

# ELCS6085: European Theatre in Translation: Geraldine Brodie

[View Online](#)

Aaltonen, S. (2000a). Time-sharing of theatre texts: subversion, rebellion and disregard. In *Time-sharing on stage: drama translation in theatre and society*: Vol. Topics in translation (pp. 73–81). Multilingual Matters.

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

Aaltonen, S. (2000b). *Time-sharing on stage: drama translation in theatre and society*: Vol. Topics in translation. Multilingual Matters.

Allain, P., & Harvie, J. (2006). *The Routledge companion to theatre and performance*. Routledge.

Anderman, G. (2005). Henrik Ibsen. In *Europe on stage: translation and theatre*. Oberon.  
<https://contentstore.cla.co.uk//secure/link?id=38fb6741-8036-e711-80c9-005056af4099>

Anderman, G. M. (2005a). *Europe on stage: translation and theatre*. Oberon.

Anderman, G. M. (2005b). *Europe on stage: translation and theatre*. Oberon.

Anderman, G. M. (2007). Voices in translation: bridging cultural divides: Vol. *Translating Europe*. Multilingual Matters.

Andy Lavender. (2001). The play without the play, Hamlet: the director's cut. In *Hamlet in pieces: Shakespeare reworked*, Peter Brook, Robert Lepage, Robert Wilson (pp. 11, 223–19, 224). Nick Hern.

Angelaki, V. (2012). Introduction. In *The plays of Martin Crimp: making theatre strange*. Palgrave Macmillan.

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

Baines, R. W., Marinetti, C., & Perteghella, M. (2011). *Staging and performing translation: text and theatre practice*. Palgrave Macmillan.

<http://UCL.eblib.com/patron/FullRecord.aspx?p=652353>

Benjamin, W. (n.d.). The Translator's Task. In *Translation Studies Reader* (3rd ed., pp. 75–83). Routledge. <https://www.dawsonera.com/abstract/9780203721599>

Bennett, S. (1997). Spectatorship across culture. In *Theatre audiences: a theory of production and reception* (2nd ed, pp. 166–203). Routledge.

<https://contentstore.cla.co.uk//secure/link?id=14fceff8-5236-e711-80c9-005056af4099>

Bennett, S., & Carson, C. (2013). *Shakespeare beyond English: a global experiment.* Cambridge University Press.

Boyle, C. (2007). Perspectives on loss and discovery. In *The Spanish Golden Age in English: perspectives on performance* (pp. 61–74). Oberon.  
<https://contentstore.cla.co.uk//secure/link?id=2720a049-8036-e711-80c9-005056af4099>

Boyle, C. M., Johnston, D., & Morris, J. (2007). *The Spanish Golden Age in English: perspectives on performance.* Oberon.

Brecht, B. (2002). New technique in acting that produces an alienation effect. In *The twentieth-century performance reader* (2nd ed, pp. 93–104). Routledge.  
<https://contentstore.cla.co.uk//secure/link?id=ea5ee0d3-5336-e711-80c9-005056af4099>

Bristol, M. D., & McLuskie, K. (2001). *Shakespeare and modern theatre: the performance of modernity:* Vol. Accents on Shakespeare. Routledge.

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

Brodie, G. (n.d.-b). Translation in Performance: Theatrical Shift and the Transmission of Meaning in Tony Harrison's Translation of Euripides. *Contemporary Theatre Review*, 24(1), 53–65. <https://doi.org/10.1080/10486801.2013.858324>

Brodie, G. (2010). 'The House of Bernarda Alba': Translation as Political Metaphor. In CTIS occasional papers: Volume 6, 2010 (pp. 54–66). Centre for Translation and Intercultural Studies.

<https://contentstore.cla.co.uk//secure/link?id=c22feb8d-0124-eb11-80cd-005056af4099>

Brodie, G. (2012). Theatre Translation for Performance: Conflict of Interest, Conflict of Cultures. In *Words, images and performances in translation:* Vol. Continuum studies in translation (pp. 63–81). Continuum.

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

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

Brook, P. (2002). The deadly theatre. In *The twentieth-century performance reader* (2nd ed, pp. 105–110). Routledge.

<https://contentstore.cla.co.uk//secure/link?id=e95ee0d3-5336-e711-80c9-005056af4099>

Coelsch-Foisner, S., Klein, H., & Salzburg Conferences on Literature and Culture. (2004). *Drama translation and theatre practice:* Vol. Salzburg studies in English literature and culture. Peter Lang.

David Johnston. (2008). Lope in translation. In *A companion to Lope de Vega* (pp. 300–313). Tamesis.

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

De García, S. P., & Larson, D. (2008). *The Comedia in English: translation and performance*: Vol. Colección Támesis. Tamesis.

Delgado, M. M. (2008a). *Federico García Lorca*: Vol. Routledge modern and contemporary dramatists. Routledge.

Delgado, M. M. (2008b). Lorca's afterlives. In *Federico García Lorca*: Vol. Routledge modern and contemporary dramatists. Routledge.

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

Delgado, M. M., & Rebellato, D. (Eds.). (2010a). *Contemporary European theatre directors*. Routledge.

Delgado, M. M., & Rebellato, D. (Eds.). (2010b). *Contemporary European theatre directors*. Routledge.

Dundjerovic, A., & Navarro Bateman, I. (n.d.). Robert Lepage Inc. – Theatre for Festival Audiences. *Contemporary Theatre Review*, 19(4), 413–427.

<https://doi.org/10.1080/10486800903209349>

Edwards, G. (2005a). Lorca on the London Stage: Problems of Translation and Adaptation. *New Theatre Quarterly*, 21(04). <https://doi.org/10.1017/S0266464X05000242>

Edwards, G. (2005b). Lorca on the London Stage: Problems of Translation and Adaptation. *New Theatre Quarterly*, 21(04). <https://doi.org/10.1017/S0266464X05000242>

Etchells, T. (2002). On performance writing. In *The twentieth-century performance reader* (2nd ed, pp. 178–190). Routledge.

Fischer-Lichte, E. (2011). Introduction. In *Global Ibsen: performing multiple modernities*: Vol. Routledge advances in theatre and performance studies (pp. 1–10). Routledge.  
<https://contentstore.cla.co.uk//secure/link?id=c46a542b-5636-e711-80c9-005056af4099>

Fischer-Lichte, E., Gronau, B., & Weiler, C. (2011). *Global Ibsen: performing multiple modernities*: Vol. Routledge advances in theatre and performance studies. Routledge.

Hall, E., & Harrop, S. (2010). *Theorising performance: Greek drama, cultural history and critical practice*. Duckworth.

Hardwick, Lorna. (2007). Translating Greek Tragedy to the Modern Stage. *Theatre Journal*, 59(3), 358–361. <https://doi.org/10.1353/tj.2007.0148>

Harrop, S. (2010). Physical performance and the languages of translation. In *Theorising performance: Greek drama, cultural history and critical practice* (pp. 232–240). Duckworth.  
<https://contentstore.cla.co.uk//secure/link?id=df5b3bb6-6436-e711-80c9-005056af4099>

Helen Rappaport. (2007). Chekhov in the theatre. In *Voices in translation: bridging cultural divides*: Vol. *Translating Europe* (pp. 66–77). Multilingual Matters.  
<https://contentstore.cla.co.uk//secure/link?id=63653720-8936-e711-80c9-005056af4099>

Heylen, R. (1993a). Translation, poetics, and the stage: six French hamlets: Vol.

Translation studies. Routledge.

Heylen, R. (1993b). Translation, poetics, and the stage: six French hamlets: Vol. Translation studies. Routledge.

Hoenselaars, A. J. (2004). Shakespeare and the language of translation: Vol. The Arden Shakespeare. Arden Shakespeare.

Hortmann, W., & Hamburger, M. (1998). Shakespeare on the German stage: the twentieth century. Cambridge University Press. <http://www.loc.gov/catdir/toc/cam023/97028534.html>

Johnston, D. (1996). Stages of translation. Absolute Classics.

Johnston, D. (2013). Professing translation: The acts-in-between. *Target*, 25(3), 365–384. <https://doi.org/10.1075/target.25.3.04joh>

Kennedy, D. (Ed.). (1993). Foreign Shakespeare: contemporary performance. Cambridge University Press.

Kenneth Muir. (1992). Translating Golden Age Plays: A Reconsideration. *Translation and Literature*, 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%3Bymod%3DYour%2Binbound%2Blink%2Bdid%2Bnot%2Bhave%2Ban%2Bexact%2Bmatch%2Bin%2Bour%2Bdatabase.%2BBut%2Bba sed%2Bon%2Bthe%2Belements%2Bwe%2Bcould%2Bmatch%252C%2Bwe%2Bhave%2Bret urned%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%3Bymod%3DYour%2Binbound%2Blink%2Bdid%2Bnot%2Bhave%2Ban%2Bexact%2Bmatch%2Bin%2Bour%2Bdatabase.%2BBut%2Bba sed%2Bon%2Bthe%2Belements%2Bwe%2Bcould%2Bmatch%252C%2Bwe%2Bhave%2Bret urned%2Bthe%2Bfollowing%2Bresults.&seq=1#page_scan_tab_contents)

Kidnie, M. J. (2009). Shakespeare and the problem of adaptation. Routledge.

Kliman, B. W., & Santos, R. J. (2005). Latin American Shakespeares. Fairleigh Dickinson University Press.

Laera, M. (n.d.). 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.

<https://doi.org/10.1080/10486801.2011.561490>

Laera, M. (2013). Reaching Athens: community, democracy and other mythologies in adaptations of Greek tragedy: Vol. New comparative criticism. Peter Lang.

Lodge, D., & Wood, N. (2008a). Modern criticism and theory: a reader (3rd ed). Pearson/Longman.

Lodge, D., & Wood, N. (2008b). The death of the author. In Modern criticism and theory: a reader (3rd ed, pp. 313–316). Pearson/Longman.

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

Middeke, M., Schnierer, P. P., & Sierz, A. (2011). The Methuen drama guide to

contemporary British playwrights. Methuen Drama.

Milton, J. (2009). Translation Studies and Adaptation Studies. *Translation Research Projects* 2, 51–58. [https://doi.org/10.1386/jafp.2.1.47\\_1](https://doi.org/10.1386/jafp.2.1.47_1)

Mitchell, K. (2009). Analysing the action of the play. In *The director's craft: a handbook for the theatre*. Routledge.

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

Patrice Pavis. (1992). Towards specifying theatre translation. In *Theatre at the crossroads of culture* (pp. 135–159). Routledge.

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

Pavis, P. (1992). *Theatre at the crossroads of culture*. Routledge.

Pavis, P. (2013). Staging calamity. In *Contemporary mise en scène: staging theatre today* (pp. 242–267). Routledge.

<https://contentstore.cla.co.uk//secure/link?id=46259d98-5536-e711-80c9-005056af4099>

Perteghella, M. (n.d.). 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>

Radosavljevic, D. (2013). New writing: moving into the twenty-first century. In *Theatre-making: interplay between text and performance in the 21st century*. Palgrave Macmillan.

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

Raw, L. (2012). *Translation, adaptation and transformation*: Vol. *Continuum advances in translation*. Continuum.

Rice, P., & Waugh, P. (2001). *Modern literary theory: a reader* (4th ed). Arnold.

Samson, A., & Thacker, J. (2008). *A companion to Lope de Vega*. Tamesis.

Sirkku Aaltanen. (2000). Time-sharing of theatre texts. In *Time-sharing on stage: drama translation in theatre and society*: Vol. *Topics in translation* (pp. 47–56). Multilingual Matters.

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

Taylor & Francis Online. (n.d.).

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

Trencsényi, K., & Cochrane, B. (Eds.). (2014). *New dramaturgy: international perspectives on theory and practice*. Bloomsbury Methuen Drama.

Turk, E. B. (2011). *French theatre today: the view from New York, Paris, and Avignon*: Vol. *Studies in theatre history and culture*. University of Iowa Press.

Turner, C., & Behrndt, S. K. (2008). What is dramaturgy. In *Dramaturgy and performance* (pp. 17–37). Palgrave.

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

Venuti, Lawrence. (2012). *The translation studies reader* (3rd ed). Routledge.  
<https://www.vlebooks.com/Product/Index/1993795?page=0&startBookmarkId=-1>

Wilhelm Hortmann. (1998). Old traditions and new beginnings. In *Shakespeare on the German stage: the twentieth century* (pp. 1–5). Cambridge University Press.  
<https://contentstore.cla.co.uk//secure/link?id=8ea9b42c-5a36-e711-80c9-005056af4099>

Worthen, W. B. (2003). *Shakespearean performativity: drama and the force of modern performance*. Cambridge University Press.

Zatlin, P. (1994). Article of Observations on Theatrical Translation. *Translation Review*, 46 (1), 14–18. <https://doi.org/10.1080/07374836.1994.10523633>

Zatlin, P. (2005). Theatrical translation and film adaptation: a practitioner's view: Vol. Topics in translation. Multilingual Matters.