

The objective of this paper is to identify the main specifics of dramatic text that play a decisive role for the text's transformation through translation. Our approach was informed by the assumption that dramatic text is already intended to undergo a further (theatrical) transformation. Also, we chose not to reflect extreme cases of stage productions such as mime theatre, dance theatre, etc. Given the scope and intent of this paper, it proved impossible to exhaust this very broad topic in all its aspects comprehensively; we have therefore strived to draw attention to key issues which must be considered when translating dramatic texts.

We focused primarily on non-verbal cues contained in dramatic text. The theoretical part of this work is devoted to the category of the "theatrical potential" that is inherent in dramatic texts, its possible sources, and the theatrical code. We concluded that the dramatic text does not merely contain one single possible staging solution, but that the text allows for several interpretations, and thus for several ways in which to perform it. At the same time, we found that non-verbal elements are not contained directly in the text, whose material is solely linguistic code, but that the text gives rise to them. The assumption of a further transformation (through performance) also motivated us to identify the theatrical code, i.e., signifiers that appear during the mise-en-scene and which must be taken into account by the translator, lest unnecessary redundancies occur. In order to illustrate these theoretical deliberations and to put them in concrete terms, we laced them with examples from *Talisman*, a play by the 19th century Austrian playwright J. N. Nestroy, and two translations of this play. In the practical part, we analyzed samples from the said play and both Czech translations (by E. Bezděková and B. Nekolný).