

# ELCS6085: European Theatre in Translation: Geraldine Brodie

View Online



- 
1.  
Aaltonen S. Time-Sharing on Stage: Drama Translation in Theatre and Society. Vol Topics in translation. Multilingual Matters; 2000.
  2.  
Allain P, Harvie J. The Routledge Companion to Theatre and Performance. Routledge; 2006.
  3.  
Anderman GM. Europe on Stage: Translation and Theatre. Oberon; 2005.
  4.  
Baines RW, Marinetti C, Perteghella M. Staging and Performing Translation: Text and Theatre Practice. Palgrave Macmillan; 2011.  
<http://UCL.ebib.com/patron/FullRecord.aspx?p=652353>
  5.  
Delgado MM, Rebellato D, eds. Contemporary European Theatre Directors. Routledge; 2010.
  6.  
Johnston D. Stages of Translation. Absolute Classics; 1996.

7.

Middeke M, Schnierer PP, Sierz A. *The Methuen Drama Guide to Contemporary British Playwrights*. Methuen Drama; 2011.

8.

Pavis P. *Theatre at the Crossroads of Culture*. Routledge; 1992.

9.

Venuti, Lawrence. *The Translation Studies Reader*. 3rd ed. Routledge; 2012.  
<https://www.vlebooks.com/Product/Index/1993795?page=0&startBookmarkId=-1>

10.

Zatlin P. *Theatrical Translation and Film Adaptation: A Practitioner's View*. Vol Topics in translation. Multilingual Matters; 2005.

11.

Brodie G. Schiller's *Don Carlos* in a Version by Mike Poulton, Directed by Michael Grandage: The Multiple Names and Voices of Translation. In: Jansen H, Wegener A, eds. *Vol Authorial and Editorial Voices in Translation 1-Collaborative Relationships between Authors, Translators, and Performers*. Éditions québécoises de l'œuvre.  
<http://yorkspace.library.yorku.ca/xmlui/handle/10315/26594>

12.

Coelsch-Foisner S, Klein H, Salzburg Conferences on Literature and Culture. *Drama Translation and Theatre Practice*. Vol Salzburg studies in English literature and culture. Peter Lang; 2004.

13.

Milton J. *Translation Studies and Adaptation Studies*. *Translation Research Projects* 2. Published online 2009:51-58. doi:10.1386/jafp.2.1.47\_1

14.

Perteghella M. Adaptation: 'bastard child' or critique? Putting terminology centre stage. *Journal of romance studies*. 8(3):51-65.  
<http://www.ingentaconnect.com/content/berghahn/romance/2008/00000008/00000003>

15.

Raw L. *Translation, Adaptation and Transformation*. Vol Continuum advances in translation. Continuum; 2012.

16.

Zatlin P. Article of Observations on Theatrical Translation. *Translation review*. 1994;46(1):14-18. doi:10.1080/07374836.1994.10523633

17.

Hardwick Lorna. Translating Greek Tragedy to the Modern Stage. *Theatre Journal*. 2007;59(3):358-361. doi:10.1353/tj.2007.0148

18.

Lodge D, Wood N. *Modern Criticism and Theory: A Reader*. 3rd ed. Pearson/Longman; 2008.

19.

Hall E, Harrop S. *Theorising Performance: Greek Drama, Cultural History and Critical Practice*. Duckworth; 2010.

20.

Laera M. *Reaching Athens: Community, Democracy and Other Mythologies in Adaptations of Greek Tragedy*. Vol New comparative criticism. Peter Lang; 2013.

21.

Brodie G. Translation in Performance: Theatrical Shift and the Transmission of Meaning in Tony Harrison's Translation of Euripides. *Contemporary Theatre Review*. 24(1):53-65.  
doi:10.1080/10486801.2013.858324

22.

Brook P. The deadly theatre. In: *The Twentieth-Century Performance Reader*. 2nd ed. Routledge; 2002:105-110.  
<https://contentstore.cla.co.uk//secure/link?id=e95ee0d3-5336-e711-80c9-005056af4099>

23.

Andy Lavender. The play without the play, Hamlet: the director's cut. In: *Hamlet in Pieces: Shakespeare Reworked*, Peter Brook, Robert Lepage, Robert Wilson. Nick Hern; 2001:11, 223-19, 224.

24.

Hortmann W, Hamburger M. *Shakespeare on the German Stage: The Twentieth Century*. Cambridge University Press; 1998. <http://www.loc.gov/catdir/toc/cam023/97028534.html>

25.

Kidnie MJ. *Shakespeare and the Problem of Adaptation*. Routledge; 2009.

26.

Worthen WB. *Shakespearean Performativity: Drama and the Force of Modern Performance*. Cambridge University Press; 2003.

27.

Kliman BW, Santos RJ. *Latin American Shakespeares*. Fairleigh Dickinson University Press; 2005.

28.

Brodie G. UCL Discovery - Metaphor, mud and melancholy: Ostermeier's 'Hamlet' in translation. 2013;7(2):77-79. <http://discovery.ucl.ac.uk/1402487/>

29.

Bennett S, Carson C. Shakespeare beyond English: A Global Experiment. Cambridge University Press; 2013.

30.

Heylen R. Translation, Poetics, and the Stage: Six French Hamlets. Vol Translation studies. Routledge; 1993.

31.

Bristol MD, McLuskie K. Shakespeare and Modern Theatre: The Performance of Modernity. Vol Accents on Shakespeare. Routledge; 2001.

32.

Kennedy D, ed. Foreign Shakespeare: Contemporary Performance. Cambridge University Press; 1993.

33.

Hoenselaars AJ. Shakespeare and the Language of Translation. Vol The Arden Shakespeare. Arden Shakespeare; 2004.

34.

Heylen R. Translation, Poetics, and the Stage: Six French Hamlets. Vol Translation studies. Routledge; 1993.

35.

Boyle CM, Johnston D, Morris J. *The Spanish Golden Age in English: Perspectives on Performance*. Oberon; 2007.

36.

Samson A, Thacker J. *A Companion to Lope de Vega*. Tamesis; 2008.

37.

Kenneth Muir. *Translating Golden Age Plays: A Reconsideration*. *Translation and Literature*. 1992;1:104-111.

[http://www.jstor.org/stable/40339624?Search=yes&resultItemClick=true&searchText=sn:09681361&searchText=AND&searchText=vo:1&searchText=AND&searchText=year:1992&searchUri=%2Faction%2FdoBasicSearch%3FQuery%3Dsn%253A09681361%2BAND%2Bvo%253A1%2BAND%2Byear%253A1992%26amp%3Bmod%3DYour%2Binbound%2Blink%2Bdid%2Bnot%2Bhave%2Ban%2Bexact%2Bmatch%2Bin%2Bour%2Bdatabase.%2BBut%2Bbased%2Bon%2Bthe%2Belements%2Bwe%2Bcould%2Bmatch%252C%2Bwe%2Bhave%2Breturned%2Bthe%2Bfollowing%2Bresults.&seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org/stable/40339624?Search=yes&resultItemClick=true&searchText=sn:09681361&searchText=AND&searchText=vo:1&searchText=AND&searchText=year:1992&searchUri=%2Faction%2FdoBasicSearch%3FQuery%3Dsn%253A09681361%2BAND%2Bvo%253A1%2BAND%2Byear%253A1992%26amp%3Bmod%3DYour%2Binbound%2Blink%2Bdid%2Bnot%2Bhave%2Ban%2Bexact%2Bmatch%2Bin%2Bour%2Bdatabase.%2BBut%2Bbased%2Bon%2Bthe%2Belements%2Bwe%2Bcould%2Bmatch%252C%2Bwe%2Bhave%2Breturned%2Bthe%2Bfollowing%2Bresults.&seq=1#page_scan_tab_contents)

38.

Johnston D. *Professing translation: The acts-in-between*. *Target*. 2013;25(3):365-384. doi:10.1075/target.25.3.04joh

39.

De García SP, Larson D. *The Comedia in English: Translation and Performance*. Vol Colección Tamesis. Tamesis; 2008.

40.

Fischer-Lichte E, Gronau B, Weiler C. *Global Ibsen: Performing Multiple Modernities*. Vol Routledge advances in theatre and performance studies. Routledge; 2011.

41.

Anderman GM. *Europe on Stage: Translation and Theatre*. Oberon; 2005.

42.

Delgado MM, Rebellato D, eds. *Contemporary European Theatre Directors*. Routledge; 2010.

43.

Trencsényi K, Cochrane B, eds. *New Dramaturgy: International Perspectives on Theory and Practice*. Bloomsbury Methuen Drama; 2014.

44.

Laera M. Theatre Translation as Collaboration: Aleks Sierz, Martin Crimp, Nathalie Abrahami, Colin Teevan, Zoë Svendsen and Michael Walton discuss Translation for the Stage. *Contemporary Theatre Review*. 21(2):213-225. doi:10.1080/10486801.2011.561490

45.

Anderman GM. *Voices in Translation: Bridging Cultural Divides*. Vol *Translating Europe*. Multilingual Matters; 2007.

46.

Brodie G. 'The House of Bernarda Alba': Translation as Political Metaphor. In: *CTIS Occasional Papers: Volume 6*, 2010. Centre for Translation and Intercultural Studies; 2010:54-66.  
<https://contentstore.cla.co.uk/secure/link?id=c22feb8d-0124-eb11-80cd-005056af4099>

47.

Delgado MM. *Federico García Lorca*. Vol *Routledge modern and contemporary dramatists*. Routledge; 2008.

48.

Edwards G. Lorca on the London Stage: Problems of Translation and Adaptation. *New Theatre Quarterly*. 2005;21(04). doi:10.1017/S0266464X05000242

49.

Edwards G. Lorca on the London Stage: Problems of Translation and Adaptation. *New Theatre Quarterly*. 2005;21(04). doi:10.1017/S0266464X05000242

50.

Taylor & Francis Online.

<http://www.tandfonline.com/doi/pdf/10.1080/1048680031000077816#.VPR-UPmsWSo>

51.

Brodie G. Theatre Translation for Performance: Conflict of Interest, Conflict of Cultures. In: *Words, Images and Performances in Translation*. Vol Continuum studies in translation. Continuum; 2012:63-81.

<https://contentstore.cla.co.uk/secure/link?id=4911be41-7c36-e711-80c9-005056af4099>

52.

Rice P, Waugh P. *Modern Literary Theory: A Reader*. 4th ed. Arnold; 2001.

53.

Benjamin W. The Translator's Task. In: *Translation Studies Reader*. 3rd ed. Routledge; :75-83. <https://www.dawsonera.com/abstract/9780203721599>

54.

Dundjerovic A, Navarro Bateman I. Robert Lepage Inc. – Theatre for Festival Audiences. *Contemporary Theatre Review*. 19(4):413-427. doi:10.1080/10486800903209349

55.

Turk EB. *French Theatre Today: The View from New York, Paris, and Avignon*. Vol *Studies in theatre history and culture*. University of Iowa Press; 2011.

56.

Harrop S. Physical performance and the languages of translation. In: *Theorising Performance: Greek Drama, Cultural History and Critical Practice*. Duckworth; 2010:232-240.

<https://contentstore.cla.co.uk//secure/link?id=df5b3bb6-6436-e711-80c9-005056af4099>

57.

Wilhelm Hortmann. Old traditions and new beginnings. In: *Shakespeare on the German Stage: The Twentieth Century*. Cambridge University Press; 1998:1-5.

<https://contentstore.cla.co.uk//secure/link?id=8ea9b42c-5a36-e711-80c9-005056af4099>

58.

Boyle C. Perspectives on loss and discovery. In: *The Spanish Golden Age in English: Perspectives on Performance*. Oberon; 2007:61-74.

<https://contentstore.cla.co.uk//secure/link?id=2720a049-8036-e711-80c9-005056af4099>

59.

David Johnston. Lope in translation. In: *A Companion to Lope de Vega*. Tamesis; 2008:300-313.

<https://contentstore.cla.co.uk//secure/link?id=604caee7-8936-e711-80c9-005056af4099>

60.

Helen Rappaport. Chekhov in the theatre. In: *Voices in Translation: Bridging Cultural Divides. Vol Translating Europe. Multilingual Matters*; 2007:66-77.

<https://contentstore.cla.co.uk//secure/link?id=63653720-8936-e711-80c9-005056af4099>

61.

Sirkku Aaltanen. Time-sharing of theatre texts. In: *Time-Sharing on Stage: Drama*

Translation in Theatre and Society. Vol Topics in translation. Multilingual Matters; 2000:47-56.

<https://contentstore.cla.co.uk//secure/link?id=9a6fb6fc-8836-e711-80c9-005056af4099>

62.

Patrice Pavis. Towards specifying theatre translation. In: Theatre at the Crossroads of Culture. Routledge; 1992:135-159.

<https://contentstore.cla.co.uk//secure/link?id=480eeb6e-5136-e711-80c9-005056af4099>

63.

Aaltonen S. Time-sharing of theatre texts: subversion, rebellion and disregard. In: Time-Sharing on Stage: Drama Translation in Theatre and Society. Vol Topics in translation. Multilingual Matters; 2000:73-81.

<https://contentstore.cla.co.uk//secure/link?id=22e3a0f3-8836-e711-80c9-005056af4099>

64.

Fischer-Lichte E. Introduction. In: Global Ibsen: Performing Multiple Modernities. Vol Routledge advances in theatre and performance studies. Routledge; 2011:1-10.

<https://contentstore.cla.co.uk//secure/link?id=c46a542b-5636-e711-80c9-005056af4099>

65.

Anderman G. Henrik Ibsen. In: Europe on Stage: Translation and Theatre. Oberon; 2005.

<https://contentstore.cla.co.uk//secure/link?id=38fb6741-8036-e711-80c9-005056af4099>

66.

Mitchell K. Analysing the action of the play. In: The Director's Craft: A Handbook for the Theatre. Routledge; 2009.

<https://contentstore.cla.co.uk//secure/link?id=3aa0a9f7-5436-e711-80c9-005056af4099>

67.

Delgado MM. Lorca's afterlives. In: Federico García Lorca. Vol Routledge modern and contemporary dramatists. Routledge; 2008.

<https://contentstore.cla.co.uk//secure/link?id=b7e2c8ac-5436-e711-80c9-005056af4099>

68.

Turner C, Behrndt SK. What is dramaturgy. In: Dramaturgy and Performance. Palgrave; 2008:17-37.

<https://contentstore.cla.co.uk//secure/link?id=ee2fbe1d-7a36-e711-80c9-005056af4099>

69.

Angelaki V. Introduction. In: The Plays of Martin Crimp: Making Theatre Strange. Palgrave Macmillan; 2012.

<https://contentstore.cla.co.uk//secure/link?id=9ad64889-4e36-e711-80c9-005056af4099>

70.

Lodge D, Wood N. The death of the author. In: Modern Criticism and Theory: A Reader. 3rd ed. Pearson/Longman; 2008:313-316.

<https://contentstore.cla.co.uk//secure/link?id=a54b25ac-5d36-e711-80c9-005056af4099>

71.

Radosavljevic D. New writing: moving into the twenty-first century. In: Theatre-Making: Interplay between Text and Performance in the 21st Century. Palgrave Macmillan; 2013.

<https://contentstore.cla.co.uk//secure/link?id=9243bc91-4e36-e711-80c9-005056af4099>

72.

Etchells T. On performance writing. In: The Twentieth-Century Performance Reader. 2nd ed. Routledge; 2002:178-190.

73.

Brecht B. New technique in acting that produces an alienation effect. In: *The Twentieth-Century Performance Reader*. 2nd ed. Routledge; 2002:93-104.  
<https://contentstore.cla.co.uk//secure/link?id=ea5ee0d3-5336-e711-80c9-005056af4099>

74.

Pavis P. Staging calamity. In: *Contemporary Mise En Scène: Staging Theatre Today*. Routledge; 2013:242-267.  
<https://contentstore.cla.co.uk//secure/link?id=46259d98-5536-e711-80c9-005056af4099>

75.

Bennett S. Spectatorship across culture. In: *Theatre Audiences: A Theory of Production and Reception*. 2nd ed. Routledge; 1997:166-203.  
<https://contentstore.cla.co.uk//secure/link?id=14fceff8-5236-e711-80c9-005056af4099>