

<<剧场翻译及电影改编>>

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书名：<<剧场翻译及电影改编>>

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前言

When Robert Wechsler wrote his highly acclaimed study on literary translation , *Performing Without a Stage* (Wechsler , 1998) , he was not specifically thinking of theatre. He speaks of actors interpreting the work of the playwright and of singers interpreting the work of the songwriter , thus establishing through performance that their own work is an art. The translator's problem is that he is a performer without a stage , an artist whose performance looks just like the original , just like a play or a song or a composition , nothing but ink on a page (Wechsler , 1998 : 7) . It is my belief , however , that theatrical translation should be intended precisely for performance. If a play translation is nothing but ink on a page , it is not theatre (performance text) . If it is published and read , it may be considered drama (literary text) , and Wechsler's excellent observations on literary translation will apply. Even if the translator's contribution to the production remains invisible to some observers , theatrical translators , like playwrights , need to perform with a stage. Marion Peter Holt , the foremost translator of contemporary Spanish theatre in the United States , affirms that performability has been the prime aim of every play he has translated , with publication perhaps coming after performance (Holt , 2002 , personal communication) . In *Performing Without a Stage* , Wechsler makes one reference to Molière and several to Shakespeare , but he generally concentrates on the translation of novel and poetry. In this respect , his book is similar to the vast majority of studies in the field. Theory of literary translation has centered on these genres. In *Translating Literature : Practice and Theory in a Comparative Literature Context* (Lefevere , 1992) , André Lefevere includes 374 books and articles in his Suggestions for Further Reading; in only six of these titles is drama specifically mentioned. Prefacing her discussion of the subject in the first edition of her *Translation Studies* (Bassnett-McGuire , 1980 : 120) , Susan Bassnett identifies theatre as one of the most neglected areas; given her own strong interest in the subject , she gives to theatre some 12 pages of her 53-page chapter on literary translation.

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内容概要

大部分翻译论著关注的是叙事性文学作品和诗歌的翻译，本书则将舞台交给了剧本和剧场翻译。书中的观点和建议是作者菲莉斯·查特林基于她之前的研究和将西班牙语和法语剧目译成英语的实践经验，并结合问卷调查收集到的各国不同语种剧场翻译者的见解提出来的。她对业内常见的请不识原文的剧作家根据译本改编外国剧目等现象提出了自己的看法，也介绍了西欧和美国一些剧场翻译者的合作交流活动。本书的独到之处还在于探讨了双语剧场、舞台剧及电影的字幕和配音。舞台剧目改编成电影的问题同样鲜见于有关电影改编的论著，而作者则对一些将舞台剧“翻译”成电影视觉语言的成功策略给予特写。

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章节摘录

Whose play is it anyway ?

asks an article on the war of the translators in a March 2003 issue of The Guardian (Logan , 2003) . In his feature on the subject , Brian Logan cites the time-honoured belief that the best theatrical translators were invisible. The more faithful they were to the original text , the more they remained in the shadows. British theatre-goers have long been familiar with such great foreign playwrights as Molière , Chekhov and Garcia Lorca but traditionally have had no idea whose translation they were hearing. That situation has been changing in the United Kingdom and , to a lesser extent , in the United States because of what Logan calls the recent controversial eclipse of the academic-translator by the playwright-translator.¹ It is not intended that a playwright-translator be invisible nor that there be a faithful translation. An author is invited to do an adaptation with the thought that another famous name in the publicity will help sell the production. Often the playwright does not know the language of the original text but is given someone else's literal translation as a point of departure for his or her creative work. The translator who produces that original script is now doubly invisible : generally by-passed not only on the play programme but , having been paid a flat fee , also in the distribution of royalties if the play is a hit. Logan interviews a number of people in Great Britain on both sides of the controversy. The response he attributes to Philippe Le Moine is startling. Le Moine , who runs the National Theatre Studios translation project , is quoted as encouraging playwrights without knowledge of foreign languages while rejecting bona fide translators.² Logan states that Le Moine does so because of commercial pressure. Apparently spectators , who for centuries did not object to invisible translators , now demand famous adapters.

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