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Adaptation

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presented by Bethany

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Doll's House,

Belhaven University,

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Translating Theatre

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adaptation of a novel

for film, tv or theatre is

never as effective as

the original. Discuss.

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interrelated as

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translation and adaptation, Bollywood adaptations of Shakespeare's Othello, and an analysis of performance practice, itself arguably an adaptive practice, which uses a variety of languages from English and Greek to British and International Sign-

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Language. As  
translation and  
adaptation practices  
are an integral part of  
global cultural and  
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agendas, it is ever  
more important to  
study ...

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Othello, and an  
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study ...

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Krebs concisely  
points to a number of  
truly global  
translation and  
adaptation  
phenomena (2), not  
only J. K. Rowling's  
Harry Potter series or  
Stieg Larsson's  
Millennium Trilogy but  
also experimental  
projects such as The  
National Theatre Live,  
broadcasting subtitled

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British productions in  
theatre cinemas all  
around the world.

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Katja Krebs, ed.,  
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and Film Katja Krebs  
This book provides a  
pioneering and  
provocative

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exploration of the rich synergies between adaptation studies and translation studies and is the first genuine attempt to discuss the rather loose usage of the concepts of translation and adaptation in terms of theatre and film.

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In recent years  
adaptation studies

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has established itself as a discipline in its own right, separate from translation studies. The bulk of its activity to date has been restricted to literature and film departments, focussing on questions of textual transfer and adaptation of text to film. It is however,

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Adaptation In  
much more  
interdisciplinary, and  
is not simply a case of  
transferring content  
from one ...

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Performance  
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Adaptation and  
Transformation  
(Continuum ...

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*Page 27/78*

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Translation and  
Adaptation in Theatre  
and Film: Krebs ...

Translation,  
Adaptation and  
Dramaturgy (TAD) is  
an interdisciplinary  
Working Group whose  
members research  
within the respective  
fields of theatre  
translation, adaptation  
and dramaturgy and,

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more interestingly, at the intersections of those, combining interests in the local and the global, historical and contemporary, text and performance, theory and practice, critical theory, cultural studies, ethics, politics and aesthetics.

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adaptation in theatre  
and film  
adaptation as an  
audiovisual text in  
relation to its source  
material and the latter  
deconstructs the  
adaptation process in  
relation to the agents  
and contexts involved.  
The model can thus  
contribute to a  
systematic study of



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Adaptations and to a  
better understanding  
of the  
adaptation/translation  
process.

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Translation:

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Krebs] -- This book provides a pioneering and provocative exploration of the rich synergies between adaptation studies and translation studies and is the first genuine attempt to discuss the rather loose usage ...

# File Type PDF Translation And

This book provides a pioneering and provocative exploration of the rich synergies between adaptation studies and translation studies and is the first genuine attempt to discuss the rather loose usage of the concepts of translation and adaptation in terms of

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theatre and film. At the heart of this collection is the proposition that translation studies and adaptation studies have much to offer each other in practical and theoretical terms and can no longer exist independently from one another. As a result, it generates

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productive ideas  
within the contact  
zone between these  
two fields of study,  
both through new  
theoretical paradigms  
and detailed case  
studies. Such closely  
intertwined areas as  
translation and  
adaptation need to  
encounter each  
other's  
methodologies and

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perspectives in order  
to develop ever more  
rigorous approaches  
to the study of  
adaptation and  
translation  
phenomena,  
challenging current  
assumptions and  
prejudices in terms of  
both. The book  
includes contributions  
as diverse yet  
interrelated as

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International Sign-  
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are an integral part of  
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agendas, it is ever  
more important to  
study such  
occurrences of  
rewriting and  
reshaping. By  
exploring and



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Investigating  
interdisciplinary and  
cross-cultural  
perspectives and  
approaches, this  
volume investigates  
the impact such  
occurrences of  
rewriting have on the  
constructions and  
experiences of  
cultures while at the  
same time developing  
a rigorous

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Adaptation In  
methodological  
framework which will  
form the basis of  
future scholarship on  
performance and film,  
translation and  
adaptation.

Translation and film  
adaptation of theatre  
have received little  
study. In filling that  
gap, this book draws  
on the experiences of

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theatrical translators  
and on movie  
versions of plays from  
various countries. It  
also offers insights  
into such concerns as  
the translation of  
bilingual plays and the  
choice between  
subtitling and dubbing  
of film.

Translating for  
performance is a

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Adaptation is a difficult and hotly contested activity. Adapting Translation for the Stage presents a sustained dialogue between scholars, actors, directors, writers, and those working across these boundaries, exploring common themes and issues encountered when writing, staging, and researching

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translated works. It is  
organised into four  
parts, each reflecting  
on a theatrical genre  
where translation is

regularly practised:

The Role of

Translation in

Rewriting Naturalist

Theatre Adapting

Classical Drama at

the Turn of the

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Translocating Political

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of case studies from  
the National  
Theatre's Medea to  
The Gate Theatre's  
Dances of Death and  
Emily Mann's The  
House of Bernarda  
Alba shed new light

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Adaptation In  
processes inherent in  
translating for the  
theatre, destabilising  
the literal/performable  
binary to suggest that  
adaptation and  
translation can  $\square$  and  
do  $\square$  coexist on stage.  
Chronicling the many  
possible intersections  
between translation  
theory and practice,  
Adapting Translation

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Adapting Translation  
for the Stage offers a  
unique exploration of  
the processes of  
translating, adapting,  
and relocating work  
for the theatre.

Performance  
Studie  
Translating for  
performance is a  
difficult - and hotly  
contested - activity.  
Adapting Translation  
for the Stage presents  
a sustained dialogue



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between scholars, actors, directors, writers, and those working across these boundaries, exploring common themes and issues encountered when writing, staging, and researching translated works. It is organised into four parts, each reflecting on a theatrical genre where translation is

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the Turn of the  
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Activism in  
Contemporary  
Theatre Modernist  
Narratives of  
Translation in

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Performance A range of case studies from the National Theatre's Medea to The Gate Theatre's Dances of Death and Emily Mann's The House of Bernarda Alba shed new light on the creative processes inherent in translating for the theatre, destabilising the literal/performable

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Adapting Translation  
for the Stage offers a  
unique exploration of  
the processes of  
translating, adapting,  
and relocating work

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Translation and film adaptation of theatre have received little study. This text draws on experiences of theatrical translators and on movie versions of plays from various countries. It looks into such concerns as the translation of bilingual

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plays and the choice  
between subtitling  
and dubbing of film.

This volume focuses  
on the highly debated  
topic of theatrical  
translation, one  
brought on by a  
renewed interest in  
the idea of  
performance and  
translation as a  
cooperative effort on

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the part of the translator, the director, and the actors. Exploring the role and function of the translator as co-subject of the performance, it addresses current issues concerning the role of the translator for the stage, as opposed to the one for the editorial

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market, within a multifarious cultural context. The current debate has shown a growing tendency to downplay and challenge the notion of translational accuracy in favor of a recreational and post-dramatic attitude, underlying the role of the director and playwright instead.



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This book discusses the delicate balance between translating and directing from an intercultural, semiotic, aesthetic, and interlingual perspective, taking a critical stance on approaches that belittle translation for the theatre or equate it to an editorial practice focused on

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literality. Chapters emphasize the idea of dramatic translation as a particular and extremely challenging type of performance, while consistently exploring its various textual, intertextual, intertranslational, contextual, cultural, and intercultural facets. The notion of performance is

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performance,  
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interlingual versus  
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performance, and  
Performance  
(inter)cultural  
performance in the  
Adaptation  
adaptation of  
translated texts for the  
stage, providing a  
wide-ranging  
discussion from an  
international group of

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contributors, directors,  
and translators.

Ethical Exchanges in  
Translation,  
Adaptation and  
Dramaturgy examines  
the ethics of specific  
artistic practices. The  
book highlights the  
significant continuities  
between translation,  
adaptation, and  
dramaturgy; it

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considers the ethics of spectatorship; and it identifies the tightly interwoven relationship between ethics and politics.

Moving Target offers a rigorous exploration of the practice of translating for the theatre. The twelve essays in the volume span a range of work

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from Eastern and  
Western Europe,  
Canada and the  
United States. For the  
first time, this book  
draws together  
existing translation  
theory with  
contemporary practice  
to shed light on a  
hitherto neglected  
aspect of the  
production process.  
How does the theatre

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adaptation mediate  
between source text,  
performance text and  
target audience?

What happens when  
theatre is transposed  
from one culture to  
another? What are  
the obstacles to  
theatre translation,  
and what are the  
opportunities? Central  
to the debate  
throughout is the role

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of the translator in creating not only a linguistic text but also a performance text, as the contributors repeatedly demonstrate an illuminating sensibility to the demands and potential of theatre production. Impacting upon areas of (inter)cultural theory as well as theatre



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translation studies,  
the result is a startling  
revelation of the joys,  
as well as the  
frustrations of the  
dramatic art of the  
translator for  
performance.

This book provides a  
pioneering and  
provocative  
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can no longer exist  
independently from  
one another. As a  
result, it generates  
productive ideas  
within the contact  
zone between these  
two fields of study,

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both through new theoretical paradigms and detailed case studies. Such closely intertwined areas as translation and adaptation need to encounter each other's

methodologies and perspectives in order to develop ever more rigorous approaches to the study of

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translation  
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phenomena,  
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challenging current  
assumptions and  
prejudices in terms of  
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Shakespeare's  
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International Sign-  
Language. As  
translation and  
adaptation practices

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are an integral part of global cultural and political activities and agendas, it is ever more important to study such occurrences of rewriting and reshaping. By exploring and investigating interdisciplinary and cross-cultural perspectives and

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approaches, this  
volume investigates  
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constructions and  
experiences of  
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same time developing  
a rigorous  
methodological  
framework which will  
form the basis of  
future scholarship on



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performance and film,  
translation and  
adaptation.

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Adaptation in  
Theatre And  
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Studies  
In today's theatre,  
productions of plays  
that originated in  
another language are  
frequently  
distinguished by two  
characteristics: the  
authorship of the  
English text by a well-  
known local theatre

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specialist, and the  
absence of the term  
'translation'-generally  
in favour of

'adaptation' or  
'version'. The  
Translator on Stage  
investigates the

creative processes  
that bring translated  
plays to the  
mainstream stage,  
exploring the  
commissioning,

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translation and development procedures that end with a performed play.

Through a sample of eight plays that span two thousand years and six languages- including Festen, Don Carlos, Hedda Gabler and The UN Inspector- and that were all staged within a three-month period,

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Geraldine Brodie  
brings in a wide range  
of theatre  
practitioners to  
discuss their roles in  
the translation  
process and the  
motivations that  
govern London  
theatre translation  
activities. The  
Translator on Stage is  
informed by specially  
conducted interviews

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with the productions' producers, artistic directors, directors, literary managers, playwrights and specialist translators, including Michael Grandage, Rufus Norris, David Eldridge, Juan Mayorga, David Johnston and Mike Poulton. It sheds new light not only on

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theatrical translation  
procedures, but also  
on the place of  
translation in society  
today.

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