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Translating For Performance 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 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 Twenty First Century Translocating Political Activism In Contemporary Theatre Modernist Narratives Of Translation In 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 Binary To Suggest That Adaptation And Translation Can And Do Coexist On Stage Chronicling The Many Possible Intersections Between Translation Theory And Practice, Adapting Translation For The Stage Offers A Unique Exploration Of The Processes Of Translating, Adapting, And Relocating Work For The Theatre

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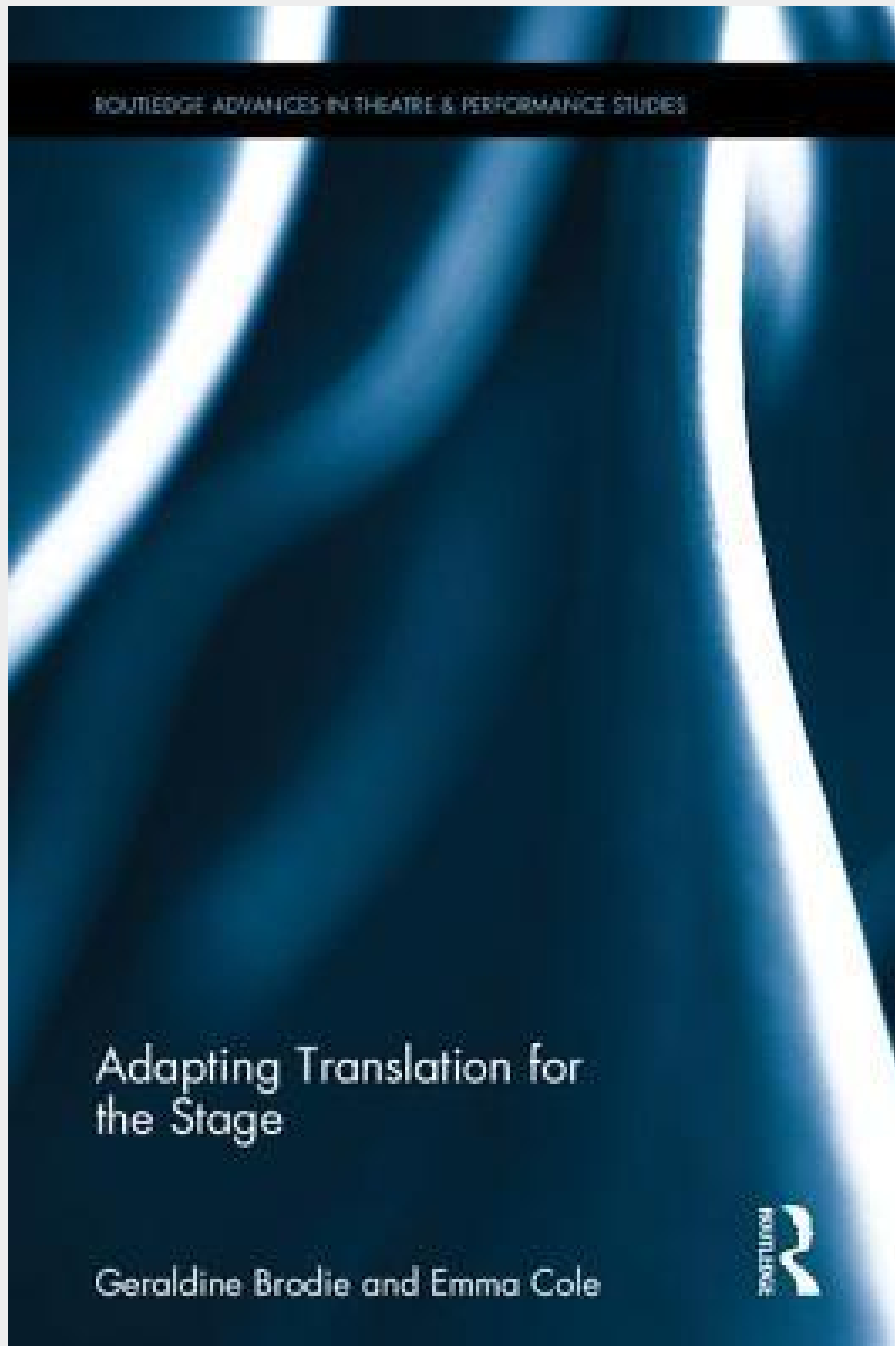
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