
250.	Gagging for it	132	Ächzen danach	144	Mistranslation	Grcu za to		Equivalence
251.	My balls hurt.	134	Mir tun die Eier weh.	146	Equivalence	Bole me jaja .		Equivalence

252.	Tinker made a man bite off another man's testicles .	136	Tinker hat einen Mann gezwungen, einem anderen die Hoden abzubeißen.	147	Equivalence	Tinker je natjerao čovjeka da odgrize drugom čovjeku testise .		Equivalence
253.	Tinker masturbates furiously until she speaks.	136	Tinker masturbiert wie besessen, bis sie redet.	148	Literal translation	Tinker bjesomučno masturbira dok ona ne progovori.		Literal translation
254.	TOUCH FUCKING TOUCH.	137	ANFASSEN VERDAMMT ANFASSEN.	149	Equivalence	DODIRNI JEBOTE DODIRNI.		Literal translation
255.	You fuck her?	139	Du fickst sie?	150	Literal translation	Jesi je pojebao ?		Equivalence
256.	Fuck her till her nose bleed?	139	Fickst du sie, bis ihre Nase blutet?	150	Literal translation	Jebao dok joj nije krv krenula iz nosa?		Equivalence
257.	What did you do, sell your arse ?	139	Was, warst du auf dem Strich ?	151	Equivalence	Što si napravio, dao guze ?		Equivalence
258.	He makes love to Rod.	142	Er schläft mit Rod.	153	Equivalence	Vodi ljubav s Rodom.		Equivalence
259.	They both come .	142	Sie kommen .	154	Literal translation	Obojica svrše .		Equivalence
260.	She is naked apart from a tight strapping around her groin and chest, and blood where her breasts should be.	145	Sie ist nackt bis auf eine feste Bandage, um Schoß und Brust gewickelt, und Blut, wo ihre Brüste sein sollten.	157	Mistranslation	Gola je izuzev uskog zavoja oko prepona i prsa, a krv se nalazi tamo gdje bi trebale biti grudi.		Equivalence
261.	She is naked apart from a tight strapping around her groin and chest , and blood where her breasts should be.	145	Sie ist nackt bis auf eine feste Bandage, um Schoß und Brust gewickelt, und Blut, wo ihre Brüste sein sollten.	157	Literal translation	Gola je izuzev uskog zavoja oko prepona i prsa , a krv se nalazi tamo gdje bi trebale biti grudi.		Equivalence
262.	She is naked apart from a tight strapping around her groin and chest, and blood where her breasts should be.	145	Sie ist nackt bis auf eine feste Bandage, um Schoß und Brust gewickelt, und Blut, wo ihre Brüste sein sollten.	157	Literal translation	Gola je izuzev uskog zavoja oko prepona i prsa, a krv se nalazi tamo gdje bi trebale biti grudi .		Equivalence
263.	He is naked apart from a bloodied bandage strapped around his groin .	145	Er ist nackt bis auf eine blutige Bandage, um seinen Schoß gewickelt.	157	Mistranslation	Gol je, izuzev krvavog zavoja oko prepona .		Equivalence
264.	Tinker undoes Grace's bandage and looks at her groin .	145	Tinker löst Graces Bandage und betrachtet ihren Schoß .	157	Mistranslation	Tinker razmota Gracein zavoj i gleda njezine prepone .		Equivalence
265.	Touches her stitched-on genitals .	145	berührt ihre angenähten Genitalien	157	Literal translation	Dotakne svoje prišivene genitalije .		Literal translation
266.	He looks at her breasts .	147	Er betrachtet ihre Brüste .	159	Literal translation	Gleda joj u grudi .		Equivalence

267.	He takes her right breast into his mouth.	147	Er nimmt ihre rechte Brust in den Mund.	159	Literal translation	Uzme joj desnu dojku u usta.		Equivalence
268.	Most glorious fucking breasts I ever met.	147	Die tollsten Super brüste , die ich je gesehen habe.	159	Literal translation	Najjebenije grudi koje sam ikad vidio.		Equivalence
269.	Make love to me, Tinker.	147	Schlaf mit mir, Tinker.	159	Equivalence	Vodi ljubav sa mnom, Tinker.		Equivalence
270.	Make love to me.	147	Schlaf mit mir.	159	Equivalence	Vodi ljubav sa mnom.		Equivalence
271.	They begin to make love very slowly.	148	Sie beginnen sehr langsam miteinander zu schlafen .	159	Equivalence	Počinju polako voditi ljubav .		Equivalence
272.	They begin to make love again, very gently.	148	Sie beginnen wieder miteinander zu schlafen , sehr sanft.	160	Equivalence	Počinju ponovno polako voditi ljubav , jako nježno.		Equivalence
273.	I love your cock , Tinker	148	Ich liebe deinen Schwanz , Tinker	160	Equivalence	Volim tvoj kurac , Tinker		Equivalence
274.	I love your cock inside me, Tinker	148	Ich liebe deinen Schwanz in mir, Tinker	160	Equivalence	Volim tvoj kurac u sebi, Tinker		Equivalence
275.	Fuck me , Tinker	148	Fick mich , Tinker	160	Literal translation	Jebi me , Tinker		Equivalence
276.	Come inside me	148	Komm in mir	160	Literal translation	Svrši u mene		Equivalence
277.	Fuck me fuck me fuck me	148	Fick mich fick mich fick mich	160	Literal translation	Jebi me jebi me jebi me		Equivalence
278.	I love you why have you come?	148	ich liebe dich warum bist du gekommen?	160	Literal translation	volim te zašto si svršio?		Equivalence

CRAVE					
	ENGLISH	PG.	GERMAN	PG.	STRATEGY
279.	I say I drank a bottle of port, smoked some fags and fucked a stranger.	155	Ich sag, Ich hab eine Flasche Port getrunken, ein paar Kippen geraucht und einen Fremden gefickt .	165	Literal translation
280.	I'm not a rapist .	156	Ich bin kein Vergewaltiger .	166	Equivalence
281.	I'm a paedophile .	156	Ich bin pädophil	166	Transposition

282.	And the bus driver loses it, stops the bus in the middle of the road, climbs out of his cab, strips off his clothes and walks down the street, his cute little arse shining in the sun.	158	Und der Busfahrer dreht durch, mitten auf der Fahrbahn hält er den Bus an, steigt aus seiner Kabine, zieht sich aus und geht die Straße herunter, und sein süßer kleiner Arsch glänzt in der Sonne.	168	Literal translation
283.	He kissed her on the lips and caressed her breast .	159	Er küsste sie auf die Lippen und streichelte ihre Brust .	169	Literal translation
284.	My fingers inside her , my tongue in her mouth.	159	Meine Finger in ihr , meine Zunge in ihrem Mund.	169	Literal translation
285.	Are you a lesbian ?	161	Bist du lesbisch ?	171	Transposition
286.	I don't fuck around .	162	Ich ficke nicht rum .	172	Literal translation
287.	I've never visited a prostitute and I've never had a sexually transmitted disease other than thrush.	162	Ich war nie bei einer Prostituierten , und ich habe nie eine sexuell übertragbare Krankheit gehabt außer Pilz.	172	Literal translation
288.	I've never visited a prostitute and I've never had a sexually transmitted disease other than thrush.	162	Ich war nie bei einer Prostituierten, und ich habe nie eine sexuell übertragbare Krankheit gehabt außer Pilz.	172	Literal translation
289.	And don't you think that a child conceived by rape would suffer?	162	Und denkst du nicht, dass ein Kind zu leiden hätte, das bei einer Vergewaltigung gezeugt wurde?	172	Equivalence
290.	You think I'm going to rape you?	163	Du denkst, ich werde dich vergewaltigen ?	173	Equivalence
291.	Have you ever raped anyone?	164	Hast du schon mal jemanden vergewaltigt ?	174	Equivalence
292.	Pointless fucking .	168	Sinnloser Scheiß	178	Mistranslation
293.	tell you how much I love your hair your lips your neck your breasts your arse your	169	dir sagen wie sehr ich dein Haar liebe deine Augen deine Lippen deinen Hals deine Brüste deinen Arsch deine	179	Literal translation
294.	tell you how much I love your hair your lips your neck your breasts your arse your	169	dir sagen wie sehr ich dein Haar liebe deine Augen deine Lippen deinen Hals deine Brüste deinen Arsch deine	179	Literal translation
295.	when I'm next to you and whimper when I'm not and dribble on your breast	169	wenn ich dir nah bin und wimmern wenn nicht und auf deine Brust sabbern	179	Literal translation
296.	and make love with you at three in the morning	170	und mit dir schlafen um drei Uhr morgens	180	Equivalence
297.	You're always gorgeous, but you're particularly gorgeous when you come .	171	Du bist immer hinreißend, aber du bist besonders hinreißend, wenn du kommst .	181	Literal translation
298.	A handsome blond fourteen year old, his thumbs hooked over his jeans half exposing his buttocks , his blue blue eyes full of the sun.	176	Ein hübscher blonder Vierzehnjähriger, seine Daumen über die Jeans gehakt, die seinen Hintern zur Hälfte entblößt, seine blauen blauen Augen voller Sonne.	186	Equivalence

299.	I look at her breast	177	Ich schau auf ihre Brust	187	Literal translation
300.	It's my virginity .	178	Es ist meine Unschuld .	188	Equivalence
301.	I miss fucking you.	178	Ich vermiss es, mit dir zu schlafen .	188	Equivalence
302.	A fourteen year old to steal my virginity on the moor and rape me till I come.	178	Ein Vierzehnjähriger, der mir die Unschuld raubt im Moor und mich vergewaltigt, bis ich komme.	188	Equivalence
303.	A fourteen year old to steal my virginity on the moor and rape me till I come.	178	Ein Vierzehnjähriger, der mir die Unschuld raubt im Moor und mich vergewaltigt , bis ich komme.	188	Literal translation
304.	A fourteen year old to steal my virginity on the moor and rape me till I come .	178	Ein Vierzehnjähriger, der mir die Unschuld raubt im Moor und mich vergewaltigt, bis ich komme .	188	Literal translation
305.	I will lie to you from day one and use you and screw you and break your heart	178	ich werde dich vom ersten Tag an belügen und dich benutzen und dich bescheißen und dein Herz brechen	188	Mistranslation
306.	We checked into a hotel pretending we weren't going to have sex .	178	Wir nahmen ein Hotelzimmer und taten so, als ob es nicht darum ginge, Sex zu haben .	189	Literal translation
307.	Jebem radoznale.	179	Jebem radoznale.	189	
308.	We made love , then she threw up.	179	Wir haben mit einander geschlafen , dann hat sie erbrochen.	189	Equivalence
309.	I tried to explain that I don't want to sleep with someone who won't appreciate how hard it was for me the following morning, but he'd passed out by the time I finished my sentence.	180	Ich hab versucht zu erklären, dass ich nicht mit jemand schlafen will, ders am nächsten Morgen gar nicht zu schätzen weiß, wie hart es war für mich, aber er ist umgekippt, noch eh ich mit meinem Satz fertig war.	190	Literal translation
310.	Still sleeping with Daddy .	180	Immer noch mit Papi schlafen .	190	Literal translation
311.	A cold fuck and a goldfish memory.	181	Ein kalter Fick und ein Goldfischgedächtnis.	191	Literal translation
312.	Why can no one make love to me the way I want to be loved?	182	Warum kann keiner mit mir Liebe machen , so wie ich geliebt werden will?	192	Calque
313.	I've faked orgasms before, but this is the first I've faked <i>not</i> having an orgasm.	182	Ich habe schon früher Orgasmen vorgetäuscht , aber das hier ist das erste Mal, dass ich vorgetäuscht habe, keinen Orgasmus zu haben.	192	Literal translation
314.	I've faked orgasms before, but this is the first I've faked not having an orgasm .	182	Ich habe schon früher Orgasmen vorgetäuscht, aber das hier ist das erste Mal, dass ich vorgetäuscht habe, keinen Orgasmus zu haben .	192	Literal translation

315.	Impaired judgement, sexual dysfunction , anxiety, headaches, nervousness, sleeplessness, restlessness, nausea, diarrhoea, itching, shaking, sweating, twitching.	187	Beeinträchtigtetes Urteilsvermögen, sexuelle Funktionsstörung , Angst, Kopfschmerzen, Nervosität, Schlaflosigkeit, Ruhelosigkeit, Übelkeit, Durchfall, Juckreiz, Zittern, Schwitzen, Zucken.	197	Calque
316.	You made love by the river.	199	Du hast mit jemandem geschlafen am Fluss.	208	Equivalence
317.	Rape me.	199	Vergewaltige mich.	208	Equivalence

PHAEDRA'S LOVE

	ENGLISH	PG.	GERMAN	PG.	STRATEGY
318.	He puts his penis into the sock and masturbates until he comes without a flicker of pleasure.	65	Er steckt seinen Penis in die Socke und masturbiert, bis er kommt, ohne das geringste Zeichen von Lust.	79	Literal translation
319.	He puts his penis into the sock and masturbates until he comes without a flicker of pleasure.	65	Er steckt seinen Penis in die Socke und masturbiert , bis er kommt, ohne das geringste Zeichen von Lust.	79	Literal translation
320.	He puts his penis into the sock and masturbates until he comes without a flicker of pleasure.	65	Er steckt seinen Penis in die Socke und masturbiert, bis er kommt , ohne das geringste Zeichen von Lust.	79	Literal translation
321.	And have sex .	66	Und Sex haben .	80	Literal translation
322.	They have sex and leave.	66	Sie haben Sex miteinander und verschwinden wieder.	80	Literal translation
323.	There's nothing gay about Hippolytus.	66	Hippolytos ist alles andere als schwul .	80	Equivalence
324.	Does he have sex with you?	66	Hat er Sex mit Ihnen?	80	Literal translation
325.	Does he have sex with you?	66	Hat er Sex mit Ihnen?	80	Literal translation
326.	I don't mean to be rude, but who are these people he has sex with?	66	Ich möchte nicht unhöflich sein, aber wer sind diese Leute, mit denen er Sex hat?	80	Literal translation
327.	He's not nice to people when he's slept with them .	71	Er ist alles andere als nett zu Leuten, nachdem er mit ihnen geschlafen hat .	85	Literal translation

328.	About sex and how much it depresses him, and I know-	71	Über Sex und wie deprimiert er davon ist, und ich weiß-	85	Literal translation
329.	Stay away from him, go and join Theseus, fuck someone else, whatever it takes.	72	Halt dich fern von ihm, fahr zu Theseus, fick mit wem anders, mach irgendwas.	86	Literal translation
330.	Have you ever fucked a man more than once?	72	Hast du mit einem Mann schon mal mehr als einmal gefickt ?	86	Literal translation
331.	He's a sexual disaster area .	73	Er ist ein sexuelles Katastrophen-gebiet .	87	Literal translation
332.	When was the last time you had a fuck ?	74	Wann hast du das letzte Mal gefickt ?	88	Transposition
333.	Don't suppose he's keeping it dry either.	74	Der spart bestimmt auch nicht mit seinem Saft .	88	Modulation
334.	Everyone wants a royal cock , I should know.	74	Auf einen königlichen Schwanz ist doch jeder scharf, ich muss es wissen.	88	Equivalence
335.	Or a royal cunt if that's your preference.	74	Oder 'ne königliche Fotze , wenn man mehr darauf steht.	88	Equivalence
336.	Another rape .	74	Wieder 'ne Vergewaltigung .	88	Equivalence
337.	Had a fuck .	76	Gefickt .	90	Transposition
338.	And I fucked a man in the garden.	76	Und im Garten hab ich einen Mann gefickt .	90	Literal translation
339.	Only after I've checked I haven't cleaned my cum up with it first.	77	Erst, nachdem ich überprüft hab, dass ich vorher nicht reingewichst habe.	91	Omission
340.	Was he a great shag ?	77	War er 'n geiler Stecher ?	91	Equivalence
341.	Every man in the country is sniffing round your cunt and you pick Theseus, man of the people, what a wanker.	77	Sämtliche Männer im Land wedeln um deine Fotze rum, und du nimmst Theseus, Mann des Volkes, war für ein Wichser.	91	Equivalence
342.	You only ever talk to me about sex .	77	Du redest mit mir über nichts anderes als Sex .	91	Literal translation
343.	But I get lots of sex .	78	Aber ich habe jede Menge Sex .	91	Literal translation
344.	Have you ever thought about having sex with me?	79	Hast du je an Sex mit mir gedacht?	93	Literal translation
345.	I think about having sex with everyone.	79	Ich denke an Sex mit jedem.	93	Literal translation

346.	If we fuck we'll never talk again.	80	Wenn wir ficken , werden wir nie wieder miteinander reden.	94	Literal translation
347.	She undoes his trousers and performs oral sex on him .	81	Sie öffnet seine Hose und beginnt ihn oral zu befriedigen .	94	Equivalence
348.	As he is about to come he makes a sound.	81	Kurz bevor er kommt , entfährt ihm ein Laut.	94	Literal translation
349.	Phaedra begins to move her head away – he holds it down and comes in her mouth without taking his eyes off the television.	81	Phaidra will ihren Kopf zurückziehen – er drückt ihn herunter und kommt in ihrem Mund , ohne die Augen vom Fernseher zu lösen.	94	Literal translation
350.	I wanted to see your face when you came .	82	Ich wollte dein Gesicht sehen, als du gekommen bist .	95	Literal translation
351.	I want you to make me come .	82	Ich will, dass du mich zum Kommen bringst .	96	Equivalence
352.	Can't stand post-coital chats.	82	Ich kann postkoitales Geplauder nicht ausstehen.	96	Literal translation
353.	Fuck someone else imagine it's me.	82	Fick mit wem anders stell dir vor dass ich's bin.	96	Literal translation
354.	Shouldn't be difficult, everyone looks the same when they come .	82	Kann nicht so schwer sein, sehen eh alle gleich aus, wenn sie kommen .	96	Literal translation
355.	Why do you have sex if you hate it so much?	83	Warum hast du Sex , wenn es dir so verhasst ist?	97	Literal translation
356.	Did you make her come ?	84	Hast du sie zum Kommen gebracht ?	97	Equivalence
357.	Now you've had me, fuck someone else.	84	Jetzt, wo du mich gehabt hast, fick mit wem anders.	98	Literal translation
358.	Showed it to a bloke in the bogs, still wanted to shag me.	85	Hab sie in der Klappe 'nem Kerl gezeigt, wollte mich trotzdem vögeln .	99	Equivalence
359.	My mother's accusing you of rape .	86	Meine Mutter klagt dich der Vergewaltigung an.	99	Equivalence
360.	Did you rape her?	86	Hast du sie vergewaltigt ?	99	Equivalence
361.	Did you have sex with her?	86	Hattest du Sex mit ihr?	99	Literal translation
362.	My mother says she was raped .	86	Meine Mutter sagt, sie sei vergewaltigt worden .	100	Equivalence
363.	She says you raped her.	86	Sie sagt, du hättest sie vergewaltigt .	100	Equivalence

364.	I want to know if you had sex with my mother.	86	Ich will wissen, ob du mit meiner Mutter Sex hattest ?	100	Literal translation
365.	Did you have sex with her?	87	Hattest du Sex mit ihr?	100	Literal translation
366.	Was there any sexual contact between you and my mother?	87	Gab es zwischen dir und meiner Mutter irgende sexuellen Kontakte ?	100	Literal translation
367.	Sexual contact ?	87	Sexuelle Kontakte ?	100	Literal translation
368.	Then perhaps rape is the best she can do.	87	Dann fährt sie mit Vergewaltigung ja vielleicht noch am besten.	101	Literal translation
369.	A rapist .	87	Ein Vergewaltiger .	101	Equivalence
370.	A rapist ?	88	Einem Vergewaltiger ?	101	Equivalence
371.	I didn't say you fucked him on their wedding night, but since he left the day after -	88	Ich habe nicht gesagt, dass du mit ihm in ihrer Hochzeitsnacht gefickt hast , aber da er am nächsten Tag wegging-	102	Literal translation
372.	A rapist .	88	Ein Vergewaltiger .	102	Equivalence
373.	Better than a fat boy who fucks .	88	Besser als ein fatter Junge, der fickt .	102	Literal translation
374.	Note saying you'd raped her.	90	In ihrem Abschiedsbrief stand, du hättest sie vergewaltigt .	103	Equivalence
375.	Tell me you didn't rape her.	90	Sag mir, dass du sie nicht vergewaltigt hast .	103	Equivalence
376.	You're not a rapist .	91	Du bist kein Vergewaltiger .	104	Equivalence
377.	The rape .	92	Die Vergewaltigung .	106	Equivalence
378.	Your sexual indiscretions are of no interest to anyone.	94	Deine sexuellen Verfehlungen sind uninteressant.	108	Equivalence
379.	Then deny the rape .	94	Dann leugne die Vergewaltigung .	108	Equivalence
380.	Performs oral sex on Hippolytus.	94	befriedigt Hippolytos oral	110	Equivalence
381.	He comes .	97	Er kommt .	110	Literal translation
382.	We pay the raping bastard.	98	Dieses Vergewaltiger -Schwein lebt auf unsere Kosten.	112	Equivalence

383.	Raped his own mother.	98	Seine eigene Mutter vergewaltigen .	112	Equivalence
384.	Royal raping bastard!	100	Du königliches Vergewaltiger -Schwein!	113	Equivalence
385.	Defending a rapist .	101	Verteidigt einen Vergewaltiger .	114	Equivalence
386.	He rapes her.	101	Er vergewaltigt sie.	114	Equivalence
387.	When Theseus has finished he cuts her throat.	101	Als Theseus fertig ist , schlitzt er ihr die Kehle auf.	114	Literal translation
388.	Woman 2 cuts off his genitals .	101	Die 2. Frau schneidet ihm die Genitalien ab.	114	Literal translation
389.	He cuts Hippolytus from groin to chest.	101	Er schnitzt Hippolytos von der Leiste bis zum Brustkorb auf.	115	Equivalence
390.	Theseus looks closely at the woman he has raped and murdered.	102	Theseus betrachtet die Frau genauer, die er vergewaltigt und ermordet hat.	115	Equivalence

SKIN					
	ENGLISH	PG.	CROATIAN	STRATEGY	
391.	Billy grabs his penis and makes wanking gestures at her.	250	Billy se uhvati za penis i pravi se da drka dok je gleda.	Literal translation	
392.	Billy grabs his penis and makes wanking gestures at her.	250	Billy se uhvati za penis i pravi se da drka dok je gleda.	Translation by paraphrase using related words	
393.	Your bone in some meat.	251	Svoju hrenovku u neku žemlju .	Equivalence	
394.	Your bone in some meat .	251	Svoju hrenovku u neku žemlju .	Equivalence	
395.	Your meat in her mouth .	252	Svoju kobasicu u njezina usta.	Equivalence	
396.	Your mouth round some meat .	252	Svoja usta oko žemlje .	Equivalence	
397.	We see boots in faces, knees in groins, headbutts making contact, a fork being stabbed into someone's leg, pepper thrown into someone's eyes;	255	Vidimo čizme na licima, koljena u preponama , čela kako se sudaraju, vilicu kako se zabija u nečiju nogu, te papar koji završava u nečijim očima;	Equivalence	
398.	Marcia holds Billy down, climbs on top of him, and fucks him.	260	Marcia pritišće Billyja, popne se na njega, i pojebe ga.		
399.	He comes quickly.	260	Brzo svrši .	Equivalence	
400.	He moves faster and faster until he's fucking her hard .	260	Kreće se sve brže i brže dok je ne počne snažno jebati .	Equivalence	
401.	She comes with a shout.	260	Svrši uz urlik.	Equivalence	
402.	Marcia is fucking semi-conscious Billy, slapping him around the head and face hard.	261	Marcia jebe poluonesvijestnog Billyja, snažno ga udara po glavi i licu.	Equivalence	
403.	She shaves his chest, legs, eyebrows and pubic hair .	262	Obrije mu prsa, noge, obrve i stidne dlake .	Equivalence	

SLURS/INSULTS

4.48 PSYCHOSIS

	ENGLISH	PG.	GERMAN	PG.	STRATEGY
404.	An expressionist nag	213	Ein nörgelnder Expressionist	221	Transposition
405.	Stalling between two fools	213	eingeklemmt zwischen zwei Trotteln	221	Equivalence

BLASTED

	ENGLISH	PG.	GERMAN	PG.	STRATEGY
406.	Tip that wog when he brings up the sandwiches.	3	Gib dem Kanaken 'n Trinkgeld, wenn er die Sandwiches raufbringt.	19	Equivalence
407.	Wogs and Pakis taking over.	4	Bald sind hier Kanaken und Pakis am Ruder.	20	Equivalence
408.	Wogs and Pakis taking over.	4	Bald sind hier Kanaken und Pakis am Ruder.	20	Borrowing
409.	You a nigger -lover?	5	Stehst du auf Nigger ?	21	Borrowing
410.	You like our coloured brethren ?	5	Hast du ein Herz für unsre farbigen Mitbürger ?	21	Equivalence
411.	Retard , isn't he?	5	Geistig behindert , oder?	21	Translation by a more neutral/less expressive word
412.	Spaz .	5	'n Spasti .	21	Equivalence
413.	Glad my son's not a Joey .	5	Bin froh, dass mein Sohn kein Schwachkopf ist.	21	Translation by a more neutral/less expressive word
414.	Probably the wog with the sarnies.	6	Bestimmt der Kanake mit dem Essen.	22	Equivalence
415.	You look like a lesbos .	7	Du siehst aus wie 'ne Lesbe .	23	Equivalence
416.	No, I'm talking, you're just too thick to understand.	8	Nein, ich rede bloß, du bist nur zu blöd , das zu begreifen.	24	Equivalence
417.	[I'll] Call that coon , get some more sent up.	12	[Ich] Ruf mal den Kameltreiber an, soll uns Nach-schub rauf-bringen.	28	Mistranslation

418.	Wonder if the conker understands English.	12	Frag mich, ob der braune Sack überhaupt Englisch versteht.	28	Equivalence
419.	Scouse tart , spread her legs.	13	'ne Nutte aus Liverpool , hat die Beine breit gemacht.	29	Equivalence
420.	Tosser .	13	Arschloch .	29	Equivalence
421.	It'll only be Sooty after something.	16	Wird bloß Bimbo der Buschmann sein.	33	Equivalence
422.	What do you want a conker's name for?	17	Wozu sich den Namen von 'nem Kameltreiber merken?	33	Mistranslation
423.	After a bit of black meat , eh?	17	Lust auf 'n Stück schwarzes Fleisch , hm?	33	Literal translation
424.	Won't do it with me but you'll go with a whodat .	17	Mit mir nicht., aber mit dem Zulukaffer würdest du's machen.	33	Equivalence
425.	His mother's a lesbos .	18	Seine Mutter ist 'ne Lesbe .	34	Equivalence
426.	I loved Stella till she became a witch and fucked off with a dyke , and I love you, though you've got the potential.	19	Ich hab Stella geliebt, bis sie 'ne Hexe wurde und sich mit 'ner Lesbe verpisst hat, und ich liebe dich, obwohl du auch eine Veranlagung hast.	34	Translation by a more general word
427.	You think I'm a cocksucker ?	19	Glaubst du, ich bin ein Schwanzlutscher ?	35	Equivalence
428.	You dress like a lesbos .	19	Du ziehst dich an wie 'ne Lesbe .	35	Equivalence
429.	I don't dress like a cocksucker .	19	Ich zieh mich nicht wie ' Schwanzlutscher an.	35	Equivalence
430.	Hitler was wrong about the Jews who have they hurt the queers he should have gone for scum them and the wogs and fucking football fans send a bomber over Elland Road finish them off.	19	Hitler hat sich geirrt mit den Juden wem haben die wehgetan die Schwulen hätt er ausrotten sollen Abschaum die und die Kanaken und die Scheißfußball-fans einfach 'ne Bombe auf die Elland Road werfen wegputzen alle.	35	Equivalence
431.	Hitler was wrong about the Jews who have they hurt the queers he should have gone for scum them and the wogs and fucking football fans send a bomber over Elland Road finish them off.	19	Hitler hat sich geirrt mit den Juden wem haben die wehgetan die Schulen hätt er ausrotten sollen Abschaum die und die Kanaken und die Scheißfußball-fans einfach 'ne Bombe auf die Elland Road werfen wegputzen alle.	35	Equivalence
432.	Hitler was wrong about the Jews who have they hurt the queers he should have gone for scum them and the wogs and fucking football fans send a bomber over Elland Road finish them off.	19	Hitler hat sich geirrt mit den Juden wem haben die wehgetan die Schulen hätt er ausrotten sollen Abschaum die und die Kanaken und die Scheißfußball-fans einfach 'ne Bombe auf die Elland Road werfen wegputzen alle.	35	Equivalence
433.	Don't be thick .	20	Sei nicht blöd .	36	Equivalence
434.	Cunt .	25	Wichser .	40	Translation by a more neutral/less expressive word

435.	Sarky little tart his morning, aren't we?	26	Heut Morgen sind wir die schnippische kleine Nutte , ja?	42	Equivalence
436.	You're fucking thick .	28	Du bist so verdammt blöd .	44	Equivalence
437.	What's thick about not being scared of cars?	28	Was ist blöd dran, wenn man keine Angst hat vor Autos?	44	Equivalence
438.	You sleep with someone holding hands and kissing you wank me off then say we can't fuck get into bed but don't want me to touch you what's wrong with you Joey ?	32	Du schläfst mit jemandem Händchenhalten und Küssen du holst mir einen runter sagst dann wir können nicht ficken steigst in das Bett aber ich darf nicht anfassen was ist los mit dir Schwachkopf ?	47	Translation by a more neutral/less expressive word
439.	I won't see it destroyed by slag .	32	Ich lasse nicht zu, dass es von Abschaum zerstört wird.	47	Equivalence
440.	Turning into Wogland .	34	Wird zum Kanakenstaat .	49	Equivalence
441.	Answer the door and suck the cunt's cock.	35	Mach die Tür auf und lutsch dem Wichser den Schwanz.	50	Translation by a more neutral/less expressive word
442.	Speak the Queen's English fucking nigger .	36	Drück dich in klarem Englisch aus, Scheiß nigger .	51	Borrowing
443.	Fucking bastard soldier, he –	44	'n Scheißsoldaten- arsch	59	Equivalence
444.	Foreign slag .	45	Ausländischer Abschaum .	60	Equivalence
445.	What for, I'm not queer .	47	Wozu, ich bin nicht schwul .	62	Equivalence
446.	Shootings and rapes and kids getting fiddled by queer priests and schoolteachers.	48	Schießereien und Vergewaltigungen und Kinder, die von schwulen Priestern und Lehrern befummelt wurden.	63	Equivalence
447.	Filthy, like the wogs .	48	Dreckig, wie die Kanaken .	63	Equivalence
448.	No joy in a story about blacks who gives a shit?	48	Geschichten über Schwarze , das macht keinen Spaß interessiert keine Sau.	63	Literal translation
449.	Bastards killed her, now I'm here.	49	Die Dreckschweine haben sie umgebracht, jetzt bin ich hier.	63	Equivalence
450.	Poor bastard .	50	Armer Scheißkerl .	65	Equivalence
451.	Poor fucking bastard .	50	Armes beschissenes Dreckschwein .	65	Equivalence
452.	Fucking bastards ate it all.	53	Die Scheißdrecks-schweine haben alles gegessen.	68	Equivalence
453.	The cunt .	57	Der Wichser .	71	Translation by a more neutral/less expressive word

454.	Stupid bastard .	60	Dummes Schwein .	75	Equivalence
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CLEANSED								
	ENGLISH	PG.	GERMAN	PG.	STRATEGY	CROATIAN	PG.	STRATEGY
455.	That black kid?	124	Der kleine Schwarze ?	136	Literal translation	Onaj mali crnac ?		Transposition
456.	Dead, slag	131	Tot, Schlampe	142	Equivalence	Mrtva, drolja		Equivalence
457.	Weren't he a bender ?	131	Der war doch 'ne Schwuchtel ?	142	Equivalence	Zar nije bio peder ?		Equivalence
458.	Shag the slag	132	Fick die Schlampe	144	Equivalence	Pofukaj fuksu .		Equivalence
459.	I may be a cunt but I'm not a twat.	139	Vielleicht bin ich ein Arsch , aber kein Blödmann.	150	Equivalence	Možda sam pička ali nisam debil.		Equivalence
460.	I may be a cunt but I'm not a twat .	139	Vielleicht bin ich ein Arsch, aber kein Blödmann .	150	Equivalence	Možda sam pička ali nisam debil .		Equivalence
461.	Filthy little perv , clean it up.	140	Perverser kleiner Drecksatz , wisch das auf.	152	Modulation	Prljavi mali perverzljaku , počisti to.		Equivalence
462.	Hear a voice or catch a smile turning from the mirror You bastard how dare you leave me like this.	150	Hör eine Stimme oder sehe ein Lächeln wenn ich mich abwende vom Spiegel Du Scheißkerl du wagst es mich so zu verlassen.	162	Equivalence	Čuti glas ili uhvatiti osmijeh dok se okrećeš od ogledala Gade kako se usuđuješ ostaviti me ovako.		Equivalence

PHAEDRA'S LOVE					
	ENGLISH	PG.	GERMAN	PG.	STRATEGY
463.	Apart from some cunt scratching my motor.	75	Mal abgesehen von irgend 'nem Arsch , der mir die Karre verkratzt hat.	89	Equivalence
464.	Fat bird.	76	Fette Mieze.	90	Equivalence
465.	Every man in the country is sniffing round your cunt and you pick Theseus, man of the people, what a wanker .	77	Sämtliche Männer im Land wedeln um deine Fotze rum, und du nimmst Theseus, Mann des Volkes, war für ein Wichser .	91	Equivalence
466.	Every other stupid fucker .	82	Wie jeder andere dämliche Sack .	96	Equivalence
467.	You're a heartless bastard .	84	Du bist ein herzloses Dreckschwein .	98	Equivalence

468.	You're a heartless bastard , you know that?	89	Du bist ein herzloses Dreckschwein , weißt du das?	102	Equivalence
469.	The bastard .	98	Das Dreckschwein .	111	Equivalence
470.	We pay the raping bastard .	98	Dieses Vergewaltiger- Schwein lebt auf unsere Kosten.	112	Equivalence
471.	The bastard .	98	Das Dreckschwein .	112	Equivalence
472.	The bastard .	98	Das Dreckschwein	112	Equivalence
473.	Pig-shit thick , the lot of them.	99	Alles Hornochsen , die ganze Bande.	112	Transposition
474.	Poor bastard .	100	Armes Schwein .	113	Equivalence
475.	Scum should die.	100	Abschaum muss sterben.	113	Equivalence
476.	The bastard .	100	Das Dreckschwein .	113	Equivalence
477.	Bastard!	100	Dreckschwein!	113	Equivalence
478.	Die, scum!	100	Abschaum , verrecke!	113	Equivalence
479.	Rot in hell, bastard!	100	Schmor in der Hölle, du Dreckschwein!	113	Equivalence
480.	Royal raping bastard!	100	Du königliches Vergewaltiger- Schwein!	113	Equivalence
481.	Kill the royal slag .	100	Bring die königliche Ratte um.	113	Equivalence
482.	Poor bastard .	102	Armes Dreckschwein .	115	Equivalence

SKIN				
	ENGLISH	PG.	CROATIAN	STRATEGY
483.	Pick up the phone you idle sod .	249	Javi se na telefon, lijeni konju .	Equivalence
484.	Smash the bastards .	249	Razbij gadove .	Equivalence
485.	Pick up the phone you idle sod .	250	Javi se na telefon, lijeni konju .	Equivalence
486.	Smash the bastards .	250	Razbij gadove .	Equivalence
487.	Can't do nothing if you're a skinny little fuckwit .	253	Ne možeš ništa učiniti ako si mršavi mali moron .	Equivalence
488.	Pigs .	255	Svinje .	Equivalence
489.	You cunt .	266	Pičko jedna.	Equivalence