

Bunbury (The Importance of Being Other)

“[*The Importance of Being Earnest*] wurde so von [Jelinek] überarbeitet, dass sie über eine Übersetzung hinausgeht und endlich mal auch auf Deutsch lustig ist.”¹

– Anonymous Amazon Customer

With *Ernst ist das Leben (Bunbury)* Elfriede Jelinek and translator Karin Rausch have created a version of Oscar Wilde’s *The Importance of Being Earnest* which, according to this anonymous Amazon customer, successfully translates Wilde’s humour from one culture to another. However, translation is often not an art of perfection. Another anonymous Amazon customer, who identifies themselves only as LB, mentions that Jelinek and Rausch’s version is “too modern for me” and that “translations are always problematic because they can’t replace the original”.² These two differing views portray just how oppositional opinions of a translation can be. The audience expects the translation to live up to the original text, but also expects accessibility to the text from their cultural point of view. The audience can feel a connection to a culture that is foreign to them, but also a loss of culture that is familiar to them. Meaning can get lost in translation. It is no coincidence that the idiom “lost in translation” is a popular phrase in English. Merriam-Webster even identifies it as being in the top 7% of words looked up.³ Things will get lost when translating, but ideally the translation will make up for this loss. So how do we deal with it? How much can we lose? Jelinek and Rausch’s approach to translation strikes discord with our two Amazon reviewers. However, this discord may perhaps point to how this approach can help in the translation of Jelinek’s own writing for an English speaking audience. As Oscar Wilde himself wrote in the preface to *The Picture of Dorian Grey*: when critics disagree, artists are in accord with themselves.⁴

Whether intentionally or not, Rausch and Jelinek have not just created a translation, but a transcreation of Oscar Wilde’s play. Transcreation is a form of translation that takes creative freedoms in an attempt to evoke the same emotions in the target language as it does in the source language.⁵ It is a process which author Haroldo de Campos rather viscerally likened to the giving of a blood transfusion.⁶ Rather than staying semantically true to the original text, it is about nourishing a new body, replacing the blood it has lost through translation, aiding its flow, sustaining its life. Such a transfusion may necessitate deviations from the original work in order to make the new text have a life of its own. Transcreation embraces the cultural otherness of a text to reach a similarly high level of cultural specificity in the target language. It embraces creative editing and creative writing as part of the translation process and thus may become useful when translating Jelinek’s own writing.

Elfriede Jelinek’s writing can be rather difficult to translate as her writing is so specific to her own culture. Just like her transcreation, it is complex and full of culturally specific puns and references.⁷ Her texts seem to perform their culture rather than be a cultural performance that stands in the tradition of classical theatre texts.⁸ Thus, her writing can become extremely othered

in a different cultural context and difficult to decode. However, Heidi Schlipphacke notes that “given the right historical frame, [Jelinek’s] works are neither entirely untranslatable nor unteachable”.⁹ More so, she argues that they can have a meaningful impact in translation precisely due to their cultural particularity. Per Schlipphacke, this is especially relevant for an English speaking audience because in a globalised context the English language often universalises cultural experience rather than highlighting and embracing cultural otherness.¹⁰ Here, in our contribution to the workshop Elfriede Jelinek: Text – Sprechen – Singen, we are exploring how transcreation can be used to embrace the cultural particularity of Jelinek’s writing. We are retranslating *Ernst ist das Leben (Bunbury)* to see how her writing can become translatable, teachable and tangible for a British audience in particular. Due to the historical familiarity a British audience has with Wilde’s text we are hypothesising that a retranslation of Jelinek’s text from German to English could be used as part of what Schlipphacke calls a “historical frame” to facilitate a transcreation of the text and bring Jelinek’s writing closer to a British audience.

Text as Transcreation

At the start of our process, we got together to have an initial read of *Ernst ist das Leben (Bunbury)* and see which scenes made sense to begin our transcreation with. Two scenes sprung out at us because of the difficulties they pose for a translation of Jelinek and Rausch’s text. We decided to look at these two scenes to pinpoint why exactly they were so difficult to translate and how transcreation could help resolve these difficulties. The first scene that caught our attention was a short exchange between Cecily and Miss Prism at the beginning of Act II in which Miss Prism asks Cecily to study her German grammar. As Wilde does not name individual scenes and only categorises his text into acts, we will refer to this scene as the “Grammar Scene” going forward.¹¹ The second scene that caught our attention is Gwendolen’s arrival at Manor House in Woolton, which happens later on in Act II and is an exchange between Gwendolen and Cecily. From this point forward we will refer to this scene as “Gwendolen’s Arrival”.¹² Based on the observations from these two initial scenes, we began discerning what makes Jelinek and Rausch’s transcreation different from Wilde’s original text.

In “Gwendolen’s Arrival” the most striking feature of the scene is how Jelinek and Rausch use German linguistic puns and plays on words to heighten the comedic elements already put in place by Wilde. An example can be found in this exchange, where Gwendolen is drilling Cecily with questions to try and get a better picture of who she is and what she does:

Act II, Gwendolen’s Arrival

Wilde	Jelinek and Rausch	Proposed Transcreation
CECILY: My dear guardian, with the assistance of Miss	CECILY: Mein werter Vormund hat mit Hilfe von	CECILY: My dear guardian, with the assistance of Miss

<p>Prism, has the arduous task of looking after me.</p> <p>GWENDOLEN: Your guardian?</p> <p>CECILY: Yes, I am Mr. Worthing's ward.</p> <p>GWENDOLEN: Oh! It is strange he never mentioned to me that he had a ward. How secretive of him! [...]¹³</p>	<p>Miss Prism die verantwortungs- und mühevollen Aufgabe übernommen, sich um mich zu kümmern.</p> <p>GWENDOLEN: Und Ihr kümmerlicher Vormund ist ...?</p> <p>CECILY: Genau der. Ich bin Mr. Worthings Mündel.</p> <p>GWENDOLEN: Oh! Wie merkwürdig ... er hat mir gegenüber niemals erwähnt, daß er Mundraub, ich meine daß er ein Mündel begangen hat. Da hat er echt ein Geheimnis draus gemacht! Soso. [...]</p>	<p>Prism, is concerned with the tedious task of taking care of me.</p> <p>GWENDOLEN: And who is this concerning guardian?</p> <p>CECILY: Mr. Worthing. I am his ward.</p> <p>GWENDOLEN: Oh! How strange... He never mentioned having warts, I mean having a ward. He kept that a secret! [...]</p>
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In this short exchange there is quite a lot of linguistic play happening in German. The first one is the addition of “verantwortungsvoll”, which doesn’t feature in Wilde’s text but has the same suffix as “mühevoll”, the translation of “arduous” and thus plays with alliteration in German. This alliteration was taken up in the English transcreation with the phrase “the tedious task of taking care of me”. Thus the semantic meaning is altered in favour of the phonetic play with alliteration. The next play on words is with “kümmern” and “kümmerlich”. In German “sich kümmern” is the translation of the verb phrase “to look after”. However, the adjective “kümmerlich” means something along the lines of “puny”, “weak”, or “pitiful”. Thereby, Jelinek and Rausch manage to add a joke at the expense of Jack Worthing by calling him an inadequate guardian. This play on words is not found in Wilde’s original text. It has however been added to our transcreation by playing with the meaning of “concerned” and “concerning”. Here, “to be concerned with” is used as “interested in” and “concerning” as “causing reason for concern”, which manages to similarly capture a joke at the expense of Jack Worthing as Jelinek and Rausch do in their version. Similarly, the play on “Mundraub” and “Mündel” is mirrored with a play on “ward” and “wart”. This doesn’t translate the exact meaning of the words, but it translates how the text plays with words that are near homonyms but have different meanings. These kinds of word plays happen throughout the text and need similar creative solutions to be transcreated adequately.

In the Grammar Scene the most striking feature is not only the use of linguistic puns but also the reference to German commemorative culture. Here, Jelinek and Rausch use the addition of lines to add this second layer of meaning. The Grammar Scene in Wilde's original text features a short exchange between Cecily Cardew, who is Jack Worthing's ward, and Miss Prism, who is Cecily's governess. At the top of this scene, Miss Prism is sitting at a table and Cecily is watering the flowers when Miss Prism attempts to get Cecily to sit down and practise her German. The first instance where lines are added are in Miss Prism's first speech of Act II. The text goes as follows:

Act II, The Grammar Scene

Wilde	Jelinek and Rausch	Proposed Transcreation
MISS PRISM: [Calling.] Cecily, Cecily! Surely such a utilitarian occupation as the watering of flowers is rather Moulton's duty than yours? Especially at a moment when intellectual pleasures await you. Your German grammar is on the table. Pray open it at page fifteen. We will repeat yesterday's lesson.	MISS PRISM: (ruft) Cecily! Cecily! Sinnvolle Tätigkeiten wie Gärtnern gehören doch wohl eher in Moultons Bereich! Für uns bleiben die intellektuellen Freuden übrig. Ihre deutsche Grammatik liegt aufgeschlagen da und wartet seit Stunden. Wir beginnen auf Seite 15 und wiederholen die Lektion von gestern. Auch die Deutschen selbst müssen ja immer wieder ihre Lektion kriegen.	MISS PRISM: [Calling.] Cecily! Cecily! Surely useful activities like gardening should be left to Moulton! We have intellectual pleasures to tend to. Your German grammar book has been lying wide-open on the table, waiting for you for hours. We'll begin on page 15 and repeat yesterday's lesson. Even Germans need to be taught their lessons every now and again.

In the last sentence of this speech Jelinek and Rausch add a sentence that at first glance can be read as remarking that even Germans need to be taught their German grammar lessons. However, as will become clearer as the scene progresses, this specific comment most likely refers to a lesson that the Germans learned from the German National Socialist past. This last sentence, that Germans also have to get their lesson taught time and time again, can be associated with the "culture of remembrance" in relation to the consequences of National Socialist German history. In German schools, there are lessons, in the sense of teaching units, in which pupils have to come to terms with German history. For example, pupils of Munich's secondary schools go to the concentration camp in Dachau to deal with the Nazi past. Some time after 1945, the Germans embarked on a path of "coming to terms" and "dealing with" the Nazi past as is mentioned by Tobias Freimüller.

"No nation in the world, it is often said, has dealt with its own past as intensively as the Germans. The memory of

*National Socialism has become an integral part of German self-image, the awareness of historical obligation is expressed not only in the never-ending public and academic discussion about the Nazi past, but also in countless museums, memorials and memorial sites."*¹⁴

Jelinek and Rauch have added more references that can be found further down the line in the Grammar Scene. The exchange between Miss Prism and Cecily continues as follows:

Act II, The Grammar Scene

Wilde	Jelinek and Rausch	Proposed Transcreation
<p>CECILY: [Coming over very slowly.] But I don't like German. It isn't at all a becoming language. I know perfectly well that I look quite plain after my German lesson.</p> <p>MISS PRISM: Child, you know how anxious your guardian is that you should improve yourself in every way. He laid particular stress on your German, as he was leaving for town yesterday. Indeed, he always lays stress on your German when he is leaving for town.</p>	<p>CECILY: (kommt sehr langsam) Aber ich hasse Deutsch! Es sagt mir nichts, also sage ich ihm auch nichts. Außerdem sehe ich in Deutsch einfach gräßlich aus. Fast schon so schlimm wie die Deutschen selbst.</p> <p>MISS PRISM: Liebes Kind, Sie wissen doch, daß Ihr Vormund größten Wert darauf legt, daß Sie in jede nur mögliche Richtung vorankommen. Ihr Deutsch hat er sogar mit ganz besonderem Nachdruck betont, bevor er sich gestern wieder in die Stadt verdrückt hat. Es ist mir überhaupt aufgefallen, daß auf dem Deutschen immer ein ganz besonderer Druck lastet, wenn sein Vormund einmal verschwindet.</p>	<p>CECILY: [Coming over very slowly.] But I hate German. It doesn't suit me so I won't wear it. It looks hideous on me. I look almost as bad as the Germans.</p> <p>MISS PRISM: My dear child, you know that your guardian thinks it's of the utmost importance that you improve in every way possible. He even pressured me to place particular emphasis on your German before disappearing into the city again yesterday. In general, I've noticed that Germans are always particularly burdened with a special kind of pressure, when their guardian disappears.</p>

Miss Prism's last line here is present in Wilde's version, but Jelinek and Rausch play on the double meaning of "dem Deutschen" which can mean the German language but also "the Germans" to say that pressure is put on Germans when their guardian leaves. A guardian is usually understood as a person who takes care of someone, but it is also someone who makes

decisions on behalf of someone else and therefore a guardian is a figure in a position of authority or power. Looking back at German history, the most striking authority figure for the Germans was Adolf Hitler also referred to as the “Führer”.¹⁵ A reference to the downfall of Adolf Hitler and the Nazi regime can be interpreted into Miss Prim's comment about the disappearance of a German's guardian. After the Second World War, there was indeed a certain pressure on the Germans – pressure in the form of a burden due to shame, guilt and stigma. This is also what Miss Prism means when she says: "In general, I've noticed that Germans are always particularly burdened with a special kind of pressure, when their guardian disappears."

More of these references can be found in the Grammar Scene. Another example is when Miss Prism talks about memory and keeping diaries. This might not only be read as referring to personal memory that is written down on paper but also to a collective memory and a past that is now documented in history books.

Act II, The Grammar Scene

Wilde	Jelinek and Rausch	Proposed Transcreation
<p>MISS PRISM: [Shaking her head.] I am not in favour of this modern mania for turning bad people into good people at a moment's notice. As a man sows so let him reap. You must put away your diary, Cecily. I really don't see why you should keep a diary at all.</p> <p>CECILY: I keep a diary in order to enter the wonderful secrets of my life. If I didn't write them down, I should probably forget all about them.</p> <p>MISS PRISM: Memory, my dear Cecily, is the diary that we all carry about with us.</p>	<p>MISS PRISM: (schüttelt den Kopf) [...] Diese neumodische Sucht, aus schlechten Menschen gute machen zu wollen, für die habe ich einfach kein Verständnis. Was ein Mann sät, dafür muß er auch zahlen, ich meine das muß er auch ernten. Legen Sie Ihr Tagebuch weg, Cecily! Ich verstehe gar nicht, wofür Sie es überhaupt brauchen.</p> <p>CECILY: Um die spannenden Ereignisse in meinem Leben darin zu vermerken. Wenn ich sie nicht sofort aufschreibe, vergesse ich sie.</p> <p>MISS PRISM: Das Gedächtnis, liebe Cecily, ist das Tagebuch, welches wir immer mit uns führen.</p>	<p>MISS PRISM: [shaking her head] [...] I don't understand this modern addiction to turning good people into bad people. You pay for what you sow, or rather I mean of course you reap what you sow. But you also pay for it. Put your diary away, Cecily. I don't understand why you need it.</p> <p>CECILY: To take note of the exciting things that are happening in my life. If I don't immediately write them down, I forget them.</p> <p>MISS PRISM: Our memory, dear Cecily, is the diary we always carry with us.</p>

As previously mentioned, the time of the Nazi regime is a part of the German past and therefore a collective memory that especially older generations still carry with them. In Germany, the reappraisal of the past and this continuous presence of the history of the "Third Reich" makes sure not to lose the memory of what happened in the past and that the history of National Socialism and the Holocaust does not disappear from social consciousness. In hindsight, one can say that this state of critical remembrance has been normalised through the decades.¹⁶

Since the 1960s, however, there have always been divided opinions about remembrance culture. While some consider the continuation of this process of "dealing with the past" to be important, there are others who ask themselves what is the point of continuing to declare guilt and atonement, especially since the Second World War so long ago. The normalised state of critical remembrance culture that has been achieved through decades seems to be threatened now and has been a topic of conversation for more than 75 years.¹⁷

All these examples allow Jelinek and Rausch to add an additional layer of meaning to the Grammar Scene, which is not present in Wilde's original scene. The textual transcreation process helps to be specific in the translation of Jelinek and Rausch's additions. However, these references are most likely not to be understood by an English speaking audience. They are easier to understand for a German speaking audience particularly for those with a German upbringing or German schooling. Collective memory cannot be easily translated within a textual transcreation because the British audience will not necessarily share the same upbringing and cultural references as the author of the source text. This leads to the question of how a transcreation of Jelinek and Rausch's text can make that cultural reference clear for a British audience. One possibility that can help is to consider the staging as an additional step of the transcreation process. Not only the work of the translator but also the director's work of staging and the actor's performance can become just as important for transcreation.

Staging as Transcreation

When translating Jelinek and Rausch's *Ernst ist das Leben (Bunbury)*, the Grammar Scene shows that transcreation is an important and helpful process. But transcreating the text also has its limits, due to the cultural specific references within the play that might not be understood by an audience with a different cultural background. When it comes to transferring meaning between different cultures, staging and performing can become just as important for the transcreation process as the translation itself. Frederic Chaum notes that transcreation goes "beyond linguistic creativity" and involves not only adapting words, but also what he calls a medium's "codes".¹⁸ Chaum goes on to discuss the Japanese anime *Doraemon*, where visuals and animations, as filmic "codes", were changed when it was transcreated for the American market. For example, yen notes were changed to US dollar notes, om-rice (omelette with rice) was changed to pancakes and chopsticks were turned into forks. These were among the many changes that helped set the story in a fictional town in America rather than Japan. Thus, in a theatrical context, we can understand transcreation as a process which makes use of performative theatrical tools, theatrical "codes", that help the translation of a text. By intentionally using these codes for

transcreation, the staging can become part of what Schlipphacke calls the “right historical frame” that is needed to make Jelinek’s writing teachable and tangible for a British audience. We are interested in creating this “right historical frame” through acting and directing, by exploring and trying out different staging possibilities. One that we have begun to explore is the use of textual projection on stage.

Textual projection could add additional information for a British audience that cannot be conveyed by the speaking of the text alone. In a 2022 rehearsed reading of María Velasco’s *I Will Wipe Men off the Face of the Earth*, the production decided to use textual projection to define certain words and phrases.¹⁹ While it was mostly used to define certain English words that were part of the script and relevant to the story, there was also an instance where the projection explained a Spanish turn of phrase. One character ended a scene by talking about “throwing dust” in English. Immediately after, the textual projection showed what this meant in Spanish and left it up on screen during the scene change. The Spanish phrase “echar un polvo” when literally translated into English means “to throw dust”. However, as the projection explained, colloquially it’s a way of saying “to have sex”.²⁰ Thus, it added additional information for the audience without disrupting the flow of the performance. A similar method could be used in *Ernst ist das Leben (Bunbury)*. For instance, in the following case in Act II when Jack arrives at Manor House only to hear that his brother, who he just claimed is dead, is in fact waiting in the dining room.

Act II, Jack’s Arrival

Wilde	Jelinek and Rausch	Proposed Transcreation
JACK: My brother is in the dining-room? I don’t know what it all means. I think it is perfectly absurd.	JACK: Mein Bruder im Speisezimmer? Ich verstehe nur noch Bahnhof. Es ist einfach absurd. ²¹	JACK: My brother is in the dining room? All I understand is train station. It’s absurd.

Here the German expression “Ich verstehe nur Bahnhof” literally translates to “All I understand is train station” which sounds silly in English because it is of course completely taken out of its cultural context. In German, the idiom “Ich verstehe nur Bahnhof” means something along the lines of “I don’t understand anything anymore”. However, much like in *I Will Wipe Men off the Face of the Earth*, when staged, the performers could perform a literal translation and the projection could be used as a transcreation to explain what has gotten lost in the process of translation. By giving a British audience additional information, it can be used as a sort of “Verfremdungseffekt” to aid the transcreation. However, when looking specifically at the Grammar Scene, we can also see how textual projection can be used in other ways.

When staging the Grammar Scene with textual projection it may help to think of the projection as an additional character in the play. Thinking of the projection as a character helps clarify an intention for what its role is when using the staging as transcreation, thus giving it a through line. Building on the previous paragraph, we could think of it as a sort of narrator, as a translator, a

mediator, a cultural facilitator that helps the audience access what may not be clear to them. This role of the narrator could also be taken a step further than previously described and actually perform some of Jelinek's text rather than stick to giving additional information. If we think of our example from the beginning of the Grammar Scene, when Miss Prism makes her remarks about Germans and how they need to learn their lessons every now and again, we could also stage the lines Jelinek added as an additional narratorial voice, which would make the script look like this, with the additional voice being projected.

Act II, The Grammar Scene

Wilde	Jelinek and Rausch	Proposed Transcreation
MISS PRISM: [Calling.] Cecily, Cecily! Surely such a utilitarian occupation as the watering of flowers is rather Moulton's duty than yours? Especially at a moment when intellectual pleasures await you. Your German grammar is on the table. Pray open it at page fifteen. We will repeat yesterday's lesson.	MISS PRISM: (ruft) Cecily! Cecily! Sinnvolle Tätigkeiten wie Gärtnern gehören doch wohl eher in Moultons Bereich! Für uns bleiben die intellektuellen Freuden übrig. Ihre deutsche Grammatik liegt aufgeschlagen da und wartet seit Stunden. Wir beginnen auf Seite 15 und wiederholen die Lektion von gestern. Auch die Deutschen selbst müssen ja immer wieder ihre Lektion kriegen.	MISS PRISM: [Calling.] Cecily! Cecily! Surely useful activities like gardening should be left to Moulton! We have intellectual pleasures to tend to. Your German grammar book has been lying wide-open on the table, waiting for you for hours. We'll begin on page 15 and repeat yesterday's lesson. NARRATOR: Even Germans need to be taught their lessons every now and again.

Rather than acting as a sort of dictionary for the audience this could maybe even help give the projection some personality. Perhaps the performers could even interact with it. Whether or not it is an effective tool will have to be seen in the rehearsal room, but it is an idea for how to expand on the use of projection as a transcreative staging tool.

Another possibility that working with textual projection could open up would be to stage the whole play, or parts of the play in German and project captions for a British audience. If only parts of the play were done like this, this would of course entail having a cast of bilingual actors and actresses. However, if the whole play were performed in German and projections were used to creatively caption it in English the production would not only make German linguistic particularities accessible to a British audience, but could also be used to make the production more accessible for people who rely on captioning due to difficulty with hearing or processing auditory information. This would of course require a sensitive approach as the projection would then not only serve the transcreation of the text but also need to fulfil the practical formatting demands of captioning. When thinking of the Grammar Scene, this may pose problems for what

has been discussed before. Captions need to be brief and easily readable to follow the action on stage. Hence, there might not be much space to put additional information in the captions. But maybe this information also isn't necessary if the text is being performed in German. Striving to unite adding additional information with accessibility would certainly be desirable, but again, only time in a rehearsal room playing with these ideas will show what is effective and that will be the next step of our project.

Using transcreation as a writing tool has inspired us to also use it as a staging tool. We have identified that a lot of the linguistic particularities in Jelinek's writing can perhaps not be translated literally. However, being similarly playful with the translation through transcreation might capture the essence of how Jelinek writes. This can work well on a textual level as we have seen when transcreating Gwendolen's Arrival. Yet, when transcreating the Grammar Scene, we also realised that transcreating the text alone may not be enough to accurately translate all the cultural references that Jelinek and Rausch play with in *Ernst ist das Leben (Bunbury)*. Ideally, the textual transcreation is combined with a practical exploration of transcreative staging as well. The staging can be just as important to the process of transcreation to produce an accurate translation. Going through this initial exploration has given us a lot of food for thought and that is where we are currently at in our project. Next up is a research and development period in the room together at the beginning of September 2022. We will use this time to test how staging the Grammar Scene can be used as part of the transcreation process. Our starting point will be the use of textual projection as a transcreative staging tool. We will use it to see what impact it has on acting and directing a retranslation of *Ernst ist das Leben (Bunbury)* and look forward to bringing our results from the performance space to our presentation at the workshop in Montpellier in October 2022.

Endnotes

¹ Translates to: [Oscar Wilde's *The Importance of Being Earnest*] was edited by [Jelinek] so that it transcends a regular translation and is finally funny in German as well." Anonymous Amazon Customer: ...und heiter die Kunst. <https://www.amazon.de/Ernst-ist-das-Leben-Bunbury-ebook/dp/B00KL220NM>, (25.7.2022).

² TB: Zu modern für mich. <https://www.amazon.de/Ernst-ist-das-Leben-Bunbury-ebook/dp/B00KL220NM>, (25.7.2022).

³ Merriam-Webster: "lose (something) in translation". <https://www.merriam-webster.com/dictionary/lose%20%28something%29%20in%20translation>, (25.7.2022).

⁴ The original quote "When critics disagree the artist is in accord with himself." has been paraphrased for gender inclusivity. Wilde, Oscar: *The Picture of Dorian Grey*. <https://www.gutenberg.org/files/174/174-h/174-h.htm>, 26.7.2022).

⁵ Pedersen, Daniel: *Managing Transcreation Projects: An Ethnographic Study*. In: Milosevic, Jelena / Risku, Hanna / Rogl, Regina (ed.): *Translation Practice in the Field: Current Research on Socio Cognitive Processes*. Amsterdam: John Benjamins Publishing Company 2019, pp. 43-59, p. 44.

⁶ Mangiron, Carme / O'Hagan, Minako: *Game Localization: Translating for the Global Digital Entertainment Industry*. Amsterdam: John Benjamins Publishing Company 2013, p. 199.

⁷ O'Reilly, Kaite: *Plays and Translation*. Gitta Honegger and Elfriede Jelinek. <https://kaiteoreilly.wordpress.com/2013/06/22/plays-and-translation-gitta-honegger-and-elfriede-jelinek/>, (22.07.2022).

⁸ See Schechner, Richard: *Between Theater and Anthropology*. Philadelphia: University of Pennsylvania Press 2011. for a more detailed distinction between performing culture and cultural performance.

⁹ Schlipphacke, Heidi: *Translating Jelinek: Globalizing the Austrian Province*. In: *Modern Austrian Literature* 38 (2005), pp. 73-81, p.79.

¹⁰ Ibid., p. 79.

¹¹ When we reference The Grammar Scene we are talking about Wilde, Oscar: *Ernst ist das Leben (Bunbury)*. Translation: Elfriede Jelinek / Karin Rausch. Reinbek: Rowohlt Theater Verlag 2014, pp. 25-26.

¹² Ibid., pp. 43-45.

¹³ The text from the original version of The importance of Being Earnest have been taken from the Project Gutenberg version. Wilde, Oscar: *The Importance of Being Earnest*.

<https://www.gutenberg.org/files/844/844-h/844-h.htm>, (29.7.2022).

¹⁴ This quotation has been translated by us from: Freimüller, Tobias: *Aufarbeitung, Erinnerung, Gedenken: Die NS-Vergangenheit und die deutsche Gesellschaft*. In: Wiese, Christian / Vogt, Stefan / Kiesel, Doron / Schneider-Ludorff, Gury (ed.): *Die Zukunft der Erinnerung: Perspektiven des Gedenkens an die Verbrechen des Nationalsozialismus und die Shoah*. Berlin: De Gruyter Oldenbourg 2021, pp. 33-54, p.33.

¹⁵ Later on there is even a specific pun on “führen”. In German “to keep a diary” is “ein Tagebuch führen” which literally translates to “lead a diary”.

¹⁶ Grütters, Prof. Monika: *Rede von Kulturstatsministerin Grütters zur deutschen Erinnerungskultur im Rahmen der "Plötzenseer Abende"*, <https://www.bundesregierung.de/breg-de/aktuelles/rede-von-kulturstatsministerin-gruetters-zur-deutschen-erinnerungskultur-im-rahmen-der-ploetzenseer-abende--797750/>, (22.7.2022).

¹⁷ Freimüller, Tobias: *Aufarbeitung, Erinnerung, Gedenken: Die NS-Vergangenheit und die deutsche Gesellschaft*, p.33.

¹⁸ Chaum, Frederic: *Audiovisual Translation Trends: Growing Diversity, Choice and Enhanced Localization*. In: Bernal-Merino, Miguel Á. / Esser, Andrea / Smith, Iain Robert (ed.): *Media Across Borders: Localising TV, Film and Video Games*. Basingstoke: Taylor and Francis Ltd 2016, pp. 68-84, p. 73.

¹⁹ *I Will Wipe Men off the Face of the Earth*. Omnibus Theatre Clapham, 22.07.2022.

²⁰ It should be noted that neither of us are Spanish speaking and we are basing our translation off of the piece, as well as internet searches. We hope this information is as accurate as possible.

²¹ Wilde, Oscar: *Ernst ist das Leben (Bunbury)*, p. 35.