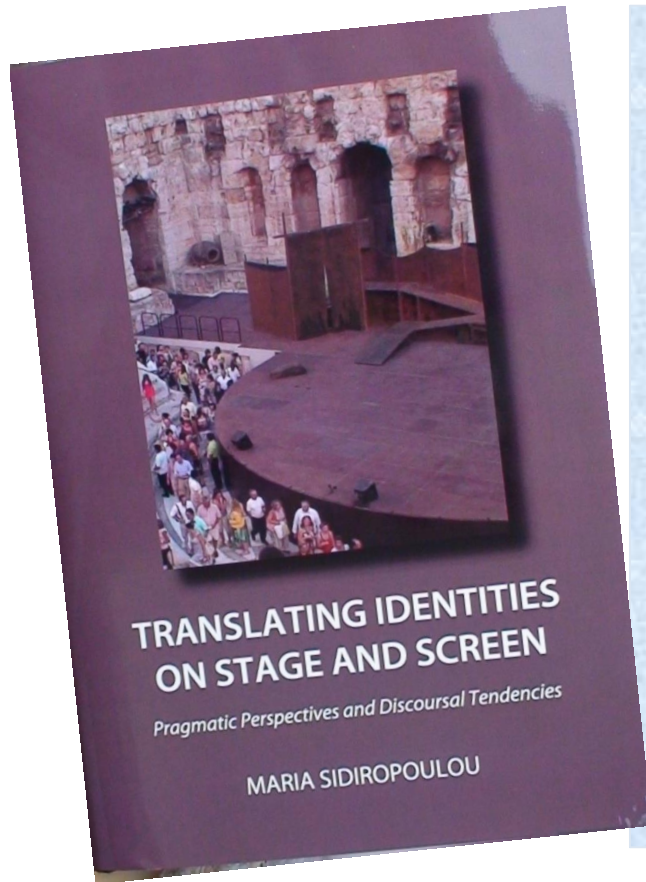ΕΛΛΗΝΙΚΗ ΔΗΜΟΚΡΑΤΙΑ
Εθνικόν και Καποδιστριακόν
Πανεπιστήμιον Αθηνών

Translation and Spectacle
Μετάφραση και Θέαμα

Maria Sidiropoulou

School of Philosophy

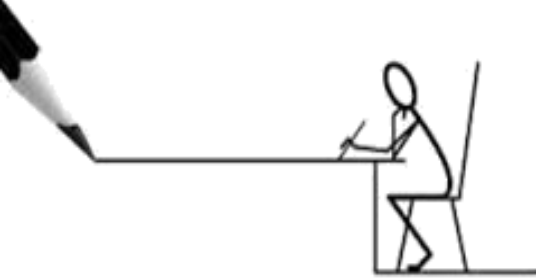Faculty of English Language and Literature

2015

Source:

Sidiropoulou, Maria. 2012/2013.

Translating Identities on Stage and Screen – Pragmatic perspectives and discoursal tendencies.

Newcastle-upon-Tyne: Cambridge Scholars

http://www.cambridgescholars.com/translating-identities-on-stage-and-screen-18

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Unit 9:

Translation Studies perspectives:
linguistic and literary

Aims of unit 9

- To raise awareness of the contribution of linguistic theory to analyzing spectacle data

- To confirm the three approaches to spectacle data taken in this course

- To raise awareness of parameters which may affect translation decision-making in the spectacle
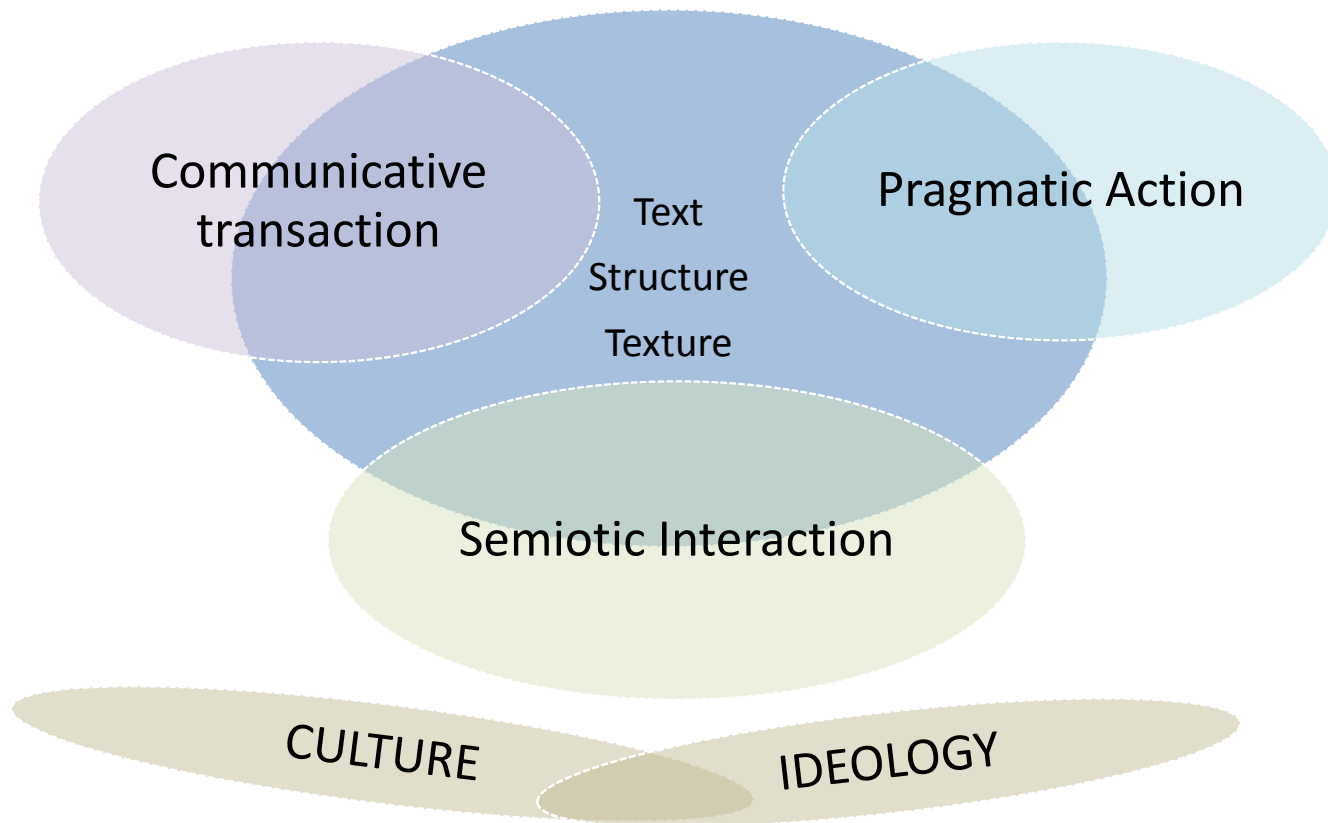
Contents of unit 9

- Translation and dimensions of context (Hatim & Mason 1990)

- Approaches to translation data

- Literary texts vs. linguistic tools

- Opera surtitling

- Bourdieu's symbolic/cultural capital and translation
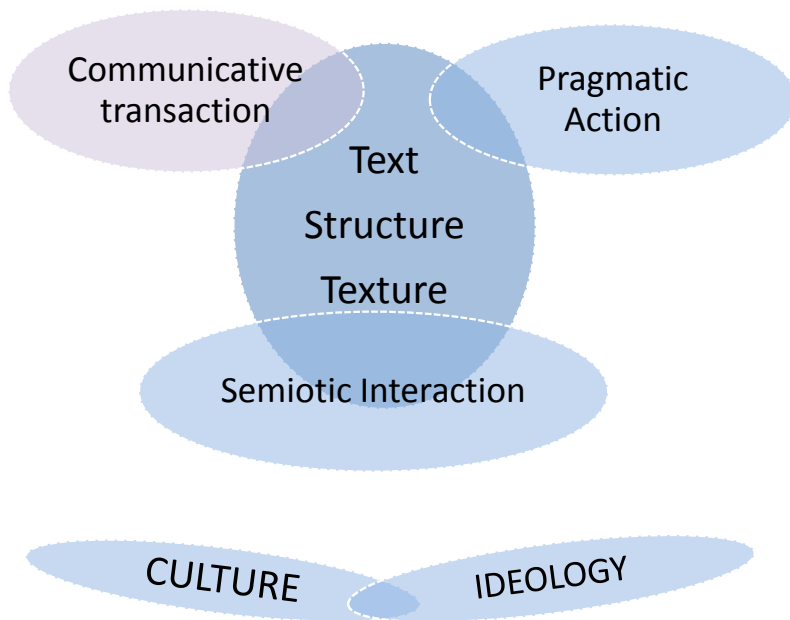
Dimensions of context
(adapted from Hatim and Mason 1990:58)
Translation as…

Communicative transaction

Pragmatic Action

Text

Structure

Texture

Semiotic Interaction

CULTURE

IDEOLOGY

Dimensions of context
Translation as…Communicative transaction

Communicative
transaction

Pragmatic
Action

Text

Structure

Texture

Semiotic Interaction

CULTURE

IDEOLOGY

COMMUNICATIVE TRANSACTION
User: Idiolect,Dialect, etc
Use: Field, Mode, Tenor

Dialect/register rendering, in
English-Greek theatre/film
translation

Issues of social stratification and
class identity in interlingual
transfer, as manifested in
rendering *Pygmalion* into Greek.

Dimensions of context
Translation as…Pragmatic action

Communicative transaction

Pragmatic Action

Text

Structure

Texture
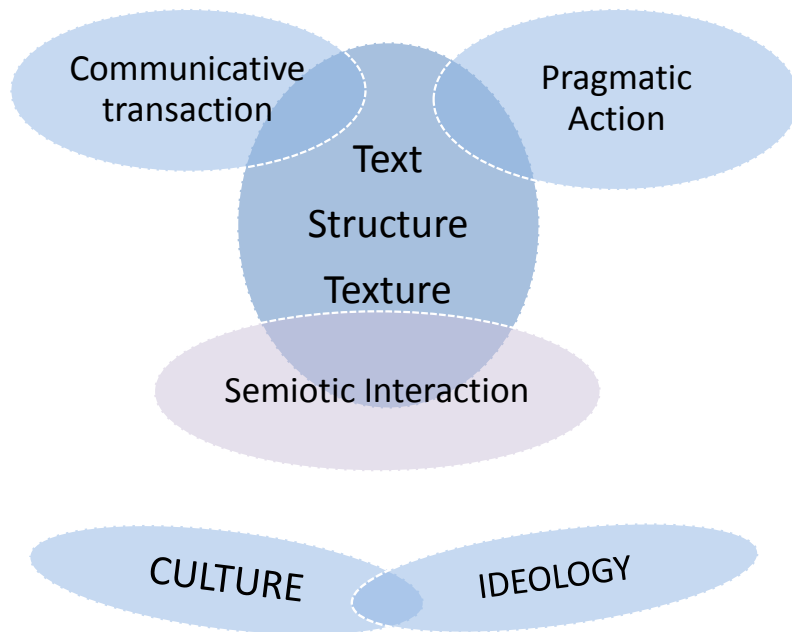
Semiotic Interaction

CULTURE

IDEOLOGY
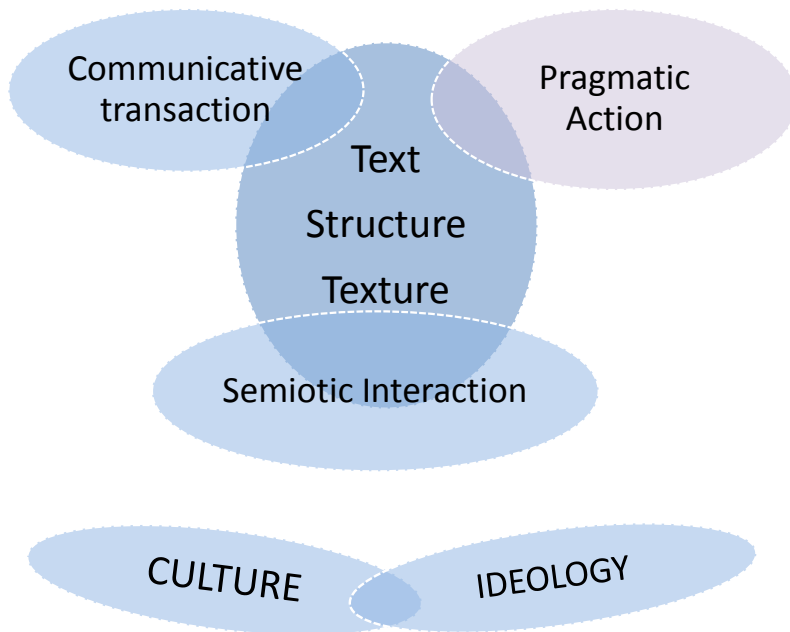
PRAGMATIC ACTION
Speech Acts, Implicatures
Presuppositions, Text Act etc.

Rendition of politeness in another language (as manifested in translating Pinter) and the verbal communication styles (examined in *Da* and *The Importance of Being Earnest*) fall into the pragmatic dimension of context.

Dimensions of context
Translation as...Semiotic interaction

Communicative transaction

Pragmatic Action

Text

Structure

Texture

Semiotic Interaction

CULTURE

IDEOLOGY

SEMIOTIC INTERACTION
Word, Text, Discourse ,Genre
Intertextuality

The interpretation perspectives manifested in the translation of stage versions of *Hamlet* touch upon ideological and semiotic aspects of meaning-making. Part of the message is transferred through semiotic systems other than discourse

approaches to translation data

	1	2	3
APPROACHES	functionalist	interpretive	critical
RELATED DISCIPLINES	Social sciences Psychology	Anthropology Sociolinguistics	Politics C.D.A.
METHODS	quantitative	qualitative	textual

The approach in the book vs. perspectives to intercultural communication

The approach of the book was *functionally oriented* in that it examined describable social reality. It had a *qualitative* and quantitative orientation, in that it explored systematically occurring variation in mediator behaviour.

The approach took an *interpretive perspective* accounting for sociolinguistic and anthropological variation, as described in intercultural research.

At points, the study drew on *critical perspectives* to intercultural communication in that it sought to uncover power differentials that affect translation process and product. It revealed shifts in the power of mediator to inscribe identities on texts…

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

Literary production vs. linguistic tools

- In the 1980's, developments in pragmatics and discourse analysis allowed stylisticians to focus on the linguistic structure of dramatic dialogue

- In examining issues like politeness, register and pun rendition, identity inscription and value implementation, in target texts, the course extends the potential investigated in the above research projects to the study of drama and film dialogue *in translation*

William Golding's *The Inheritors*

- Halliday applied developments in systemic functional grammar, on Golding's novel *The Inheritors, to show* how ideational patterns (language used to convey experience and information about the context) can be used to imply a specific point of view in prose (Culpeper *et al* 1998).

The Inheritors (William Golding)
- http://www.enotes.com/topics/inheritors
- http://en.wikipedia.org/wiki/The_Inheritors_(William_Golding)

John Osborn's *Look back in Anger*

Herman (1998) explored the insights of Conversation Analysis on the study of drama. She examined the contribution that turn-taking patterns made to understanding situations and characters in plays. In analyzing an extract from John Osborn's *Look back in Anger,* she showed that turn-taking choices (e.g. length of turns, pauses, interruptions etc.) affect the reader's interpretation of characters' discourse.

- Look Back In Anger - 1989 - Kenneth Branagh Emma Thompson FULL https://www.youtube.com/watch?v=-Jt9ZXgTOEE

Theatre of the Absurd

Simpson (1998) employs linguistic tools for the analysis of "odd talk". Odd talk is a clear aspect of absurdity in the work of a group of dramatists writing in the 1950s and early 1960s, which critics have called the Theatre of the Absurd (including Harold Pinter, Eugene Ionesco, Edward Albee, N.F. Simpson and Samuel Beckett).

Simpson showed that odd talk often "involves taking the assumptions and patterns from one discourse context and using them in another where they would not normally be found" (ibid:34)

Shakespeare's *The Taming of the Shrew*

Cooper (1998) employed Grice's model to show how we can reconstruct inferential chains that lead to a particular interpretation, in Shakespeare's *The Taming of the Shrew. She showed how linguistic* inferences generated via Grice's model interact with inferences based on the conventions of a particular genre (e.g. the farce) and culture (e.g. courtship) to produce different interpretations (ibid:54).

- Taming of the Shrew - Best Bits
  https://www.youtube.com/watch?v=oXUelJZSPxY

Tom Stoppard's *Professional Foul*

Bennison (1998) also used developments in discourse analysis and pragmatics to analyze the behaviour of characters in Tom Stoppard's play *Professional Foul,* by focusing on four character traits.

- *Professional Foul*
  http://en.wikipedia.org/wiki/Professional_Foul

Scent of a Woman

Culpeper (1998) explores impoliteness in film dialogue by analysing the behaviour of two main characters in the film *Scent of a Woman. He* argued that impoliteness in the film generates the conflict that attracts audience attention and moves the plot forward.

- The Tango - Scent of a Woman (4/8) Movie CLIP (1992) HD https://www.youtube.com/watch?v=F2zTd_YwTvo

Shakespeare's *Macbeth*

Freeman (1998) applied cognitive theory of metaphor to Shakespeare's *Macbeth*. He suggested that the play is based on the PATH and CONTAINER schemata and shows how the two schemas interact to create a four-dimensional image of Macbeth's downfall.

- MACBETH BBC SHAKESPEARE COLLECTION https://www.youtube.com/watch?v=lmiEH6E63UM

David Mamet's *Oleanna*

Weber (1998) focused on the interaction of the social context (power relations) and cognitive context (conceived as "schemata") to show how our interpretations of the dialogue are affected by our assumptions. Weber discussed changing power relations between a university teacher and a student in David Mamet's *Oleanna to identify three models* of power relations.

- [Full Movie] Oleanna (1994) https://www.youtube.com/watch?v=P2KFG4ZibCQ

Arthur Miller's *The Crucible*

Lowe (1998) employed Austin and Searle's speech act theory to analyze 'unhappy' confessions in Arthur Miller's *The Crucible. Lowe showed how the discourses of two characters in the play* are interpreted differently by the other characters and the reader.

- The Crucible
  https://www.youtube.com/watch?v=o3hDrTAmDH0

Opera surtitling
Jacques Offenbach's *Les Contes d' Hoffmann*

Greek surtitles by P. Christogiannopoulou, National Opera House, Athens

Offenbach, J. Les Contes d'Hoffmann

Eh! Eh! Sage, modeste et belle! (à part) Je retrerai par elle, dans les cinq cents ducats que la banqueroute du juif Elias me coûte!

Offenbach, J.
The Tales of Hoffmann

Ho ho! Obedient, modest and beautiful! (aside) Thanks to her I'll be able to make up the five hundred ducats that I've lost through Elias the Jew's bankruptcy!

Z. Όφενμπαχ
Τα Παραμύθια του Χόφμαν

Φρόνιμη, σεμνή και όμορφη. Μ' αυτήν θα ξαναπάρω τα πεντακόσια δουκάτα που μου στοίχισε η χρεωκοπία του εβραίου Ελιάς

Bourdieu's symbolic/cultural capital

Hermans (1999) describes Gouanvic's attempt [1997] to account for the status and prestige ('symbolic/cultural capital' in Bourdieu's sense) of cultural products when they enter a new environment through translation

By 'cultural capital', he means all three forms of it, in Bourdieu's sense, namely,

- the "long-lasting dispositions of the mind and body" (*embodied* form, ibid: 82),

- the cultural goods available, like pictures, books, instruments, dictionaries etc (*objectified form),* and

- the objectification obtained through educational qualifications (*institutionalized form).*

Unit 9 has ...

- raised awareness of the contribution of linguistic theory to analyzing spectacle data

- confirmed the three approaches to spectacle data taken in this course

- raised awareness of parameters which may affect translators' decision-making in the spectacle

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