



ENG 575 Theatre Translation

ECTS: 7,5

Instructor: Vasso Giannakopoulou

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Time and place of classes: Mondays and Thursdays, 15:00-16:30, ΧΩΔ2, Room B207

Office Hours: Tuesday 10:00-14:00, Office M004 (Dept. of English Studies, Kallipoleos)

COURSE DESCRIPTION

This course constitutes an introduction to the translation of dramatic texts. Although translation has been an indispensable part for the staging of plays across languages and cultures as early as classical Rome, the theoretical study of Theatre Translation has had a belated appearance in the 1980s. Recently, though, it has been attracting strong attention and vigorous debates. The aim of this course is to present a historic overview of drama and its translation, introduce basic theoretical approaches to the translation of dramatic texts for the page or the stage, as well as translation strategies and techniques to deal with particular features of drama translation, both through theoretical texts and case-studies from various genres, periods, and traditions.

INTENDED LEARNING OUTCOMES

By the end of the semester, in terms of perception students will be expected to:

- develop an understanding of the particularities and specific problems that theatre translation presents
- be familiar with a number of theoretical approaches on theatre translation
- be familiar with the strategies and techniques that they may opt among

In terms of skills, they will be expected to:

- be able to do a background research on the ST, the playwright, and figure out what their particular style is
- be able to do a close reading of a dramatic text, particularly focusing on the

subtext and characterization

- be able to identify problems and apply appropriate techniques to deal with them in translation
- be able to reflect critically on the translation process and use insights from the various theoretical texts we will be dealing with to comment on their translation choices in a systematic and informed manner
- produce target dramatic texts making informed translation choices in order to deal with translation problems

WEEKLY BREAKDOWN

Week 1-2: Introduction to the translation of theatre and its particularities

Short, Mick. "Drama: the conversational genre." *Exploring the Language of Poems, Plays and Prose*, Pearson Education Limited, 1996, pp. 168-186.

Aaltonen, Sirkku. "Drama translation." *Handbook of Translation Studies*, Vol. 1, 2010, pp. 94-104.

Windle, Kevin. "The Translation of Drama." *The Oxford Handbook of Translation Studies* edited by Kirsten Malmkjaer and Kevin Windle, OUP, 2011.

Levy, Jiri. "Drama Translation." *The Art of Translation*, Benjamins, 2011, pp. 129-166.

Week 3-4: Translating for the page or the stage? The Semiotics of Theatre

Pavis, Patrice. *Theatre at the Crossroads of Culture*. Routledge, 1991, pp. 131-154.

Nikolarea, Ekaterini. "Performability versus Readability: A Historical Overview of a Theoretical Polarization in Theater Translation." *Translation Journal* 6: 4, 2002.
<http://translationjournal.net/journal/22theater.htm>.

Week 5: Strategies: Skopos and Functionalism

Munday, Jeremy. *Introducing Translation Studies*. Routledge, 4th edition, 2016, 113-140.

Espasa, Eva. "Stage translation." *The Routledge Handbook of Translation Studies*, edited by Carmen Millán and Francesca Bartrina, Routledge, 2013, pp. 317-331.

Week 6-7: Dramatic text and subtext; Performability

Marinetti, Christina. "Translation and theatre. From performance to performativity." *Target* 25: 3, 2013, 307-320.

Johnston, David. "Securing the Performability of the Play in Translation." *Drama Translation and Theatre Practice* edited by Sabine Coelsch-Foisner, 2004, pp. 25-38.

Wolf, Alain J.E. "Inferential Meaning in Drama Translation: the Role of Implicature in the Staging Process of Anouille's *Antigone*." *Staging and Performing Translation. Text and Theatre Practice*, edited by Roger Baines, Cristina Marinetti, and Manuela Perteghella, Palgrave-Macmillan, 2011, pp. 87-104.

Week 8: The Playwright's Style

Garton, Janet. "Translating Ibsen: From Page to Page – to Stage?" *Drama Translation and Theatre Practice* edited by Sabine Coelsch-Foisner, 2004, pp. 89-98.

Week 9: Historicizing or modernizing?

George, J.-A. "In Praise of Inauthenticity: 'Translating' Medieval and Tudor Plays." *Drama Translation and Theatre Practice* edited by Sabine Coelsch-Foisner, 2004, pp. 39-47.

Mason, Adrienne. "The Time-Machine: Temporal Disjunctions in Translation and Performance of Marivaux's *La Dispute*." *Drama Translation and Theatre Practice* edited by Sabine Coelsch-Foisner, 2004, pp. 251-263.

Week 10: Cultural elements

De Francisci, Enza. "Translating sicilianità in Pirandello's dialect play *Liola*." *Adapting Translation for the Stage*, edited by Geraldine Brodie and Emma Cole, Routledge, 2017, pp. 223-235.

Rose, Margaret. "Breaking Down Cultural Barriers: Contemporary Italian Drama Onstage in the UK." *Drama Translation and Theatre Practice* edited by Sabine Coelsch-Foisner, 2004, pp. 295-306.

Week 11: Register, dialect, sociolect

Bowman, Martin. "Scottish Horses and Montreal Trains. The Translation of Vernacular to Vernacular." *Moving Target* edited by Carole-Anne Upton, St. Jerome, 2000, pp. 25-33.

Findlay, Bill. "Translating Standard into Dialect. Missing the Target?" *Moving Target*, edited by Carole-Anne Upton, St. Jerome, 2000, pp. 35-46.

Week 12: Versification, rhythm, musicals

Baines, Roger and Fred Dalmaso. "Musical Realizations: a Performance-based Translation of Rhythm in Koltès' *Dans la solitude des champs de coton*." *Staging and Performing Translation. Text and Theatre Practice*, edited by Roger Baines, Cristina Marinetti, and Manuela Perteghella, Palgrave-Macmillan, 2011, pp. 49-71.

Week 13: Wordplay and humor

Marinetti, Christina. "The Limits of the Play Text: Translating Comedy." *New Voices in Translation Studies* 1, 2005, 31-42.

Week 14: Slang and Expletives

Varney, Jennifer. "Taboo and the translator: A survey of translators' notes in Italian translations of Anglo-American fiction, 1945-2005." *New Research in Translation Studies*, edited by Anthony Pym and Alexander Perekrestenko, Intercultural Studies Group Press, 2008, pp. 47-58.

Pujol, Didac. "The Translation of 'Fuck' into Catalan: The Case of *From Dusk till Dawn*." *JoSTrans* 6, http://www.jostrans.org/issue06/art_pujol.php.

COURSE REQUIREMENTS

Course Materials. All the theoretical material will be uploaded in PDF format on Blackboard.

Class Preparation. Students are expected to come to class having read the theoretical materials assigned for that day, noted down the main points, and prepared questions and thoughts to discuss in class. They are also expected to do the preparatory research required for the applied part of the course, as well as translate the extracts assigned each time. The class discussions are meant as supplementary to your own study, not a substitute to it. Unless you study the theoretical texts, research the dramatic texts, and translate yourself, your profit from the particular course will be minimal.

Class Participation. The in-class discussions, both on the theoretical texts and the translation process can potentially be extremely insightful and interesting, provided you engage actively in them. Your participation in the class discussions will not only enhance your grade, but will give you the opportunity to have a better grasp of theatre translation as a process.

Attendance. Attendance is mandatory at the University of Cyprus and inconsistent attendance will affect your grade. In case of absence, it is your responsibility to cover for the material presented during that class. More than three absences during the semester will seriously jeopardize your passing the course.

Plagiarism Policy. Please be warned that no form of plagiarism will be tolerated and any sign of it will lead to your immediate failure in the course. If in doubt regarding what consists plagiarism, please consult the relevant very analytical document of the UCY Library at < http://library.ucy.ac.cy/per-page-files/services/references/plagiarism/plagiarism_25112017.pdf>.

Assignments and deadlines. You are strongly encouraged to work on your assignments the soonest possible and organize your time allowing for mishaps instead of leaving everything for the last minute. Feel free to contact me and arrange an appointment regarding your assignments early on. In any case, be cautious with

the deadlines, as they will be strictly upheld. **Work handed in after the deadline will not be accepted for grading, unless there is documentation attesting to serious health issues.**

Languages Required. Since there is a strongly applied component in this course, a firm grasp of **both English and Greek** is mandatory.

ASSESSMENT

The course grade will be apportioned as follows:

- 25% at home translation of extract assigned by the instructor with commentary, to be handed in by 29/3/18
- 15%: visit to THOC and written response, to be handed in by 29/3/18
- 50% for the end of semester hand-in 2,500-word essay
- 10% for preparation and meaningful participation in the class discussions