

Translating Identities on Stage and Screen

Translating Identities on Stage and Screen:
Pragmatic Perspectives
and Discoursal Tendencies

By

Maria Sidiropoulou

**CAMBRIDGE
SCHOLARS**

P U B L I S H I N G

Translating Identities on Stage and Screen:
Pragmatic Perspectives and Discoursal Tendencies,
by Maria Sidiropoulou

This book first published 2012

Cambridge Scholars Publishing

12 Back Chapman Street, Newcastle upon Tyne, NE6 2XX, UK

British Library Cataloguing in Publication Data
A catalogue record for this book is available from the British Library

Copyright © 2012 by Maria Sidiropoulou

All rights for this book reserved. No part of this book may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the copyright owner.

ISBN (10): 1-4438-3717-2, ISBN (13): 978-1-4438-3717-0

For Petros, Cosmas and Alik

TABLE OF CONTENTS

List of Tables, Figures and Photos	ix
Acknowledgements	xi
Foreword	xiii
Chapter One.....	1
Translation as Socio-Culturally Relevant Communication	
1.1. The approach	
1.2. Some preliminary data	
1.3. About the organization of the book	
Chapter Two	29
Harold Pinter: Politeness in Performance Translation	
2.1. On culturally compatible discourses	
2.2. On the meaning of shifts	
Summary	
Chapter Three	71
<i>A Midsummer Night's Dream</i> : Punning on the Intercultural Stage	
3.1. Nights, dreams and punning	
3.2. Pun rendition and beyond	
Summary	
Chapter Four	107
Oscar Wilde and Hugh Leonard: Style and Selective Appropriation	
4.1. On the taste of language and narration	
4.2. Shifting target style dimensions	
Summary	
Chapter Five	139
Shakespeare's <i>Hamlet</i> : Narrative Perspectives	
5.1. <i>Hamlets</i> on stage: value implementation	
5.2. <i>Hamlets</i> on screen: genre-specific aspects of meaning-making	
Summary	

Chapter Six	183
Bernard Shaw: <i>A Fair Lady's</i> Adventures on Stage and Screen	
6.1. Subcultural variation on stage	
6.2. Subcultural variation on screen	
6.3. A competition of local and global forms of expression	
Summary	
Chapter Seven.....	213
Translating for the Young	
7.1. Communication with the child: shaping audience attitudes	
7.2. On screen, for young audiences	
7.3. Subtitling and dubbing in the film industry	
Summary	
Chapter Eight.....	259
From Page to Screen: <i>Sense and</i> Cinematography	
8.1. On intersemiotic meaning transfer	
8.2. Types of transfer and pedagogical implications	
Summary	
Chapter Nine.....	279
<i>Curtain – The End: Concluding Remarks</i>	
9.1. On translation and spectacle	
9.2. Interdisciplinarity: stage, screen and beyond	
Appendices	295
Notes.....	303
References	311
Name Index	329
Subject Index	333

LIST OF TABLES, FIGURES AND PHOTOS

Tables

- 1-1. Approaches to translation data
- 1-2. The local vs. global dichotomy, in space, mythology, spectacle
- 1-3. Theatre and film against mediated experience varieties
- 2-1. ST/TT pairs of Pinter's plays, which data in this study come from
- 2-2. Distribution of positive/negative politeness shifts per play
- 2-3. Types of TT shifts tested through the Pinter questionnaire in Greek
- 3-1. Proper name rendition strategies in MND
- 4-1. A subset of HCC/LCC features
- 5-1. Approaches to acting out the role of Hamlet in 19th century Greece

Figures

- 1.1. Intersecting areas of meaning-transfer: intersemiotic vs. interlingual transfer
- 3-1. Distribution of translation strategies per instance of wordplay in MND
- 3-2. Features of version (d) compensation jokes per instance of wordplay in *MND*
- 4-1. HCC/LCC shift ratio in the 1989 and 2006 Greek versions of Oscar Wilde's play *The Importance of Being Earnest*
- 4-2. The *direct-indirect* continuum
- 4-3. The *elaborate-succinct* continuum
- 4-4. The *personal-contextual* continuum
- 4-5. Verbal style shifts in the Greek versions of *Da*, along the four communicative style dimensions suggested by Gudykunst and Ting-Toomey (1988)
- 4-6. Representation of verbal tendencies in the 2006 and 1979 Greek versions of *Da*, along the four style dimensions
- 4-7. Native-speaker insight: preferred vs. mispreferred communication styles in the context of *Da*
- 5-1. Value implementation tendencies in two versions of *Hamlet*, realizing Ches-terman's retrospective assessment considerations
- 5-2. Tendencies in the subtitles of two film productions of *Hamlet*
- 5-3. Linguistic negotiation tendencies in *Hamlet* translations.
- 6-1. 1958 Greek version of *Pygmalion*: Class-sensitive discourse features
- 6-2. Sample questionnaire options testing student preference for more/less expressive subtitles
- 6-3. Features contributing to construction of subjectivity on stage/screen
- 7-1. Areas of translation subtitling/dubbing draw on
- 7-2. Discourse phenomena per strategy employed in subtitling

- 7-3. Differences in the treatment of phenomena between the subtitled and dubbed versions of *The Hunchback of Notre Dame* Walt Disney animation film
- 8-1. Message transfer across languages and/or media
- 9-1. Dimensions of context (adapted from Hatim and Mason 1990: 58)

Photos

- 2-1. Harold Pinter's *Νεκρή Ζώνη* (*No Man's Land*) staged by Aplo Theatro
- 2-2. Harold Pinter's *Φεγγαρόφωτο* (*Moonlight*) staged by Aplo Theatro
- 4-1. Hugh Leonard's *Da – Ντα*, Theatro Vasilakou
- 4-2. Hugh Leonard's *Da – Ντα*, Theatro Vasilakou
- 5-1. Shakespeare's *Hamlet* - *Άμλετ*, staged by Amphi-theatro
- 5.2. Shakespeare's *Hamlet* - *Άμλετ*, staged by Amphi-theatro

ACKNOWLEDGEMENTS

A lot of forces have collaborated for this project. I would like to acknowledge the help I received from EAKE, the research funding account of the University of Athens, for funding parts of the research conducted for this book. My deep gratitude goes to my colleagues at the Faculty of English Studies, University of Athens for encouraging this project in many ways. My gratitude also goes to colleagues of the Faculty of French Studies and the Faculty of German Studies, with whom I collaborated in the context of the interfaculty MA Programme *Translation-Translatology* and received valuable insights. A special thanks goes to students of the University of Athens for contributing insights on the communicative potential of utterances, for answering questionnaires etc. My sincere gratitude goes to colleagues from the University of Thessaloniki and the Ionian University of Corfu for listening and suggesting.

A particular word of thanks goes to colleagues at the University of Manchester, Centre for Translation and Intercultural Studies, and to the Postgraduate Seminar, for contributing inspiration and good will to the project. Colleagues at the University of Surrey also contributed insights to this project, together with Greek translators of the EU Directorate General for Translation, in Brussels and Luxembourg.

I would like to thank the following copyright holders for granting me permission to reproduce the visual material in the book. I would like to thank stage director Prof. Spyros Evangelatos (Amphi-Theatro) for permission to reproduce visual material from the 1991 *Hamlet* performance. Many thanks go to stage director of Aplo Theatro (Artistic Organization Fasma), Antonis Antypas, for allowing me to reproduce photos from the Greek performances of *No Man's Land* and *Moonlight*. I would like to thank Kostas Ballas (Theatriki Diadromi) for allowing me to use photos from the 2006 *Da* performance, and translator Errikos Belies for being so helpful in assisting with data selection and answering questions on rendition of phenomena.

I would also like to acknowledge debt and inspiration received from the following bodies and individuals. I am grateful to Theatre Lad Company stage director, Anastasia Revi, for providing me with the English performance version *With power from Shoreditch* (London) of Dimitri Kehaidis and Eleni Haviara's translated playtext *With Power from Kifissia*

[*Με Δύναμη από την Κηφισιά*]. I would like to thank Apostolos Doxiadis for drawing my attention to his version of *Hamlet* and for the lecture he delivered at the Faculty of English, School of Philosophy, University of Athens (Dec. 2000) on translating the playtext for the Amphi-Theatro. I would like to acknowledge help from Petros Boutos (Programme director, MEGA TV, Greece) for providing me with the subtitled version of Olivier's *Hamlet* and from George Lycoudis (subtitled) for drawing my attention to this work and for being so helpful in answering questions for the purposes of the research. I would also like to thank both George Zois (Odeon Home Video) for introducing me to the subtitled of the Branagh *Hamlet* production, Diosyssis Martinengos, and the latter for providing me with the electronic version of subtitles and for being so helpful in answering questions in the context of this research. Likewise, I am indebted to director of children's performances and target text reviser, Carmen Rougheri (National Theatre, Athens), for providing me with the script of her *Hänsel und Gretel* adaptation for young Greek audiences in 2000-2001 and for drawing my attention to certain value transformations in her revision of the opera. A special thanks goes to director of children's performances and text-reviser Yannis Kalatzopoulos for providing me with his theatre revision of Moliere's *Le Bourgeois Gentilhomme* into Greek, for drawing my attention to G. N. Politis' translation and for discussing issues on rendition of phenomena. I am also indebted to Mr. Kyriazis and Mr. Voudouris (Press Office, National Opera House, Athens) for providing me with the surtitles of *Les Contes d' Hoffman* (ACT II *Olympia*) by surtitler P. Christogiannopoulou. I would also like to indicate my sincere debt to Petros Kontos for inspiration and suggestions on data selection.

FOREWORD

Translation and spectacle are interdisciplinary areas of research, where various approaches and research perspectives interact to shed light on parameters which affect aspects of meaning making on stage and screen. One such aspect of meaning making is the construction of identities, political, cultural, social, class, age, gender, sexual, professional or other. The immense power of image to communicate, with the contribution of verbal message, shapes audience identities in various ways.

If pragmatics is the study of purposes for which language is used – and of the appropriateness conditions under which communication takes place, the book takes a pragmatically oriented approach to the specificities of identity rendition, on stage and screen. It draws on international practice and on the English-Greek paradigm with a view to highlighting how intercultural mediators voice narrative perspectives, set up ethical priorities, assume cultural identities, or privilege aspects of experiential reality, in agreement with their personal trajectories.

Identity, an elusive, non-static, hybrid notion, takes us a step further into investigating variability in translation.

—Maria Sidiropoulou
Athens 2012

CHAPTER ONE

TRANSLATION AS SOCIO-CULTURALLY RELEVANT COMMUNICATION

1.1. The approach

Translation Studies is a field which intersects with Intercultural Communication Studies. On the one hand, translation instantiates and contributes to the study of variation described in intercultural communication studies and, on the other, intercultural communication contributes its own insights to understanding translator behaviour and the role of staging industry in serving specific agendas through shaping messages. The book intends to benefit from the strengths of three contemporary approaches to studying intercultural communication, namely, a *social science* (or *functionalist*) approach, an *interpretive* approach and a *critical* approach (Martin and Nakayama 2003) to tackle linguistic variation in translated messages, on stage and screen. The three approaches are presented in the next section.

1.1.1. Functionalist, interpretive, critical considerations

The Martin and Nakayama (ibid) account of the three approaches to the study of intercultural communication is not focused on translation contexts. However, it provides useful insights for translation research and will be used in this section to chart the routes followed in the book.

In the *social science* (or *functionalist*) view, rooted in psychology, describable social reality can account for preferred discourse strategies, namely, for verbal strategies used by stage practitioners in a target environment. In this sense, the project partially highlights fairly predictable translation behaviour, as it enlightens the cultural origins of systematically occurring translation shifts. It contributes to translation training through enhancing awareness of assumed identity traits. As Martin and Nakayama suggest,

[s]ocial science researchers assume that culture is a *variable* that can be measured. This suggests that culture influences communication in much the same way that personality traits do. The goal of this research, then, is to predict specifically how culture influences communication (ibid: 48, emphasis in original).

Thus, a partial goal of this book is to raise awareness of socio-cultural identities manifested through translation. Identities attributed to cultural contexts (as in social psychology and intercultural theory) are traced in stage/screen translation situations and are explored in practice.

Another partial goal of the book relates to the *interpretive* perspective to intercultural communication. The interpretive view, rooted in anthropology and sociolinguistics, claims “not only that reality is external to humans, but also that humans construct reality” (ibid: 53). The universal generalizations pursued through the social science approach are now relativized to specific patterns or rules individuals use in particular contexts, on stage or screen. The assumption in this view is that “human experience is subjective and human behaviour is neither predetermined nor easily predicted” (ibid). In this context, the emphasis on *quantitative* methods assumed in the social science approach, is replaced by emphasis on *qualitative* methods. Measurement is given less emphasis and translator behaviour may be assumed to vary according to an open set of parameters, such as genre, historical period or translator habitus, the translator’s response to the potential uniqueness of a translation project etc.

A third approach draws on the *critical* perspective to intercultural communication. In the critical view, the emphasis is on socio-political structures and on the power relations that influence communication. For critical scholars “identifying cultural differences in communication is important only in relation to power differentials” (ibid: 58). The book acknowledges the importance of this approach for translation data analysis and training in that it helps translators become aware of their potential to “resist forces of power and oppression” through translation practice. The various methods of *textual* analysis used in this approach consider variables which

sometimes occur within the economic contexts of the culture industries that produce these texts. That is scholars generally analyze cultural “products”, such as media (TV, movies, journals and so on), as powerful voices in shaping contemporary culture (ibid).

In the same vein, translator theorists focus on power differentials, which favour (and inscribe in texts) certain ideologies circulating in target environments. Table 1-1 (following Martin and Nakayama 2003) summarizes approaches, related disciplines and methods used in the book in exploring intercultural communication through translation.

Table 1-1. Approaches to translation data

APPROACHES	functionalist	interpretive	critical
RELATED DISCIPLINES/THEORIES	Social sciences Psychology	Anthropology Sociolinguistics	Politics C.D.A.
METHODS	quantitative	qualitative	textual

The book attempts to benefit from all three approaches in tackling the study of intercultural communication through translation: it uses *qualitative* methods in an interpretive approach to translation as communication, sometimes turning to a *quantitative* perspective, which assumes a social science approach to translation practice. Furthermore, in the critical perspective, *textual* analysis often takes into account the economic context and power relations, within which translation occurs, to account for translator behaviour. It raises awareness of the impact certain translation strategies have on cultural audiences and highlights the significance of resisting forces of power and oppression in support of assumed political agendas. In doing so, the book highlights the *repositioning process* employed on stage or screen intended to create a coherent narrative. Baker (2006) refers to the repositioning process as follows:

[i]n translation and interpreting, participants can be positioned in relation to each other and to the reader or hearer through the linguistic management of time, space, deixis, dialect, register, use of epithets, and various means of self- and other identification. Cumulative, often very subtle choices in the expression of any of these parameters allow the translator or interpreter to reconfigure the relationship between *here* and *there*, *now* and *then*, *them* and *us*, *reader* and *narrator*, *reader* and *translator*, *hearer* and *interpreter* (ibid: 132)

If the notion of reception is to be integrated into the definition of the sign (Pierce, in Carlson 1993), a study of the repositioning process through translation is bound to cater for aspects of reception, in target language and culture. A contribution of this book is its contrastive linguistic view into theatre and film translation practice between English and Greek. The data is intended to identify a range of linguistic decisions in theatre and

film translation contexts, and the manner in which textual competence is achieved across cultures. Hatim (1997) claims that there are contrastive linguistic decisions to be made in translation, which determine textual competence in a target version. Decision-making occurs both within and beyond the sentence, i.e. at the pragmatic, semiotic, cultural, ideological/narrative level.

1.1.2. Text vs. text

Performance translation is often “subsumed within the general category of Literature” (Upton 2000:12) and is, thus, often dealt with within the comparative literature trend of translation studies. A contrastive linguistic approach to performance translation would also draw on a linguistically-oriented branch of translation studies. It would shed light on language-specific aspects of the cross-cultural encounter on stage/screen and would promote awareness of culture-specific, genre-specific and/or narrative-specific preference, for translator-trainees, linguists and theatre/film practitioners. Contrastive linguistic approaches to audiovisual translation are just starting to develop in the literature. A contrastive linguistic approach to film translation would identify aspects of the contribution visual image can make to the construction of messages on screen and would enhance awareness of the ideological significance and consequences of target linguistic options, training practices etc.

Screen translation allows access to source visual culture and language and is examined in relation to it. Interest in screen translation, in this book, originates from and is associated with a tendency in postmodern culture to visualize, to render experience in visual form. Visual culture are these visual events in which “information, meaning or pleasure is sought by the consumer in an interface with visual technology” (Mirzoeff 1998: 3).

The question arises as to what the place of language in translation is, in such structured formal viewing settings as theatre and cinema. How does a translator behave in view of the sensual immediacy that spectacle offers? How can a mediator establish or maintain varied aesthetic values, gender stereotypes and power relations in a target version? Answers to these questions can be provided along the text vs. text, genre vs. genre and narrative vs. narrative dimensions explored in the book. Source material is contrasted to its target version and the differences outline aspects of target cultural identities, narrative preference and generic conventions.

The assumption is that translator-trainees will benefit from insights into the rationale underlying the selection and distribution of features in target versions. Sharing part of professional translators’ agonizing concern

widens trainees' awareness of the linguistic, cultural, aesthetic and ideological considerations involved in making choices in translation.

1.1.3. Genre vs. genre

Focusing on theatre and film translation is intended to display competing instances of mediation processes. Translators take up roles imposed by the medium of transmission and the conditions under which the communicative event takes place. One goal of the book is, thus, to focus on varying translation approaches within each one of these genres, theatre or film. It intends to increase awareness of the type of mediator behaviour stage or screen translators favour, and the significance of such practices in establishing or preserving cultural, ethnic, race, class or other identities.

Examining types of mediation processes in theatre and film translation, in the book, contributes to fulfilling a broader need of target societies, namely, to increase awareness of cultural/linguistic identities, the linguistic tensions and preference in various genres, particularly in view of the phenomenon of the globalization of culture. On a par, it fulfils the need of socio-political subjects to become aware of the power of translation to shape identities. Identification of target linguistic/cultural/narrative (or other) preference in discourse construction can fruitfully be achieved through contrasting source and target materials, despite the fact that there are factors in translation practice that may obscure the significance of findings.

There is, for instance, the explicitation tendency, on the part of the mediator, intended to make things clearer for a target audience, often irrespective of the direction of translation (towards or from a mother tongue). This may be distorting the reflection of 'preference' and reflection of identity in target versions. The idea is that authentic, rather than translated material, would do the job better. However, no matter how forcefully can certain factors affect the construction of discourse in a target version, there are systematic, clearly distinguishable features in target discourses that can be attributed to target cultural/generic linguistic preference illuminating cultural identities (Sidiropoulou 2003, 2012). Likewise, narrative/ideological perspectives can enlighten the power of discourse to construct realities which have a manipulative potential on the socio-political level.

Various genres are likely to foreground specific sets of linguistic patterns which may differ cross-culturally and, thus, examination of translated data should be genre-specific. For instance, one dimension in which theatre differs from film is that, in a stage translation situation, the text

should elicit an immediate response from audience and therefore the target version should display –inter alia– readily recognizable, preferred patterns of linguistic behaviour for immediate response to be ensured. By contrast, in screen translation, access to the original soundtrack and the source text itself (the source text is heard in subtitling) allows a weaker type of mediation that can tolerate source language patterns of behaviour.

Another goal of the present study is, thus, to contrast theatre and film translation practices and explore their potential for raising target language identity awareness and informing translation training agendas.

1.1.4. Identity vs. identity and narrative vs. narrative

Translation research has dealt with rendition of values and narratives to describe and explain asymmetries in cultural exchange through translation. Differences between source and target versions may reflect varying identities and narratives circulating in the source and target environments (political, ethical, genre, class or age group). As Venuti argues, linguistic and cultural differences which would be favoured in a target version can “permit a foreign text that seems aesthetically inferior and politically reactionary at home to carry opposite valences abroad” (1998:87). This potential of the translator’s interfering with narrative dissemination, identity formation and value rendition in a target version has very frequently been made use of in performance translations. Adjusting identities and values in texts facilitates recognition of culturally and ideologically compatible patterns of behaviour and allows equivalent (or simply intended) effects and impact on target audiences.

Class, gender, age group identity and ideological perspectives can be reflected in discourse construction or lexical item selection. Gender identity shifts, for instance, may be traced in a target version of a playtext in terms of more or less easily recognizable patterns of linguistic behaviour that characters endorse. The following section describes instances of gender identity rendition in playtexts.

1.1.4.1. Discursively marked gender stereotypes and age identities

The ease with which members of a community can recognize gender specific patterns of behaviour has been tested through an experiment conducted with 5th semester translation students (Faculty of English, University of Athens). It showed that there are readily recognizable patterns of linguistic behaviour realizing the gender identity of characters in a play, which assume some kind of cultural understanding with respect to

gender stereotypes. A few opening pages of a Greek playtext, *Με Δύναμη από την Κηφισιά* (by Dimitris Kehaidis and Eleni Haviara), were presented to students. All traces of grammatically marked gender were erased from the text (see Appendix A), e.g. third person personal pronouns, adjective suffixes (they are marked for male/female/neutral gender), and students were asked to read the text and identify the gender of speakers ‘A’ and ‘B’. At the beginning of the play, there are two female characters, a mother and her teenage daughter chatting. Speaker A, the mother, was correctly identified by the students as female by 100%, whereas Speaker B, the daughter, was assumed to be a male character by 64%.

Results indicate that there are stereotypical patterns of behaviour registered in a playtext that can be recognized to greater or lesser extent by cultural audiences. If a playtext carries such non-grammatically marked gender identity signs, communication in a theatre hall involves recognition of identity patterns, which need to be adjusted to culturally compatible patterns of behaviour for a similar type of understanding to be assumed between translator and target audience, as between source author and source audience.

Apart from identities associated with fictional characters in a playtext, performance translations may reflect the identity of the audiences they address: addressing younger audiences, for instance, is likely to affect the construction of discourses to meet the expectations of a young target audience, and the producer’s intention to disseminate intended narratives among young spectators/viewers.

1.1.4.2. Discursively marked narratives

Historical and socio-political conditions may also affect the narratives disseminated through translation discourses. Translation can become the Trojan horse through which intended narratives may gain currency, or become the arena where conflicting narratives may compete with one another.

Machado (2005) shows an instance where translation is seen as resistance: he claims that translation practice brought about a crisis in the Portuguese literary canon, by introducing forms and values (surrealistic values) in the “domestic Portuguese system which official censorship of Salazar’s regime would have banned” (Sidiropoulou 2005: 22). Likewise, Asimakoulas (2005) in examining translation of Brecht’s plays into Greek during the military dictatorship of 1967-1974 shows that although the Helleno-Christian narrative suppressed dissident voices, translation soon became the arena of resistance to censorship, as translations majored on the

social mission of the playtexts. See how the project is described in the University of Manchester PhD Study archive (Centre for Translation and Intercultural Studies):

The chapters of the thesis draw the profile of a dictatorship that sought to safeguard what they perceived as the Helleno-Christian character of the nation by suppressing dissident voices through physical and symbolic violence. [...] Text analysis and the study of paratextual elements reveal that Brecht's works are framed in a way that promotes a critical attitude towards the regime. [...] In this sense, Greek translations of Brecht's works can be seen as instantiations of contemporaneous or already established trends of defiance against the regime.
(http://www.llc.manchester.ac.uk/ctis/phd/completed_phd/asimakoulas/, accessed Feb. 5, 2011)

In discussing issues of norm-based ethics, Gouanvic (2001) points to un/ethical cases of translating. Traces of unethical translation were found in the French version of Steinbeck's *The Grapes of Wrath* carried out in Nazi-occupied Belgium: numerous omissions and shifts erased references and allusions to politically significant issues that served the interests of Nazi Germany. The target version superficially respected the norms of a literary field, while it was subjected to the dictates of the political field.

This book investigates contrastive linguistic issues, in theatre and film translation, along the following dimensions of contrast: text vs. text, genre vs. genre, identity vs. identity and narrative vs. narrative. If types of shifts non-exhaustively described under 1.1.4.1 implement a *functionalist* approach to translation practice (e.g. concern for achieving pragmatic equivalence by adjusting gender stereotypes and dialectal variation across cultures), the types of shifts under 1.1.4.2 implement a rather *critical* approach to translation practice, in that the emphasis is on how power differentials (political regimes vs. publishing industries) can possibly affect translation production. The *interpretive* view may be assumed to partly relate to the individuality of the translator, which may bring about variation in a TT, of the type described in the following section.

1.1.4.3. Discursively marked idiosyncratic perspectives

As Hale and Upton (2000) claim, the translator's individuality also comes into play in re-creating the target version of a playtext. In the theatre, they claim, playtexts are reinvented and reinterpreted allowing 'idiosyncratic' shifts in the target text:

The repertoire, even the medium itself, is constantly being invented and reinvented with each new production. It is this *fluidity of re-interpretation* that allows the theatre to embrace the concept of idiosyncratic translation in the interest of currency. Why else are new translations so frequently commissioned for classic texts, especially comedy, of which successful translations already exist...? (ibid: 9, emphasis added)

Aaltonen (2000) employs the ‘tenant-occupancy’ analogy to account for the translator-playtext relation. Translators, she claims, move into texts which have been found suitable for a particular purpose. The playtexts have had other tenants, who have left in them “the sediments of their histories” (ibid: 47) while there will be other tenants to do so. This “time-sharing” of theatre texts carries signs of the period and time of occupancy and is based on the contribution translations are going to make to cultural and social discourse in target societies (ibid).

The assumption is that all learned habits, styles, and tastes may contribute to discursively marked shifts which have a cumulative effect on target texts. For instance, if I set out to explore translatorial decisions (related to the background of the translator) in multiple translations of a playtext, I would be taking up a rather *interpretive* view to translation practice (which might, of course, in the process, involve *critical* or *functionalist* considerations). Yannakopoulou (2010), for instance, explored variation in reception, in four 20th century versions of *Hamlet* into Greek, by translators who had a diverse background, personal habitus and aesthetics principles, namely, a royalist’s, a demoticist’s, a marxist’s and a postmodernist’s background.

1.2. Some preliminary data

As mentioned earlier, rendition of identities, values and narratives, culturally or politically motivated, is realized through shifts in a target text. Identity reflection (or formation) can be pursued in terms of value shifts in cases where an equivalent option IS readily available in the target language, but the translator prefers to adjust rendition of identities, values and narratives. The following target extract displays shifts for which the target language HAS a readily available equivalent, but the translator opts otherwise.

1.2.1. Performance translation

The following extract displays a set of shifts in stage translation and instantiates types of phenomena to be discussed in this book. There are types of shifts the translator has opted for, although there are readily available equivalent options in the target language. It is the opening extract of Tennessee Williams' *A Street-car Named Desire* translated for the Greek stage by translator Pavlos Matessis (*Λεωφορείο ο Πόθος*) in the second half of the 20th century.

ST1-1

Two men come round the corner, STANLEY KOWALSKI and MITCH. They are about twenty-eight or thirty years old, roughly dressed in blue denim work clothes. Stanley carries his bowling jacket and a red-stained package from a butcher's. They stop at the foot of the steps]

STANLEY [bellowing] Hey there!

Stella, baby!

[STELLA comes out of the first floor landing, a gentle young woman, about twenty-five, and of a background obviously quite different from her husband's.]

STELLA [mildly] Don't holler at me like that. Hi, Mitch.

STANLEY Catch!

STELLA What?

STANLEY Meat!

[He heaves the package at her. She cries out in protest but manages to catch it: then she laughs breathlessly. Her husband and his companion have already started back around the corner.]

STELLA [calling after him] Stanley! Where are you going?

STANLEY Bowling!

STELLA Can I come watch?

STANLEY Come on. [He goes out.]

STELLA Be over soon. [to the white woman] Hello Eunice. How are you?

TT1-1

Από τη γωνιά έρχονται δύο άντρες. Είναι ο Στάνλεϋ Κοβάλσκι, και ο Μιτς. Γύρω στα 28 με 30, ντυμένοι με ρούχα δουλειάς, μπλου τζήνς. Ο Στάνλεϋ κον-βαλάει και τη μπλούζα του γηπέδου, καθώς κι' ένα κοκκινωπό δέμα, με κρέας από το χασάπη. Σταματάνε στο πρώτο σκαλοπάτι.

ΣΤΑΝΛΕΪ (ξεφωνίζει). Έϊ, Στέλλα, κούκλα μου!

(Η Στέλλα βγαίνει στο χαγιάτι του ισογείου. Είναι μια ευγενικά νέα γυναίκα γύρω στα 25. Το παρουσιατικό της φανεράνει καταγωγή ολότελα διαφορετική από τον άντρα της).

ΣΤΕΛΛΑ (γλυκά) Μα γιατί φωνάζεις έτσι!! Γειά Μιτς!

ΣΤΑΝΛΕΪ Άρπατο!

ΣΤΕΛΛΑ Τι;

ΣΤΑΝΛΕΪ Κρέας!

(Της πετάει το πακέτο. Η Στέλλα βγάζει μια φωνούλα διαμαρτυρίας, τελικά όμως καταφέρνει να το πιάσει. Λαχανιασμένη, γελάει. Ο άντρας της με το φίλο του έχουν κιόλας στρίψει στη γωνιά).

ΣΤΕΛΛΑ (Φωνάζει) Σταν...πού πηγαίνεις;

ΣΤΑΝΛΕΪ Στο γήπεδο.

ΣΤΕΛΛΑ Νάρθω να κοιτάζω;

ΣΤΑΝΛΕΪ Αντε έλα. (φεύγει)

ΣΤΕΛΛΑ Έφθασα... (στη λευκή) Γειά σου Ευνίκη – τί γίνεται;

EUNICE I'm all right. Tell Steve to get
him a poor boy's sandwich,
cause nothing's left here.
[*They all laugh; the colored woman
does not stop.* STELLA goes out.]
COLORED WOMAN What was that
package he th'ew at 'er?
[*She rises from steps, laughing louder*]
EUNICE You hush, now!
NEGRO WOMAN Catch *what!*
(I,i,1-16, p. 1811)

ΕΥΝΙΚΗ Καλά 'μαι. Πέσε του Στηβ,
άμα θέλει να φάει, να
πάρει κανα σάντουιτς
απόξω, γιατί σπίτι δεν
υπάρχει τίποτα...
(*Ολοι γελούν. Η νέγρα χωρίς να σταμα-
τάει. Η Στέλλα φεύγει*).
ΝΕΓΡΑ «Άρπατο!».. Ποιό καλέ;...
ΕΥΝΙΚΗ Ούφ, σκάσε πια κι εσύ!...
ΝΕΓΡΑ Άρπατο!... Άκου πράματα
(p. 9-10)

The translator is concerned with Stella's gender identity. He makes her more submissive towards her husband, possibly following target environment gender/class stereotypes. Stella, for instance, prefers an interrogative structure to express a weaker protest against her husband's "hollering" at her (*Why are you shouting like that?* [*Μα γιατί φωνάζεις έτσι!*]), although an equivalent to the ST expression (*Don't holler at me like that!* [*Μη μου φωνάζεις έτσι!*]) is readily available in Greek. This 'weakness' intention on the part of the mediator is verified in terms of the diminutive he employs (*φωνούλα* [*little cry*]), in the stage directions section (*she gives out a little cry in protest* [*βγάζει μια φωνούλα διαμαρτυρίας*]). Similarly, Stella's non-involvement in male world is suggested by expressions like TT *Shall I come and look?* [*νάρθω να κοιτάζω,*]. *Look* [*κοιτάζω*] in place of *παρακολουθήσω*, which could have been employed to render ST *watch*, registers some purposelessness and non-involvement in the male world, on the part of Stella.

Imperatives like lower tenor *άρπατο* [*catch*], in place of a more neutral option, *πιάσε*, may function as markers of characters' social class identity. The ST *bowling* > TT *football* [*γήπεδο*] shift is another class identity marker aiming at increasing familiarity between playtext and target audience, in terms of introducing patterns of lifestyle readily recognisable by target audiences: bowling was by no means a popular sport in Greece at the time of staging. More recent performances have preserved the *bowling* reference in Greek (e.g. ΔΙ.ΠΕ.ΘΕ. performance, Patras, 2011, translation by Errikos Belies).

Rendering register and dialectal variation in stage translation is another challenging issue contributing to class identity reflection or shaping (see for instance, non-standard, dialectal variation in *πέσε του Στηβ* or *ποιό καλέ;*). It is another domesticating device adjusting the level of familiarity between target playtext and audience.

Shifting cultural values in a target playtext is also crucial. Performance translators are expected to register a system of values in the target version that appeals to target audiences. In rendering *King Lear* for the Greek stage, Vassilis Rotas (1889-1977) renders ST item *obedience* in terms of TT item *respect* [σεβασμός], although *υπακοή* [*obedience*] would have been the closely equivalent option.

ST1-2	TT1-2
<i>Gonerill</i>	<i>Γονερίλη</i>
You have <i>obedience</i> scanted	Τον σεβασμό παράλειψες, αυτό να μάθεις
(I.i.278)	(1990: 29)

The shift has occurred in the context of referring to Cordelia's obedience towards her father. The translator seems to be concerned with pragmatic equivalence: target audiences evidently assume that a father-daughter relationship involves 'respect' rather than mere 'obedience'.

There is another value shift in Rotas' version of *King Lear*, with reference to Cloucester's illegitimate child: *ξεκλώσσιασμα* (a noun construct which refers to a hen's brooding of chicken) in place of the TL readily available option for *breeding*, *ανατροφή*. The item signals a degrading effect on the boy, which the ST avoids.

ST1-3	TT1-3
<i>Gloucester</i>	<i>Γλόστερ</i>
His <i>breeding</i> , sir, hath been at my	Το ξεκλώσσιασμά του, κύριε, έγινε σε βάρος
charge.(I.i.8)	μου. (1990: 17)

Another issue is whether and to what extent stage mediators interfere with attitude explication and evaluation. In the following examples, Rotas makes negative attitudes explicit in the target version, thus allowing evaluation into the target playtext. TT1-4 item *αλλοπρόσαλλος* rendering ST1-4 item *full of changes* carries some negative evaluation, which the ST item does not favour. Likewise, TT1-5 item *τραμπούκοι* rendering ST1-5 *knights* also carries a negative gloss, unlike its ST counterpart.

ST1-4	TT1-4
<i>Gonerill</i>	<i>Γονερίλη</i>
You see how <i>full of changes</i> his	Είδες τι αλλοπρόσαλλος έχει γίνει τώρα που
age is (I.i.288)	γέρασε (1990: 30)

ST1-5

*Gonerill*His *knights* grow riotous (I.iii.7)

TT1-5

*Γονερίλη*Οι *τραμπούκοι* του όλο και ξετσιπώνονται
(1990: 38)

Translation students who contrast source to target versions of playtexts are usually reluctant in accepting such freedom on the part of translator. The students' general feeling is that translators have betrayed the original. The students' appreciation of the ST makes them opt for a more source-oriented approach to playtexts. One wonders, however, how that mutual understanding between original author and target audience can be achieved, if not through adjusting discourse tendencies to culturally preferred patterns of behaviour in a target environment. Translators make use of (conscious and sub-conscious) knowledge of preferred patterns of linguistic behaviour in a target environment. In fact, multiple performance translation versions of playtexts, over the years, allow types of shifts motivated by a wide set of parameters: cultural preference, changing theatre conventions and shifting target audience identities, translator background, shifting narrative priorities etc.

There seem to be 'filters' through which cultural audiences tend to approach particular playtexts and playwrights. Bassnett (1998) refers to cultural filters that have systematically modified target performance versions and have formed traditions in acculturating certain authors in English:

Chekhov...wished he could have prevented his plays from being translated and performed outside Russia, because audiences would not have access to the specifically Russian codes embodied in his writing. Had his wish come true, we should have been deprived of the very English *Chekhovian tradition* that sees his work through the *filter* of the English class system (ibid: 91, emphasis added).

This acculturating process, Bassnett claims, has "domesticised the Russian writer and shifted the focus away from the Russian-bound aspects of his work", thus allowing a middle-class Chekhov (ibid: 94). These filters are not consistent and conventions vary radically across cultures and periods of time. Stanislawski's reading of *Othello*, for example, where he suggests that Desdemona deserved a slap from her husband for interfering, Bassnett claims, "would be deemed unacceptably sexist" today (ibid: 92).

1.2.1.1. Drama vs. performance translation

Rendering a playtext across languages (drama translation) is very different from transposing a written text on the stage (performance translation). It is extremely illuminating for researchers and beneficial for translator-trainees to contrast translated playtexts intended for stage vs. those intended for the page. A number of issues emerge, in performance translation, which assume perception of what a pragmatic approach to equivalence would entail and how discursual tendencies can be reflected in TTs. The following set of issues non-exhaustively relay considerations, hinted upon in Lefevere (1998: 109-121), that a stage translator would be concerned with: these are issues of performability, the relation of translated drama to theatrical performance, the role of scenic sets in the construction of meaning, filters favouring ‘transparency’ and ‘alienation’ in target versions of playtexts, who is commissioning the translation, etc.

Hale and Upton (2000) refer to a ‘relocation’ process in performance translation. The dilemma over foreignization/domestication in translation, they claim, is shared by all literary translators. In performance translation, the decision to relocate involves transposing all verbal, visual and aural semiotic codes on stage. This cultural relocation concern may affect the names and histories of characters in playtexts. For instance, in the performance translation version of the play *Με Δύναμη από την Κηφισιά* (*With Power from Kifissia*, by Kehaidis-Haviara) staged in London by the Theatre Lab Company as *With Power from Shoreditch* (May 2001), names of places and other culture-bound elements were replaced by pragmatically equivalent options, allowing equivalent implications in the English target environment, as shown in the performance version (kindly provided by stage director Anastasia Revi): in the English performance version, in ST/ TT1-6,

- ST *Salonica*, capital city of Macedonia, Greece, becomes *Istanbul*, evidently because it is a more easily identifiable marker of eastern cousine, in the target environment
- ST *Komotini*, city of Thrace, northeastern Greece, which has a Turkish-speaking minority, becomes *Haringey* borough, North London, which is ethnically diverse, and
- ST *pig-knuckle soup* becomes TT *lamb soup*, because a close TT equivalent would have an alienating effect on Muslim members of the target audience.

ST1-6

Márw

Οπότε, μια μέρα, τι μου λέει; «Η μάνα βέβαια του πατσά είναι η Σαλονίκη...» Πάγωσα... «Αλλά τον πατσά των πατσάδων τον φτιάχνει ο Σουλεϊμάν στην Κομοτηνή»
(1996: 219)

TT1-6

Maro

Then one day, what do you think he says to me? 'The mother of pig-knuckle soup is of course *Salonica*...' My blood run cold...'But the best pig-knuckle soup is made by Suleiman in *Komotini*
(2001:152, transl. by Nelli Karra)

The relocation and domestication intention is manifested in the director's adjusting options in the playtext to ensure culture bound associations. For instance, the source reference to

- the *Movie Festival* in the city of Drama, Macedonia, Greece (*Φεστιβάλ Δράμας*, 1996:133), has been turned to *Edinburgh Festival* (2001: 89) in the performance translation version, retaining the northern location of the city.
- *Dilos* island (*Δήλος*, 1996:162), a romantic holiday resort in Greece, associated with God Apollo, has been rendered as *Italy* (2001:110), evidently because it was assumed to be a pragmatically equivalent option carrying similar romantic and picturesque connotations in the target environment.
- *Malakassa* area (*Μαλακάσα*, 1996:180) was turned into *Surrey* (p. 123), *Anavissos* area (*Ανάβυσσος*, 1996:192) into *Brighton* (2001: 132), *Skopelos* island (*Σκόπελος*, 1996:193) into *Tenerif* (2001:132), obviously carrying exotic connotations in the target environment, as well. Likewise,
- *Yliki* lake, central Greece (*Υλίκη*, 1996:204) was turned into *Lake District* (2001:141),
- *Lycabettus* hotel-restaurant in central Athens (*Λυκαμπέτους*, 1996: 199) into *The Ivy* restaurant, London, (2001:137, a place for celebrities and theatre goers, near Covent Garden),
- *Monastiraki* flea market area in Athens (*Μοναστηράκι*, 1996:213), into *Flea Market in Camden Town*, London (2001:148), while
- the *Ancient Agora* archaeological site to the northwest of the Acropolis (*Αρχαία Αγορά*, 1996:215) into *British Museum*, where Greek and Roman monuments coexist. Similarly,
- the *Xanthoula* old romantic Greek song referred to in the source version, (*Την είδα την ξανθούλα...*, 1996:163, poem by D. Solomos, after his way back from Italy in 1828, music by N. Mantzaros), is rendered in terms of classical repertoire of Italian origin, namely, the

Santa Lucia traditional Neapolitan song 1849 (2001: 111), which preserves the western origin of the cultural reference, while

- male beauty stereotypes implied by reference to French actor *Alain Delon* (1996:201), in the source text/culture, are replaced by Puerto Rican singer and actor *Ricky Martin* (2001:139) in the performance translation.

1.2.2. From page to screen

Translation has often been perceived as an intra-cultural activity which involves intersemiotic transfer, rather than an interlingual process where signs are “interpreted (re-contextualized) according to different codes” (Lambert and Robyns in Gentzler 1993: 186). In that sense, transferring meaning from page to film is a type of intersemiotic translation, where signs (discursive elements) are transformed into another code (visual, acoustic), in addition to the verbal code.

Stage and screen translation are types of interlingual transfer which the book explores, but there are also aspects of meaning transfer from page to filmic experience, which is itself a kind of (intersemiotic) translation, and which the book intends to hint upon. Film producers (like translators) register their own interpretation of a text on film, which is often an intra-cultural intersemiotic transfer process from page to screen.

Although intersemiotic translation seems rather outside the scope of the present study, the book attempts some preliminary observations about the similarity of the page-to-screen intersemiotic transfer to the process of interlingual translation, and about the contribution of this comparison to translation training.

1.2.3. Screen translation

Subtitling and dubbing are types of audiovisual translation, which requires a research approach informed by the specifics of visual and acoustic texts. As in stage translation, screen translation assumes some cooperation of linguistic, visual and acoustic signs, but unlike stage translation the visual signs (both in dubbing and subtitling) and the acoustic signs (in subtitling) are non-negotiable, as they are transferred intact through the film version. Kovačič (1998) refers to a complex semiotic “suprasign” that emerges on screen:

In terms of semiotic theory, all these [aspects] are used to create a complex semiotic suprasign (a screen text) and it is through the interplay of these