



The 4th International Conference on Itineraries in Translation History

Translation and Performative Practices:

Itineraries in Translation History

Conference abstracts

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KEYNOTE LECTURES

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ITINERARIES OF HEDDA GABLER: INTERPRETIVE INSTABILITIES OF TRANSLATION, DRAMATURGY AND PERFORMANCE

Hedda Gabler has a background of linguistic and dramaturgical instability. Erika Fischer-Lichte (2011: 5) points out that Henrik Ibsen's plays were written before the Norwegian language became official in 1905 and thus in some way, they 'are all translations. There is no "original" text'. The play premiered in German translation in January 1891; it was not staged in Norwegian until later that year, and then only after its first performance in English in London. Even as he was composing *Hedda Gabler* in 1890, Ibsen was already planning the consequences of its translation, envisaging the alterations required for different translations and different audiences. Translation, dramaturgy and performance have therefore been key influences on the evolution of this play from its first imaginings.

This talk investigates the trajectory of *Hedda Gabler* in translation, from its earliest productions to more recent treatments, and demonstrates how translation, dramaturgy and performance continue to develop and deconstruct this play. The focus is on two London productions in English: Richard Eyre's 2005 production, in his own adaptation, for the Almeida theatre; and Ivo Van Hove's 2016 Royal National Theatre staging, in a version by Patrick Marber. These productions offered strikingly different representations of the play: Eyre strove to remain 'close to what Ibsen intended while seeming spontaneous to an audience of today', retaining a traditional nineteenth-century Scandinavian set and costumes in which Hedda was represented as a 'beautiful, intelligent, spoilt, bored upper-class girl [...] who wanted to have power' (Eyre 2005: 8–9). Van Hove, on the other hand, presented a hyper-modern, stylized reworking of the play in which Hedda was portrayed as a victim of sexual abuse. Both of these productions had antecedents in earlier performances using the same text: a 1989 version by Christopher Hampton based on a literal translation by Karin and Ann Bamborough. This common factor permits an examination of the commonalities and divergences of translation and provides an historical example of how translation is embedded in dramaturgy and performance.

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ITINERARIES IN AUDIOVISUAL TRANSLATION HISTORY: TRANSLATOR STUDIES

This lecture will discuss recent work in the history of audiovisual translation in a number of national contexts. The focus will be on methodological questions. What can developments in translation history in the last ten years or so teach us about how to conduct research into audiovisual translation history? The paper will draw on concepts such as microhistory, as it has been usefully applied to the translation archive by Jeremy Munday, and on Christopher Rundle's polemic about the purpose of translation history, to look at the development of subtitling in the mid-twentieth century. The paper will look at what we can know about subtitlers in that period, and at what the implications of that are for our understanding of the resubtitling of important films from the world canon. It will also look at the archival and textual challenges facing the historian of audiovisual translation.

ABSTRACTS OF PAPERS

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NOT NAMIBIA! (I CAN'T BREATHE!) – TRANSLATING THE AWARD WINNER PLAY NAMIBIA, NÃO! IN THE UK, QUESTIONING OUR VIEWS OF POST- COLONIALISM AND OUR SENSE OF BELONGING

This paper aims to study the translation of contemporary Northeastern Brazilian plays for an English-speaking audience through devising techniques through the analysis of the translation process in order to develop an English-language play text of Aldri Anunciação's *Namibia, Não!*. It examines what losses and gains are involved in dramaturgic translation which employ devising for performance, generating a collaborative environment. Furthermore, it analyses to what extent this process generates different approaches and solutions to challenges within cultural translation.

The cultural context of the Brazilian Northeast is brought to the stage in the histrionic imagery of religious melodrama, the afflictions of a hostile environment, the characters' dreams of making their way out of the 'drylands'. Anunciação was the first Brazilian playwright taking such a profoundly intersectional approach to themes of racial separatism and Northeastern diaspora.

The approach used sees translation as the core of any devising process, as each and every step of a stage play – from the words written or agreed by cast as script to the performance moment observed by its intended audience members – is an act of translation, a reconfiguration of specific and diffuse senses of culture. Comparing the concepts of collaborative creation and authorial translated drama may seem paradoxical, yet the boundaries of authorship are specifically challenged by this practical research. Besides bringing to light the hardships of translating Brazil's complex attitudes towards relationships between race, ethnicity and melanin levels in contemporary drama, I understand the translator as a theatre practitioner and as an intrinsic part of the theatre making process.

HOW POLISH TRANSLATORS DEAL WITH ANCIENT GREEK TRAGEDIES?

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Any drama from the past, in one way or the other, needs to be adapted, re-imagined and re-fashioned for the audience which is not original and never will be, because we cannot reconstruct the audience's mindset from the time. Therefore, any translator always has to ask him(her)self how much of the source is possible in the target. But the source is tricky though.

Ancient Greek tragedies belong to the culture we have to ask ourselves whether we still have keys to, although we still use patterns invented in antiquity. They were based on myths that were created and re-created again and again by playwrights and poets. They were also devised to be performed on an Athenian stage (which was different from the modern one), but are considered mainly as European literature canon, and no one would deny that they are beautiful pieces of literature. There is also the dimension of music of these pieces that should be taken into account. What is then the task and the role of a translator of such texts; what kind of qualifications (s)he should have; what are his/ her priorities; where (s)he may gain some help, is such a help a history of translation of ancient Greek tragedies? In my contribution I would like to answer these questions on some examples of Polish tradition. As the main focus will be on the receiving culture, therefore I will make use of the methodological approaches of classical reception and culture-oriented translation studies' scholars.

OEDIPUS THE KING IN BALTIC CULTURES: TRANSLATIONS, PRODUCTIONS, INTERPRETATIONS

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This work forms part of a broader project with the aim to study the translation history, culture and norms of the Baltic countries from the comparative point of view. While research on translation history is expanding in our area, we believe that it is useful also to compare the regularities and highlights of translations in these three countries with the similar fate for the clearer understanding of their typology, evolution, aesthetics and influences.

Sophocles's *Oedipus the King* is one of the most important representatives of ancient drama and has been often interpreted and staged in the Baltic area as well. We will take a look at its translation history, paying attention to the timeline of editions as well as the particularities of translations and renditions. We will also address the circumstances, development and media of the productions, from the most traditional stage plays to different modern technological solutions. As a result, we will be able to draw some general conclusions about the reception and interpretation of Sophocles's play in the Baltic area.

SARTRE'S LA PUTAIN RESPECTUEUSE IN SOVIET RUSSIA: A COMPARATIVE INQUIRY INTO THE MOTIVES FOR THEATRE RETRANSLATION FOR READING AND THEATRE RETRANSLATION FOR PERFORMANCE

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The aim of this paper is to ask, answer and illustrate a number of theoretical questions on the basis of the Russian translations and retranslations of Jean-Paul Sartre's *La putain respectueuse* (1946). The play was first translated in the very first issue of the thick journal *Inostrannaja Literatura* in 1955. It was also the very first official translation of Jean-Paul Sartre's work in the Soviet Union. In the same year, the play was retranslated two times to be performed. The first retranslation was never performed, the second, however, was a social command to be played over 500 times between 1955 and 1966 in Moscow's Mossoviet Theatre. In 1968 the same play was again retranslated, this time nonetheless, to be published in book form.

One and the same play was thus retranslated four times (for different purposes) over a period of about ten years. As Aaltonen (2003: 143), we will "use the term retranslation to refer to the instances, in which a new version of a foreign source text is produced". However, as Aaltonen (2003) also suggests, a distinction should be made between the theatre text meant for reading, i.e. the literary translation, and the theatre text meant for performance. Research has, amongst others, been focusing on motives for retranslation for performance or motives for literary retranslation – our assumption is that based thereupon, they highly differ, however rarely have they been compared and tackled with one yardstick. *La putain respectueuse* allows for such a comparative approach.

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STAGE TRANSLATION IN FEMINIST CONTEXT. IS IT POSSIBLE TO TALK ABOUT FEMINIST STAGE TRANSLATION?

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Theatre and feminism are two notions that began to arise within the Translation Studies during the 1980s and 1990s. The ‘cultural turn’ of the Translation Studies gave prominence to categories such as woman and theatre. There is an increased interest in racial, gender and sexual identities and the ways in which they are represented through translation as well as within the dominant discourses of Translation Studies. Feminism and theatre seem to have so much in common. Second-wave feminists such as Hélène Cixous incorporates what she considers to be ‘écriture féminine’ in her stage plays. Furthermore, third-wave feminists influenced by queer theory such as Judith Butler borrow theatre notions such as performance and performativity in order to conceptualize gender. Keith Harvey links many camp expressions with the image of the theatricalized woman.

Theatre turns to be the most appropriate tool for the dissemination of feminist ideas, by bringing into the spotlight the feminine being and criticizing the oppression exercised by patriarchy. Within the theoretical framework of Translation Studies, Feminist Literary Criticism and Gender Studies, the object of this study is to find the convergences and divergences between theatre and feminism, and explore the intersections between the analysis model for stage translation (Lapeña 2016, Ladouceur 1995: 2012) and the feminist translation strategies (von Flotow 1991, Massardier-Kenney 1997, Castro 2009). The assumption that initiated this study is that theatre through its immediacy and multidimensionality can be a channel for spreading the feminist ideology and in this process the translator can be an intercultural mediator/creator.

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MYTHOLOGIES OF/IN TRANSLATION. APPROPRIATION AND (MIS)REPRESENTATION IN DRAMA TRANSLATION

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During the so-called Peninsular War (1808–1814), theatre became the center of Spain’s revolutionary political culture, the primary institution entrusted with representing the new order and shaping what has been called the “process” of cultural identity which constructed, reproduced, and subverted social interests and power relations. These translated dramas became central to the construction of a Spanish mythology because they dealt explicitly with the question of how the myth could be reread and represented, thus binding Spaniards’ own identity with theatrical re-readings of a selectively represented mythological past.

Antonio Saviñón’s *Roma Libre* (1812), a translation into Spanish of Vittorio Alfieri’s *Bruto Primo* (1785), constitutes a prime example of how the translation of canonical literature proved particularly useful in shaping a new discursive reality during the Peninsular War. This presentation explores the different ways in which Antonio Saviñón, as a translator, was engaged in the construction of a new literary history and genealogy, and how *Roma Libre*, as a translation, appropriates Alfieri’s depiction of the myth of the chaste, violated, raped Lucretia and the heroic, committed Brutus in order to recontextualize the historical conditions that distinguished Spain from Italy by merging memory, drama and identity through translation.

THEATRE TRANSLATION IN SPACE: CHANGING PERSPECTIVES

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The purpose of my presentation is to outline the practice-led research process of translating two Czech plays into English. I aim to examine how placing theatre translation into the theatre space facilitates what Ricœur termed 'linguistic hospitality' and how, in turn, linguistic hospitality could affect theatre translation. By theatre translation, I mean not only a textual translation of a playtext but a simultaneous re-creation of a performance in another language and a new set of cultural milieux. When I say 'placing' theatre translation into the theatre space, I mean a situation where the theatre translator and the theatre ensemble are working together in the rehearsal space, thus the work of theatre-making and theatre translation blends into one work of art.

With an emphasis on the element of collaboration between the translator-dramaturg, the director and the actors, I will map the journey of theatre translation from the first reading of the original text through the to the collaborative workshops and rehearsals leading to a performance. Challenging ideas of a fixed meaning and a play as a finished product, particularly the practice of 'literal translation', I will examine the ways multiple meanings are produced in time and space within a theatre rehearsal through collaboration between the translator-dramaturg and the rest of the creative ensemble where linguistic hospitality opens up possibilities for the text and the performance to grow, change, be challenged and created in collaboration which leads to transformation and discovery where translation is an essential part of the fluid theatre-making process.

COPPÉLIA, A BALLET BASED ON E.T.A. HOFFMANN'S THE SANDMAN AND THE DOLL, AND ITS IMPORTANCE IN THE EVOLUTION OF ESTONIA BALLET

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The ballet *Coppélia*, choreographed by Arthur Saint-Léon and premiered in Paris 1870, was loosely based on E.T.A. Hoffman's short story *The Sandman*. The ballet, with the music of Léo Delibes is popular and in the repertory of most ballet companies, including the Estonian National Ballet, and though the original choreography has changed over time, the libretto has remained the same. *Coppélia* in its traditional version, was the first full-length ballet presented in Estonia in 1922. A radically new version of the ballet was presented 80 years later in the Estonia theatre, choreographed by an Italian choreographer Mauro Bigonzetti, which to my knowledge is the only version of this ballet that goes back to the Hoffmann's original stories.

In my presentation I look into the ways *Coppélia* has been translated into ballet, and the ballet's role in the evolution of Estonian ballet from the 1922 through the treatments of the major Estonian choreographers Mai Murdmaa, Ülo Vilimaa, Enn Suve, the one of Mauro Bigonzetti and the return of the classical version in 2008.

TRANSLATION OF THEATRE TEXTS: A CASE STUDY ON THE IRISH PLAYWRIGHT JOHN M. SYNGE'S PLAYS IN TURKISH

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The translation of literary texts is difficult in comparison to technical texts and the genre of drama requires a different approach, different from the other literary genres. What is common to all theatre – translation, however, is that theatre texts more than perhaps any other genre are conceived for a particular context which is the immediate here and now. That is to say the stageability of the plays. Theatre texts and their translations do not always follow the same rules as the other literary texts do. Theatre texts may use strategies which would not be used in literary translation and numbers of justifications have been developed in their defence. The most common justifications and decisions taken are the concepts of 'speakability', 'playability' and 'performability' as well as the requirements of the stage.

On the other hand, speakability does not mean simplicity and it involves the use of rhythm. Another terminology that causes confusion in the discussion and analysis of theatre translations is the attributes of 'free' and 'faithful' used in translation. Moreover, another ambiguity used is the adaptations. An adaptation is generally used to refer to the translations which make partial use of the source text and the texts which have been written to follow the constraints of the theatrical, not the literary system. The aim of this paper is to analyse and criticise the play written by the prominent Irish playwright John M. Synge translated into Turkish. The play chosen is *The Playboy of the Western World*. Excerpts taken from the play will be taken into consideration giving attention to the translator's decision and strategies chosen during the translation process and determine whether the same effect is created on the target culture.

RHYTHM AND RHYME IN MUSIC TRANSLATION. THE SIMPSONS' SONGS INTO SPANISH

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The treatment of rhythm and rhyme in Poetry Translation has aroused controversy among scholars; the dichotomy “content vs. form” is always present and the viewpoints are diverse. However, when translating songs, there is a widespread belief that adapting the rhyme and the rhythm to the original song is the logical assumption.

We will see different approaches in descriptive works in order to have a general view of this issue and will analyse different strategies in the translation of songs. For that purpose, we will study a corpus that comprises songs dubbed into Spanish from the cartoon series *The Simpsons*.

Dubbing is a common practice in Spain, but songs in films and series are usually kept in the original language and subtitled. Nevertheless, dubbing songs for cartoon films and series is not strange at all. Many studies have been made, for example, on the translated songs in Disney Films. The case of *The Simpsons* is quite striking, since translators have opted for very different strategies depending on the context of each song.

HISTORY OF AUDIOVISUAL TRANSLATION: SOURCES AND RESOURCES

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After a short presentation of the rapid changes in audiovisual translation (AVT), we plan to handle two main issues:

- Why we need a history of AVT, in particular in subtitling and dubbing?
- The methodological challenges for such a history.

To cope with the two issues, we will start from a few case studies in order to shed light on the possibilities and pitfalls of writing a history of AVT. By selecting the Chinese, Russian, French, Finnish and British cases, we aim at underscoring the international dimension of the history – to revive the early tradition when cinema (both as an art and a business) was a universal practice, before it was reduced to different nationalistic cinematographies, especially and strongly after the Second World War (WW II).

In other words, what are the conditions for a connected and comparative history of AVT and how to explore continuities, intermittent intersections and cross-fertilization as well as dislocations, deviations in the history of AVT?

TRANSLATING ITALIAN OPERA: THE ROLE OF TRANSLATED VOCAL REPERTOIRE IN GEORGIAN BRITAIN

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This paper explores the role of translated Italian operatic repertoire in Georgian Britain. Across the eighteenth century, the development of Italian opera in Europe and the popularity of the genre in London led to the transmission of Italian culture across British musical spheres. Italian arias were translated and adapted to be performed in English, both on the English stage and in domestic environments, resulting in the transfer of theatrical texts across both linguistic and cultural borders.

The quality of translations within musical spheres varied enormously; some English adaptations of Italian arias were close literal translations, whilst others completely disregarded the meaning of the original text. Often, the two texts were placed alongside each other in printed scores, suggesting to the performer that they had a direct correlation regardless of their meaning and composition. Performing from these texts thus had a direct impact on the performer's understanding of the Italian language and their wider perception of Italian culture.

This paper asks: what were the different motivations for translation; what were the markets; and what types of translations were found within these contexts? Answering these questions highlights the significance of translation within domestic performance culture and, in turn, the impact of music on the development of translation in this era. Using case studies from surviving domestic music collections and pedagogical vocal repertoire, this paper highlights the complexities of combining language and musical performance, particularly alongside the emergence of multiculturalism and national identity in the eighteenth century.

ON THE TRANSLATIONAL REPERTOIRE OF ESTONIAN THEATRES

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In its approximately 100 years of existence, theatre in the Estonian language has had many functions ranging from being an accessible form of simple entertainment to having high artistic aims. Estonian language theatre has seen periods of extreme popularity as well as bitter decrease in the numbers of visitors, but for a culture such as Estonian, what is on in theatre can provide ample of possibilities of self-reflection for the society. Although criticized for its anachronism regarding historical trends, Estonian professional theatre can be seen to reflect the needs, possibilities, likes and dislikes of its audiences, and the society in general.

On a larger historical background, this paper aims to look behind the scene and present a snapshot into the recent years of theatre translations. With the help of interviews with the dramaturges of the four professional theatres in Estonia (Linnateater, Vanemuine, Endla, Ugala), the paper will deliberate on the possible functions of translational repertoire in Estonian theaters as well as on the implications concerning the choice of such repertoire.

LOOKING AT ONESELF THROUGH THE IMAGE OF THE OTHER: ESTABLISHING NEW IDENTITY RELATIONSHIPS THROUGH TRANSLATION

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In 2013 the Catalan version of Brian Friel's play, titled *Translations*, was staged for the first time in Catalan theatres. The translation, carried out by audiovisual and drama translator Joan Sellent, achieved a great success among Catalan audiences. Its popularity in Catalonia prompted questions concerning why no echoes of its success were found in other Spanish regions, with the exception of the Basque Country. Our hypothesis is that Catalan audiences recognise themselves in the image of the Irish national identity as it comes through in the translated play, and that this may play a fundamental role in its success in Catalonia.

In order to explore the representation of images of one's own culture and images of the other, we combine the theoretical frameworks of Imagology and Translation Studies. Our aim is to describe the relationships that can be established between the image, or images, of the Irish and English national identities implicit in the target text and the self-image of the Catalan identity. As Aaltonen (2013) observes, however, the analysis of a translation for the stage also implies taking into account other actors' agency in the translation process. Director, actors and scenographers, among others, may take part in the translation process and contribute to the evocation of certain representations of cultural identities on the stage. For this reason, to achieve our research objectives, we consider both textual and extra-textual elements that may motivate our interpretations of the various images of national identities depicted in the play.

Finally, the study leads us to propose a refinement of the taxonomy commonly used to describe images of national identities and their relationship of reciprocity or opposition.

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TRANSLATE THE PLAY, TRANSLATE THE ACTORS? APPROACHES TO CASTING THEATRE IN TRANSLATION IN THE CONTEXT OF DIVERSITY, INCLUSION AND REPRESENTATION ON THE UK STAGE

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In major productions of European plays in English translation in the UK, the actors cast are usually native English speakers, following the logic that the text is now in English. For plays translated from non-European languages, however, this has not necessarily been the case: plays translated from Arabic often feature casts either from the Arab world or speaking in accented English. Regarding Ibero-American texts, the approach to casting falls between these two positions, with questions of authenticity, representation, and opportunity for London-based performers of international origin all coming into play, and sitting within a wider, much-needed reflexion in British theatre regarding inclusion and diversity.

Based at King's College London, Out of the Wings has over three years staged readings of 15 plays translated from Spanish or Portuguese, each taking their own casting approach. Using examples from this work, and referencing wider UK practices in relation to plays in English translation, I will ask what motivates the decision to cast native English speakers, actors whose nationalities match the play, or neither (or both) when a play is a work in translation. Are these decisions dramaturgical or policy-driven? Can the two be reconciled? Is it the responsibility of producers of translated plays to hire international actors, or does the paucity of international texts staged put undue pressure on translations to be the only space where non-Anglophone performers have a chance to work and create? And once a play is translated, do the actors' accents, first languages or national origins matter at all?

TRANSLATIVITY IN FILM: VISIBILITY OF LITERARY WORKS IN THEIR FILM ADAPTATIONS

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Using the example of two distinctive films shot during the so-called Czechoslovak New Wave (*Marketa Lazarová*, 1967; *Case for a Rookie Hangman*, 1969), the proposed paper examines the methods, strategies and processes in the film adaptation of literary works with special attention paid to “translativity”. This phenomenon, introduced by the Czech translation scholar Jiří Levý in his seminal work called *The Art of Translation* in 1967 and later elaborated on by his Slovak colleague Anton Popovič, describes the elements found within the target text that make it apparent it was translated from a source text. Known primarily from the realm of interlingual translation, translativity encompasses a broad range of features, the presence of which helps us determine that the work in question came into being through translation. The elements of translativity might be intended (i.e. part of the translator’s or adaptor’s intention) or incidental, they might support the aim with which the target text was created or have an alienation effect preventing successful communication with the recipients.

The paper focuses on two major *auteur* films, the screenplays of which were based on distinctive, well-known works of literature (*Marketa Lazarová* by Vladislav Vančura and *Gulliver’s Travels* by Jonathan Swift, respectively). The way both directors (together with their crews) approached the source texts, and the abundance of secondary sources detailing the (pre-)production of both films provide us with a unique insider view of the (intersemiotic) translation process and with an interesting contribution to the current debate on the visibility of translators.

LOVING THE HEROIC ALIEN: LAZARUS IN GERMAN

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Two months before his death in January 2016, David Bowie had the pleasure of attending the New York première of his first musical *Lazarus*, which followed the fate of Thomas Newton, the character he had played in his first film, *The Man Who Fell To Earth* (1976, dir. Nicholas Roeg). The misadventures of an alien who found himself in a hostile environment and ended up an incarcerated alcoholic had resonated with Bowie when he made the film, as it came at the end of his drug-addled America period, after which he had fled for the healing anonymity and productivity of Berlin. After his death, to the surprise of many, Bowie's musical quickly found its way onto German-language stages. Of the five productions that have since taken place, three have been in German: in addition to New York and London, where Michael C. Hall played Newton, *Lazarus* has also been staged in Düsseldorf, Vienna, and Bremen with different casts and productions in each city.

In this paper I examine the appeal of *Lazarus* for German-speaking audiences and the challenges of translating Bowie into German. I argue that because Bowie had already laid the groundwork for such work by returning to the first album in his Berlin triptych in his penultimate album *The Next Day*, this translation work has been able to follow suit, and each case resonates with local concerns.

UNTRANSLATABLE OR UNDERTRANSLATED? ON THEATRICAL AUTEURS AND CULTURAL BORDERS

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In my proposed paper I intend to reflect on the differences perceivable in the interpretation of the expression *theatrical auteur*, a loose definition attributed self-evidently to quite different kinds of theatre authors in the two cultures I translate between. *Auteur theatre* in today's Finland does not necessarily or strictly mean director's theatre as in the Hungarian critical discourse, neither is the term *theatrical author* restricted to mean playwright. In the last decades it has become more and more usual, a minor norm for Finnish theatre makers to move across the professional borders among directing, playwriting, acting and other creative theatre professions. On the other hand, however, it is more and more challenging for the same recognized and much-performed artists to become translated, carried across cultural borders by means of their texts. The still solid division of labour among playwright, director and actor in the Hungarian institutional theatre tradition, enhanced by the (too slowly changing) text-centred notions about the dramatic genre, renders it problematic to acknowledge the more elliptic and open dramatic texts of Finnish auteurs like Leea Klemola, Laura Ruohonen and Kristian Smeds as performable dramas.

As a practising translator interested in contemporary trends in Finnish theatre and drama, I find the works of the above mentioned authors especially intriguing and worthy of translation because their theatre texts resist the routine methods of acculturation of interlingual translation and call for specific means of de- and reterritorialization.

‘I’VE NEVER SAILED THE AMAZON’: TRANSLATED LYRICS OF THE SOVIET PERIOD

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Arts remained an object of close control throughout the history of the Soviet Union. Obligatory conformity of arts with the political course of the country, the Socialist realism requirements, and the focus on educational objectives limited the choice of media and expressive means in performative arts and the selection of original texts and translation approaches in literary translation. The advent of the new music genre commonly known as *author song* or *bard song* created new opportunities for both creating uncensored musical works and for the employment of literary translation. Clandestine re-copying and self-distribution of bard songs (called *magnitizdat*) made author songs known to millions of Soviet citizens. This wide popularity gradually led to deauthorization of the author song: names of authors, translators, and mere facts of translation were gradually forgotten, as the status of author song practically approached that of the folk song.

In the 1970s, translated poems were frequently used as lyrics for movies' soundtracks, and their authorship was barely ever mentioned in the credits. Translated poetry was also taken a keen interest in by Russian rock-musicians in the 1980s: foreign poems were often alluded to, as well as used directly as rock-song lyrics. The paper will dwell on the history of musical performance of translations in the Soviet Union, selection of translated texts for musical performance, and the degree of modifications in such translations as they were put to music.

THE ROLE AND STATUS OF TRANSLATORS IN MID-WAR INDEPENDENT LITHUANIA

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This study explores Lithuanian translators in the mid-war period from the perspective of descriptive translation studies. The study is based on an assumption that translators were not only mediators between cultures, languages, texts and minds of the time, but also crucial agents with many other roles that may have contributed substantially to the development of the Lithuanian identity in the period between 1918 and 1940. The aim is to unveil the many roles of translators through their backgrounds, responsibilities, constraints and liberties. Electronic bibliographies of translated texts are analysed in the specified period (translator, year of publication, place of publication, text type, etc.).

The research also involves the analysis of documentary evidence (translated books, biographies of translators, prefaces and notes in different types of literary texts, like theatre plays, poetry, novels, etc. translated during the mid-war period) in order to define the reasons underpinning translators' objects of translation. The compiled data lead to information not only about translated texts and their types but also about translators' lives, places of residence, their multiculturalism, interdisciplinarity, multiprofessionalism, etc. With the major role being that of a mediator between languages and cultures, it is presumed that translators were also open to a variety of other roles (editors, compilers, annotators, analyst-commentators, publishers, theatre directors, etc.).

INVESTIGATING LINGUISTIC CHALLENGES IN AUDIO DESCRIPTION

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Audio description (AD) is an intersemiotic translation in which images are translated into words (Maszerowska et al. 2014). These words are well and carefully chosen to convey the meaning of each scene of the film. However, they need not convey every visual image on display, since quality audio description is not a running commentary (ADI, 2010: 74).

Our research regards the projection of an audio-described short film, followed by a round-table discussion with blind people, analyzing linguistic features of the audio description – in particular the use of adjectives and pronouns – and paralinguistic features – in particular the tone of the audio describer’s voice. Listeners were allowed to hear the original voice of the film, sound effects, music and silence throughout the description. Emphasis was placed on finding the most suitable word, which constituted a basic challenge in our research. The results suggest that a proper use of words and the description of emotions may increase the perception of the audience, making the viewing experience of blind people more immerse.

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TRANSLATION AND ADAPTION OF GREEK TRAGEDY INTO LATIN (“PHOENISSAE”)

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The relationship between Greek and Roman tragedy is interpreted by scholars as borrowing, translation, transference, adaption. A comparison of the tragedy of Euripides *Phoenissae* and the tragedy of Seneca of the similar title can illustrate the usage of similar plot and characters in a different cultural context and in different time with its specific social and political situation. It will reveal what becomes of the idea, composition and general impact of the play.

The conflict between two Oedipus' sons, Eteocles and Polyneices, is treated by Euripides and Seneca in a different key. The role of the chorus brings forth dissimilar approach of two tragedies in relation this theme and reflects the ethical and aesthetical attitudes of the two authors.

COVERT TRANSLATION AND CENSORSHIP IN EIGHTEENTH CENTURY THEATRE: THE UNACKNOWLEDGED HISTORY OF GOLDONI IN ENGLISH

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The history of the unacknowledged translations of Carlo Goldoni's drama in English offers a unique example of the vital yet ambiguous role played by translation in the eighteenth century theatre. As one of the most popular opera buffa librettists, Goldoni's prolific repertoire of opera libretti in English translation was well known among London theatre-goers and yet his prose drama was consistently appropriated by playwrights with little or no acknowledgment. By interrogating the translation history of Goldoni's drama, the paper uncovers a practice I term 'covert translation', a particular form of unacknowledged rewriting which emerges in the theatre as a result of statutory censorship introduced by the Licencing Act of 1737.

In exploring 'covert translation' in eighteenth-century Britain, the paper draws on the 'Larpernt plays', the official manuscript copies of plays sent to the theatre censors. As intermediate drafts between the translator's copy and the acted version, the Larpernt manuscripts represent a state of composition that is precedent to the printed version and thus offers unique new insights into the processes involved in the translation and the censoring of drama. In particular, the talk will examine the published version and the Larpernt manuscript of two rewritings of Goldoni's plays: Thomas Vaughan's *The Hotel: or the Double Valet* (1776), and Elisabeth Griffith's *The Times* (1780). Tracing rewriting practices that occur across foreign source, manuscript translation and published version enables to explore, for the first time with documentary evidence, the impact of theatre censorship on translation practices and uncover the role played by theatre censors, actors and theatre managers as agents of translation.

TRANSLATING SEXUALITY IN POST-SOVIET ESTONIAN THEATER: TONY KUSHER'S ANGELS IN AMERICA IN ESTONIAN DRAMA THEATRE

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Tony Kusher's *Angels in America: A Gay Fantasia on National Themes* (1991) is one of the best-known theatrical representations of the 1980s AIDS crisis in the USA. It is very culture specific, with many references to American religious and political context, not to mention the AIDS panic. The first part of the play, *Millennium Approaches*, intriguingly, was staged in Estonia in 1996, only 5 years after its American premiere. Although homosexuality had been de-criminalized in post-Soviet Estonia, homophobia was still prevalent at the time. AIDS infection had arrived in Estonia in 1988 but had yet to reach the dramatic proportions of the 2000s and was poorly understood. As such, the timing of the staging poses intriguing questions about the translation of sexuality and sexual politics for the Estonian stage.

The paper will analyze references to sexuality in the translation used for the 1996 performance. Following Keenaghan (1998), the paper seeks to find out what and how the performance made speakable about sexuality. The paper builds on Jill Dolan's work on sexuality on stage, Luise van Flotow's feminist work on translation and recent research on queering translation (Epstein, Gillett 2017, Baer, Kaindl 2018).

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THE PORTUGUESE PERFORMANCE OF JANE EYRE

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Jane Eyre, the classical novel by Charlotte Brontë (1816–1855) was published in English in 1847 and for the first time in European Portuguese in 1877. Among the twelve new translations that have appeared in Portugal since, only the 1974 radio version was an attempt at a performative “rewriting” (Lefevere). Moreover, it was broadcast in the year of the revolution that would open the country to democracy, and a merely few months after one of the most famous events in Portuguese literary life in the 1970s, the trial of the female authors of *Novas Cartas Portuguesas* (*New Portuguese Letters*). Considering that the condition of women, *Jane Eyre*’s underlying issue, was the fundamental problem under discussion in the trial, this paper is an analysis of “patronage” or, more specifically, the “ideological influences [...] generated by ideological forces in the environment” (Lefevere 1985: 229) at work in the radio translation of the novel.

The analysis of this particular instance of rewriting not only adds to the wider debate regarding what happens to texts when they cross linguistic, cultural and genre borders, but also problematises the conditioning effects of the chosen medium and socio-historical context. Drawing on previously unused archival material, the paper offers a contextualised exploration of the tension between medium-imposed constraints, the conservative and nationalistic ethos of the broadcasting station, including its producers and translators, and the feminist character of the text as key elements at the core of the dramatised version of *Jane Eyre*.

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THE ITINERARY OF A SHAKESPEAREAN PLAY: FROM TEXT TO DANCE

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Scholars in Translation Studies tend to emphasize intertextual transfer, whereas Adaptation Studies explores the space of disjunction, or difference, between verbal and visual signs (Albrecht-Crane, Cutchins 2010: 20). Roman Jakobson argued in his seminal 1959 essay that “[i]ntersemiotic translation or transmutation is an interpretation of verbal signs by means of nonverbal sign systems” (Jakobson 1959: 235). The transformation of Shakespeare’s *Romeo and Juliet* (1597) into a ballet, arguably his tragedy is most suited to the ballet because of its continuous momentum (Edgecombe 2006: 75), is an example of both adaptation and intersemiotic translation. Rather than focussing on the words in intersemiotic translation, the translator, or in this case the musician and the choreographer, must focus on the overall message to be conveyed. Sergey Prokofiev created an intersemiotic translation when, in 1935, he transformed the tragedy into ballet music, that was then successfully translated into choreography in 1938. Choreographers have continued to work with dancers to transform the musical sounds into movement (Crompton 2015).

This paper will trace the intersemiotic itinerary of Shakespeare’s play from the sixteenth century to the present, while not losing sight of “the space of disjunction, or difference, between verbal and visual signs” (Albrecht-Crane, Cutchins *ibid.*), thereby including the musical and ballet performances – as well as Adaptation Studies – in the history of Translation Studies.

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MICKEY MOUSING?: FROM GOETHE, TO FRENCH MUSIC, TO RUSSIAN BALLET, TO AMERICAN ANIMATION (AND LATTERLY BRITISH TV ADVERTS)

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The French composer Paul Dukas composed a symphonic poem entitled *L'Apprenti sorcier* [*The Sorcerer's Apprentice*] during 1896-7, for which he took a French translation of Goethe's ballad *Der Zauberlehrling* (1797). This is an interesting act of interlingual translation (Jakobson 1960), but moreover also of a multilayered intersemiotic translation which spans from 1979 to 1940, across Germany, France and USA. Significantly then of interest to this example is not only the language translation: this paper concerns multimodal translation which extends across the modes of text (Goethe, 1979), music (Dukas, 1896), ballet (Fokine, 1916), image, animation (Disney, 1940), across cultures and across historical eras. What modes are translated (Kress 2010)? How was the poem adapted to be performed as a tone poem? What further translation choices were made to then screen this adapted story and music as a film animation?

I explore what choices Dukas made in formulating a musical setting of Goethe which I argue is an act of transmedialization (Bruhn 2000). What choices were made by Disney in using and adapting Dukas's work, in incorporating it in his musical animation, *Fantasia* (1940). How does the sorcerer of the original play speak through the music and the animation? I respond to arguments given in musicology by Abbate (1989) and Caballero (2004) and utilise approaches proposed in multimodal translation to illustrate how translation is then performed. Ultimately I develop a model which describes the translation of multi-layered multimodal (polycoded) texts.

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LORCA'S RURAL TRILOGY IN TRANSLATION AND PERFORMANCE

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Lorca's *Blood Wedding*, *Yerma* and *The House of Bernarda Alba* have been translated numerous times in English and the plays are performed regularly on the English-speaking stage, in both amateur and professional productions. For the translator, these plays pose challenges on many levels; linguistic, socio-cultural, symbolic, but also on the level of performance. This paper explores the dualistic nature of these plays, which are both written to be read and for performance. The first translations published in the 1940s were considered overly literal to the extent that they were deemed difficult to perform, affecting their reception on stage. Many subsequent translations claim to contain a certain performability, speakability or playability. Such terms are theoretically contentious and, on a practical level, evasive. This paper explores the notion of performability and the performative analysing some examples from several published translations of these plays from several time periods. By drawing on Sperber and Wilson's (1986, 1987) Relevance theory and Clark and Schaefer's (1987) notion of 'overhearing', I suggest the notion of 'hearability' where translators design their translations around their audience, addressing the ephemeral nature of the stage performance but, at the same time, addressing historical issues related to the translation of these three plays. My findings lead me to conclude that translations written for a particular performance contain a trace of that performance and that the perceived dialectical relationship between the written text and its performance (Bassnett 1998: 90) is, in fact, a reverse one for the reader of such texts.

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CRITICAL DISCOURSE ANALYSIS IN THE TRANSLATION OF THE MAGHREBIAN DRAMA

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Within the frames of Descriptive Translation Studies (DTS) and Critical Discourse Analysis (CDA), this research paper examines the several factors that exert influence upon translating texts both as a process and a product. More precisely, it investigates the notion of ideology with particular use of critical discourse analysis. The purpose is to see the degree to which the translator's socio-cultural and ideological backgrounds have impacts on translations. It also aims to shed light on the potential relationship between language (as a discourse) and ideology in translated texts. This work is a mixed research method study whose corpus is depicted from well-known and largely translated postcolonial Arabic theatrical plays and their English translations. Through a two-level analysis (the macro-level and the micro-level), data analysis aims to find out the dissimilarity between the proportions of the information obtained from the target texts (TTs) and their equivalent at the source texts (STs).

While the macro-level analysis tries to answer questions related to when, how, where and what the text is, the micro-level analysis contains the qualitative stage where detailed description, contrastive and comparative analysis of both lexical and grammatical items is conducted to find out about the ideological problems involved in translation. The results obtained in this research proved that the application of CDA of the STs and TTs helps becoming aware of the genre conventions, social and situational context of the STs and TTs, and outlines the formation of power and ideological relations on the text-linguistic level.

THE BATTLE BETWEEN FAITHFULNESS AND RELEVANCE: OPERATIC SURTTITLES IN THE LIGHT OF THE THEORY OF RELEVANCE

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Surtitling is a fast growing area of translation and more and more libretti translations presented in the world's biggest opera houses prove that surttitles can considerably shape the significance of operatic productions or even manipulate them. Such adjustments are made particularly for productions with altered interpretation or modernised setting.

While focusing on the manipulation in surttitling, one may refer to the Theory of Relevance, a theory of cognition and communication formulated by Dan Sperber and Deirdre Wilson, which sees translation as an act of communication between the translator and the target audience. The translator needs to communicate the most relevant information to the addressee (audience), but this relevant message may change depending on the operatic production and in some cases the source and target text may differ considerably. According to Bogucki, Relevance Theory is particularly applicable for subtitling, so because of all the constrains, surttitles can also be looked upon from the relevance perspective.

In my research I focus on the surttitles provided to the audiences in the major opera houses, i.e. Metropolitan Opera House, Royal Opera House and Bavarian State Opera. Comparing the original libretti with the surttitles, I noticed that the surttitles accompanying the non-standard productions often diverge from the original meaning, as different information may be considered relevant. Moreover, it is interesting to see whether these adjustments are made just in order to preserve the coherence of the non-standard performance or to actually lend the production or even an individual scene a new significance.

DRAMATIC TEXT AND ITS TRANSLATION: MAPPING THEATRE RESEARCH AND TRANSLATION STUDIES IN THE CZECH REPUBLIC

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The paper presents the development of theatre studies and translation studies in the Czech Republic (namely drama and theatre translation theories) and introduces the idea of triangulation of various research methods (linguistic, literary, theatrological, sociological) that help to better accommodate for the specificity of drama translation and staging process. With reference to the earlier studies of the Czech theatre theoreticians and drama translation scholars – Otakar Zich's conception of incompleteness of the dramatic text (1931), Jiří Veltruský's drama as a work of poetry (1942), Jiří Levý's works on speakability, playability, acoustic criteria of the dramatic text, etc. (1963), further followed by the theatre and drama translation works of Miroslav Procházka (1988) and Pavel Drábek (2012), the paper maps the tradition of the Czech theatre and drama translation theories. The aim of the paper is to present the well-established Czech theatre and drama translation theories, and to suggest their combination with the current sociologically minded translation research (e.g. Actor Network Theory discussed by Aaltonen (2013)). The paper strives to explain how the triangulation of traditional research methods present in the Czech tradition with contemporary sociological approaches and research methods would contribute to drama and theatre translation research and how the efficiency of the applied research methods could be increased.

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OSCAR WILDE'S LANGUAGE AS A CHALLENGE FOR DRAMA TRANSLATORS

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The contribution deals with Oscar Wilde's unique writing style and with challenges this highly elaborated language of Wilde's, full of witty comments, word puns, and paradoxes, represents for drama translators who not only have to preserve Wilde's distinctive way of speaking in the target language, but at the same time have to meet the requirements of speakability, easy comprehensibility, and performability. In the study, Oscar Wilde's most famous drama *The Importance of Being Earnest* and its Czech and German translations are analysed. The research focuses primarily on the translation of irony and contradictory statements which are typical for Wilde and which can be more difficult to understand if the drama is not read but performed on stage. Special attention is devoted to conflicts, which are in *Earnest* atypically expressed by the means of rising courtesy, and to other verbal and non-verbal signs indicating social roles of the individual characters and (secret) relationships among them. The aim of the study is to discover whether and how Wilde's unique style and unusual interaction among the characters in the drama were maintained in the target languages.

MILLEVOYE'S ELEGIES AS MINI-DRAMAS FOR READING AND THEIR RECEPTION IN RUSSIA IN THE 1810s AND 1820s

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The paper analyzes the interrelations between Charles-Hubert Millevoje's elegies 'La Chute des feuilles' (five redactions, 1811–15, all published between 1811 and 1822) and 'Les Derniers moments de Virgile' (1815, first published in 1822), their Russian translations from 1811 to 1827, and the original poems influenced by Millevoje. The role of "intermediary versions", i.e. the influence of earlier translators on their later competitors, and the "backward" influence of Russian original poems on the translations from French is also discussed. The most important poetic device transferred to Russian poetry via the reception of Millevoje was the so called "framed" elegy, i.e. the main character's monologue framed by the elegist's introduction and conclusion. In the period of crisis in Russian theater between Classicism and Romanticism (1810s), one of the reasons Millevoje's elegies became so popular was their dramatic nature: the elegy became a kind of a Lesedrama in miniature.

PARATEXT IN SOUVENIR PROGRAMMES OF THE OPERA: EUGENE ONEGIN IN MOSCOW, LONDON AND PERM

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Following the examples of adapting Genette's paratextual theory (1987/1997) to digital culture and media (Stewart 2010, Rockenberger 2014 and Dunne 2016) as well as translation studies (Batchelor 2018), my presentation is going to illustrate the applicability of this theory to the study of opera.

The four contemporary productions of Tchaikovsky's opera *Eugene Onegin* (1879) are chosen to provide data for my research: Bolshoi Theatre (2006), The *Perm Tchaikovsky Opera* and Ballet Theatre (2010), English National Opera (2011) and Royal Opera House (2013). They are not going to be analysed in detail; my focus will be on their souvenir programmes. In particular, substantial and functional characteristics of paratextual features will be identified there and examined in order to show that they could be classified as a consciously-crafted threshold for an opera which has the potential to influence the way(s) in which opera is received.

The chosen framework of paratext will help to highlight that, in many cases, these programmes provide substantial information on the previous productions of *Eugene Onegin* at the world stage and clarify views of their producers on seeing this opera as an intersemiotic translation of Pushkin's novel in verse *Eugene Onegin* (1830s). These will provide opportunities for me to contribute to the conference theme on itineraries in the translation history of opera performances in spite of the fact that chosen productions belong to the same period of time, close to the celebration of Tchaikovsky's 170th anniversary.

BACHCHAN'S IRELAND: A STUDY OF THE CREATIVE JOURNEY OF AN INDIAN POET TO THE EMERALD ISLES

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Multiculturalism in the context of India as well as the entire world has its roots unmistakably embedded in Colonialism. I am probably the first Indian scholar who is trying to look at this multiculturalism with reference to the cultural relation between India and Ireland through the writings and most importantly the creative journey of Dr. Harivansh Rai Bachchan. Bachchan, the first Indian to do a PhD on W.B.Yeats' poetry from the University of Cambridge, has been one of India's major creative writers and translators in Modern Hindi. He translated into Hindi, on Yeats' birth centenary, in 1965 the selected poems of W. B. Yeats under the title *Market Dweep Ka Swar*. Bachchan in his autobiography *Basere se Dur* (1978) writes that his visit to Ireland while doing his research provided the very poetic elm and a sort of enigmatic influence that helped him to translate Yeats and nativise Ireland into his own Indian culture. Bachchan further writes in the preface to his translation of Yeats how in his adulthood he was shocked to know that like India, Ireland is also a colony of Britain and the poetry of Yeats, who was till then the greatest Irish poet of England provided him inspiration to creatively engage with Indian nationalist movement.

In the year 1952 Bachchan began his research from Cambridge and from there he went to Ireland. There he got the chance to mingle with the Irish culture, society and language. Of course nationalism and colonialism were the two points of reference conditioning this journey and Yeats was the mean to understand the sentiments of Ireland. He understood Ireland and its culture in his own way and then brought it to his own culture through his writings. In this respect, one may note that this is another method of understanding and explaining multiculturalism and in Hindi there is none except Bachchan who tried to bring Ireland to India as such. However, this unique relation has remain unexplored as Bachchan is perhaps never read as thinker, writer and translator seriously by the Critics or the Readers.

Hence in my proposed paper I would like to throw fresh light on this cultural relation between India and Ireland through Bachchan's creative Odyssey. I would also like to emphasize on his personal rediscovery of modern Indian poetic self while coming into contact with Ireland through Yeats.

BEARING ACROSS: TWO CANADIAN PLAYS ON THE ESTONIAN STAGE

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The history of translating Canadian literature into Estonian goes back to 1910 (Rein 1986: 3). While the majority of the Estonian translations are novels, predominantly from English and a few from French, among the lesser represented forms there are also two plays, an English Canadian and a French Canadian one, according to the current findings. The tentative number of the translated plays is an indication of the challenges that studying the translation history of plays poses for researchers. On the one hand, we have taken a leap from the era of paper catalogues of the Estonian Literary Museum and Tartu University Library to the era of electronic catalogues, databases and archives. Not only have our methods diversified and possibilities to access data improved, but also the data themselves have become more detailed, complete and reliable. Moreover, the data available today are being regularly updated to include the most recent additions as well as the earlier ones when the previously unavailable material is also included.

On the other hand, when it comes to tracing Canadian plays in the Estonian translation, the ephemeral nature of a theatrical performance is accompanied by a transitory nature of records, and if the records do exist, they remain hidden because of the scattered and scarce information about them. The paper explores two Canadian plays on the Estonian stage: Tomson Highway's *The Rez Sisters* (1986) – „Me sõidame Torontosse“ (1993) in the *Vanemuine Theatre* in Tartu and Wajdi Mouawad's *Incendies* (2003) – „Põletus“ (2010) in the *Endla Theatre* in Pärnu.

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TRANSLATIONS OF MODERN GREEK LITERATURE INTO ESTONIAN AND VICE VERSA

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There are several books translated from Modern Greek into Estonian during the second half of the 20th and also the 21st century. In addition, translations of Modern Greek poetry have been published in different Estonian periodicals. Several of these texts (by Nikos Kazantzakis, Giorgos Seferis, Odysseas Elytis) are known to the public rather through their musical performance or films than through literary texts. Adapting poems and novels for a performance usually requires certain changes in their text and even the idea. Thus, one can inquire, whether a translation reflects the original literary text or is it rather prone to render the performative practice of the text.

In 2018 an anthology of Estonian poetry („...απ’ τον αμίλητο καιρό”) was published in Modern Greek, where several of the translated texts are known in Estonian through their melody. The translator Magdalini Thoma has been well aware of the musical performance of the original texts and taken it into account while translating the poems.

The presentation discusses on the example of the translations from Modern Greek into Estonian and Estonian into Modern Greek, whether the value, meaning and cultural context of the performed text can be preserved in its translation.

(RE)TRANSLATIONS OF SHAKESPEARE'S ROMEO AND JULIET INTO SERBIAN: A TRANSLATION HISTORY (1876–1928)

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Translation for theatrical purposes in European cultures usually involves translation of William Shakespeare's plays. This paper deals with the history of translation of William Shakespeare's *Romeo and Juliet* into the Serbian language, starting from the first translation published in 1876 and its subsequent retranslations of 1907 and 1928. The aim is to determine why Shakespeare was translated into Serbian for the first time and then retranslated before World War II.

After having established the language in the 1850 Vienna Literary Agreement, the Serbian culture demanded the opening of theatres and, since there were still no national playwrights at the time, translation of important foreign dramas. The research found that the first translator of Shakespeare's plays in the Serbian culture was Laza Kostić, lawyer by education and poet by vocation, the first Serbian playwright and one of the most important translators of Shakespeare. Due to Kostić's poetic and intrinsic reasons, as well as the aim of perfecting his translations, the text was edited and published as a retranslation in 1907 and adapted for stage performance in 1909.

The second retranslator of *Romeo and Juliet* was Svetislav Stefanović in 1928. He was a physician and a translator, madly in love with the bard and translation. World War II brought a new school of translators, which marked the breaking point of multipurpose translators who started educating themselves for translation only.

SIMULTANEOUS INTERPRETATION VS. SURTITLES IN DRAMA PRODUCTION

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The simultaneous interpretation of theatre performances is a rare form of interlingual interpretation in a specialised setting that makes the performance accessible to those audience members who do not master the original language of the performance. Researchers have mostly focused on the sign language interpretation of theatre performances for the deaf community. I examine simultaneous interpretation from Estonian into Russian, as practiced in Estonian theatres from 1952 onward. Archival documents and interviews helped me to identify seven theatre interpreters who interpreted from the 1950s to the 1990s. They had no interpreter preparation and were chance interpreters.

Interpretation between Estonian and Russian facilitated communication between two communities at a time when Russian was enforced as the only lingua franca in Estonia, with the intent to replace Estonian entirely.

I argue that there are certain similarities between the preparatory work of simultaneous and sign language theatre interpreters: they work with the written text and the spoken word as well as on their comprehension and awareness of stage improvisation by the actors, combining both preparation and spontaneity. The final phase of a theatre interpreter's work is a never-ending one: to synchronise the interpretation with the nuances of the performance.

The use of surtitles has now become nearly universal in opera houses all over the world. For drama productions, mistimed responses might be the biggest problem with their use: they do not take into account on-stage improvisation.

CAFÉ UNCLE VANYA: STAGING CHEKHOV IN MANHATTAN

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Addressing the theme of the “transfer of theatrical texts across linguistic and cultural borders,” this presentation discusses *Vanya on 42nd Street* (1994), a provocative cinematic adaptation of Chekhov’s 1897 play *Uncle Vanya*. Directed by the celebrated team of Louis Malle and Andre Gregory, the film was shot in the then-abandoned New Amsterdam Theatre in Manhattan. Some of the scenes were shot outdoors, with actors performing in street clothes. The presentation quotes Marvin Carlson’s study *Places of Performance: The Semiotics of Theatre Architecture* that calls upon theatre theorists and practitioners to acknowledge the important role played by theatrical spaces in creating the overall meaning of any given production.

I compare *Vanya on 42nd Street* to Joe Wright’s film *Anna Karenina* (2012), shot almost entirely at a London indoor space representing a dilapidated theatre. Like the Chekhov adaptation, it features several outdoor scenes, infusing *Anna Karenina* with **references** to street life. In contrast to *Vanya on 42nd Street*, Wright’s outdoors are designed to represent the historical spaces consistent with Tolstoy’s 19th century novel. Adding more complexity to Wright’s adaptation, the film’s Oscar-winning costumes allude by and large to 1950s fashion. To account for the transfer of Chekhov and Tolstoy “across linguistic and cultural borders”, this presentation refers to an international cast of theorists from Jakobson and Lotman to Barthes and Pavis. The paper is illustrated with a selection of original images derived from my book (Siemens 2012).

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TRANSLATING OPERA FOR THE STAGE IN UKRAINE

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Works of art of vocal translation are of enormous value to the national culture and ought to be included into theatrical and concert practice as well as into translation studies research. In 1926, Ukrainian opera houses in Kharkiv, Kyiv, and Odesa switched to using Ukrainian rather than Russian translations of the Western classics; all Russian operas had also to be performed in Ukrainian. The best poets and translators (Mykola Vorony, Liudmila Staritska-Chernyakhivska, Pavlo Tychyna, Maksym Rylsky, Mykola Bazhan, Borys Ten, Mykola Lukash and others) worked over the body of Ukrainian opera translations in the 1920s–1960s. Nowhere else have the operatic texts been translated by the first-rank authors of the national literature so en masse. Unfortunately, the vast majority of these translations have never been printed.

For instance, Maksym Rylsky (dramaturg in Kyiv opera in 1934–1950) penned about 20 translations of classical operas and none of them was published even in his 20-volume *Oeuvres*. Now, the opera translations of Rylsky (as well as translations of other prominent Ukrainian poets) are not sung anymore on the stages of the main state opera houses, because in the 1990's the theatres switched to purely commercial practice of performing operas in the source languages.

The activist project *World of classical music – in Ukrainian!* (from 2011) is aimed at reviving the tradition of vocal performances of works by composers of different national schools in Ukrainian translations: <http://ua.wikimedia.org/wiki/classic>. Within the project, activist translators and musicologists have restored and printed some Rylsky's opera translations (Maksym Strikha and Olha Smolnytska) as well as have translated Purcell's *Dido and Aeneas* (Olena O'Lear), Bortniansky's *Le faucon* and *Alcides* (Strikha).

TRANSFORMATION OF AUDIOVISUAL TRANSLATORS IN THE NEW MEDIA ERA

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Rapid development of new media technology has radically transformed the practice of translation and the participants in this ancient activity. Audiovisual translation is an area of it which is highly reliant on modern technology. Many studies have touched on the impact of media, internet and technology development on AV translation. But few of them focus on translators. The present study attempts to reveal how the new media, represented by the internet, has transformed audiovisual translators in terms of their identity, behavior, creativity and, last but not least, controversial ethical issues.

The advent of Web 2.0 as well as the availability of subtitling tools on the internet has given rise to the emergence of amateur subtitlers, or fansubbers, significantly blurring the boundaries between professional and nonprofessional fields (Pérez-González, Susam-Saraeva 2012). A decentralized shift of translators' behaviors allows them to tap into the collective intelligence and genre knowledge of fandom communities, and to make revisions and improvements to their works with the help of fellow fans' feedback online. Moreover, the freedom bestowed by new media substantially boosts audiovisual translators' creativity, further enhancing their visibility. The controversies surrounding fansubbers are also examined, with some praising them as rebels against mainstream discourse and cultural colonization, and others accusing them of copyright infringement. The evolution of audiovisual translation, an under-researched yet dynamic area in translation studies, highlights the transformative force of technology and new media.

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INTER- AND TRANSMEDIAL IMAGES OF HAMLET IN ESTONIAN CULTURE

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The issue of inter- and transmedial translations has over the last decade experienced a great rise in interest in the fields of translation and adaptation studies (e.g. Dusi 2012, Ingram 2012, Scolari 2013, 2014), while cultural semiotics scholars (e.g. Ojamaa, Torop 2015) emphasize that various transfer practices act as facets of the same phenomenon and constitute the core of cultural autocommunication. While the history and significance of Shakespeare in Estonian culture, including the intertextual relations between different versions of *Hamlet* have been addressed on numerous times (including Kask 1964, Kruuspere 2006, Mihkelev 2013), these works have so far not paid adequate attention to pictorial depictions of *Hamlet* and to the way these images relate to other kinds of adaptations of *Hamlet*.

My paper addresses the issue of pictorial representations of *Hamlet* in Estonian culture with special focus on the recurring elements in various images. Specifically, in my paper I will be looking at photos, paintings and other pictorial representations of *Hamlet* in juxtaposition with the reception of different stage adaptations *Hamlet* in Estonian culture, in order to show how visual material contributes to the formation of transmedial images of *Hamlet*. I argue that recurrent pictorial representations, far from being mere subsidiary illustrations, significantly shape dominant narratives around influential texts. In conclusion, this paper, by closely examining recurrent elements in pictorial representations of *Hamlet* in Estonian culture, sheds new light on the little studied issue of the role of pictorial images in the formation of a transmedial text.

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TRANSLATION FOR PERFORMANCE, PERFORMANCE FOR TRANSLATION: WORKSHOPPING DAVID MENCE'S PLAYS IN ITALIAN TRANSLATION

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The recent scholarship in Translation Studies has moved away from the notion of translation as transfer towards the concept of translation as performance (Bermann 2014, Cheetham 2016). This paper shows how performance, rather than just a metaphor through which we understand translation, can be used as an actual translation methodology for the stage. In theatre and the performing arts, performance has been used as both subject and method of investigation for a few decades (e.g. Richards 1995), but until recently such empirical methodologies pertaining to the “performative research paradigm” (Haseman 2007) had seldom been applied to theatre translation.

Working across disciplines, I adapted Kershaw et al.’s model for *Practice as Research* (Kershaw et al. 2011) to the needs of the stage translator, and I developed a model to analyse how translation affects specific aspects of the performance, such as rhythm and gesture (Tarantini 2016). While the initial aim was to investigate the effects of translation on performance, the model has proven to be as valuable to incorporate the effects of performance on the actual translation. The model developed factually uses theatre as a “translation zone” (Marinetti 2018b) to create “performative rewritings” intended as “backwards and forwards translation flows” (Marinetti 2018a): a cross-fertilisation between translation and performance, rather than a one-way movement. With some examples from an experimental workshop carried out in Australia, this paper shows how to integrate performance and translation, and proposes a shift away from the use of the term “performance” in theatre translation as a mere metaphor.

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LORCA CANNOT BE ENGLISHED? – THE CHANGING FORTUNES OF LORCA’S BLOOD WEDDING IN ENGLISH TRANSLATION

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The proposed paper will examine the divergent translational fortunes of the English language versions of Federico García Lorca’s *Blood Wedding* since the first translation entitled *Bitter Oleander* was literally laughed off stage in New York in 1935, due to its perceived incomprehensibility and remoteness from an American audience, to its contemporary consolidation as a classic tragedy which is widely regarded as part of the universal theatrical canon and is regularly performed in English-speaking theatres around the world. We will examine how Lorca’s play has overcome the initial perception of resistance to translation and impenetrable exoticism and has gradually acquired a universal theatrical appeal, albeit one too frequently based on an excessive degree of cultural stereotyping. The play has been performed in English in a wide variety of cultural and geographical equivalences ranging from the African-American vernacular of Harlem, to late 20th century Jerusalem, from the Belfast of the Troubles to the Eastern Europe of the Iron Curtain period. We will also attempt to identify the socio-historic changes behind these English retranslations and representations of the play, and how what was once considered an utterly strange and even risible text has now become a modern classic. Essentially, the objective of this paper is to elucidate to what extent the successive English versions of the play have refuted the claim of one of its most celebrated English translators, the poet Ted Hughes, who once declared that Lorca “cannot be Englished”.

THE ROLE OF DRAMA TRANSLATION IN THE AMATEUR DRAMA MOVEMENT IN CHINA

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Drama translation activities had accompanied the whole process of the gestation, the birth, and the prime of the Amateur Drama Movement (ADM) in China around the 1920s. The field of spoken drama gradually came into being against the background of the criticism against *xiqu* (traditional Chinese drama) and *wenmingxi* (westernized traditional drama), the introduction of western dramatic theories, and the translation and stage production of western plays during the ADM. However, while lending a helping hand, the field of translated literature posed obstacles for the formation of the field of spoken drama too.

It was the removal of these obstacles that made the production of *The Mistress's Fan*, a trans-adapted play, a great success, which marked the first combination of dramatism and theatricality of spoken drama on the Chinese stage. The field of spoken drama was finally established and the ADM reached its climax accordingly. The three major agents in the ADM – Wang Youyou, Chen Dabei, and Hong Shen – accumulated considerable symbolic capital because of their drama translation practice. Nevertheless, their identity as theatre-practitioner-cum-translators was more like a double-edged sword in their career development in the field of spoken drama.

PIROUETTING BETWEEN THE PAGE AND THE STAGE: DANCE NOTATION AS A FORM OF TRANSLATION

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Dance notation translates physical movement, recording all manner of elements such as the part(s) of the body involved, the directionality of the move, the height at which it develops, the speed at which it is carried out, weight bearing, the dancer's gaze, breathing patterns, which way the dancer is facing, the floorplan indicating the positions across the stage, the number of dancers appearing simultaneously and any potential interaction, such as in a *Pas de deux* or the more choral movements of the *Corps de ballet*.

Although almost 100 different notation systems have been developed since the 17th century (Hutchinson Guest 1984: xi), the two most commonly used forms in Western (classical) dance are Benesh Movement Notation and Labanotation. This paper will focus on the system first devised by Rudolf Laban in 1928, as a tangible way of recording choreography and enabling the communication of dance movements across time and space. As a form of historical documentation, Labanotation allows the reconstruction, analysis and transmission of entire choreographies.

Advocates of dance notation speak of recording the original choreography 'correctly': "Notation allows objective documentation of dance in the same way that a musical score allows a composer to specify the intent of a musical composition" (Wilke et al. 2005, 201). Once transcribed, in the subsequent transition back from notation to physical movement and ultimately performance, just as in any other form of translation, there are varying degrees of possible interpretation. Indeed, while some dance companies now rely on video recordings to access performances no longer in their repertoire, dance notation is still employed today, with proponents explaining that the use of a dance score allows performers to learn the choreography without being influenced by previous dancers' artistic interpretations of the work.

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A JAPANESE LORCA IN MADRID: KSEC ACT'S EL PÚBLICO AND THE TRANSLATION- EFFECT OF THEATRE ON RELOCATION

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Keeping in mind the effect that multilingual translation on stage has in “[making] communication and mediation issues more visible” (Meylaerts and Serban 2014), I propose to discuss a recent production of Federico García Lorca’s rarely performed avant-garde drama *El público* (ca. 1929), translated and adapted by Japanese theatre company Ksec Act at Madrid’s Teatro Valle-Inclán (February 17, 2018). Drawing on my experience as a spectator and on an interview conducted with the company’s translator, I present this case as a “productive reception” (Aaltonen 2000) of an itinerant dramatic text in performance that, in the words of world literature scholar David Damrosch, “gains in translation” (2003). I propose that programming Ksec Act’s production (initially targeted to a Japanese audience) in Madrid for a Spanish audience (in Japanese, with Spanish supertitles) significantly extends the company’s practice of intercultural theatre as a form of “cultural relocation” (Upton 2000). I argue a case for theatre in translation as a presentational practice in which linguistic estrangement and strategic use of paratextual devices (notably supertitles, but also program notes and booklets) produce a self-aware translation-effect in performance. In doing so, this case study considers translation as a methodology for performance and drama research, arguing for an enlarged understanding of the translated source-text in performance, and, more generally, for translation’s role in making visible ongoing conversations regarding Lorca’s visibility as Spain’s most prominent national playwright abroad.

References

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