



THE FAILURES OF THEATRICAL TRANSLATION

by Silvia Rogai

The article proposes several observations concerning theatrical translation based on the experience of translating the 17th century Spanish play, *La serrana de la Vera* by Luis Vélez de Guevara. The consideration is formulated around the concept of *contrainte* as a restriction that regulates the creative process of translation, highlighting the need to organise the restitution of the prototext through the identification of specific predominant aspects – in the case of the example under examination, a semi-mimetic metre textual version – to limit the translation residue that typifies the complex diversification of the dramaturgical genre.