<<剧场翻译及电影改编>>

图书基本信息

书名：<<剧场翻译及电影改编>>

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作者：查特林

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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 oftheatre. He speaks of actors interpreting the work of the playwright and of singersinterpreting the work of the songwriter, thus establishing through performancethat their own work is an art. The translators problem is that he is a performerwithout a stage, an artist whose performance looks just like the original, just likea 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 preciselyfor 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 （literarytext）, and Wechslers excellent observations on literary translation will apply. Evenif the translators contribution to the production remains invisible to someobservers, theatrical translators, like playwrights, need to perform with a stage.Marion Peter Holt, the foremost translator of contemporary Spanish theatre inthe United States, affirms that performability has been the prime aim of everyplay he has translated, with publication perhaps coming after performance （Holt, 2002, personal communication）. In Performing Without a Stage, Wechsler makes one reference to Moli6reand several to Shakespeare, but he generally concentrates on thetranslation of novel and poetry. In this respect, his book is similar to thevast majority of studies in the field. Theory of literary translation hascentered on these genres. In Translating Literature： Practice and Theory in aComparative Literature Context （Lefevere, 1992）, Andr6 Lefevere includes374 books and articles in his Suggestions for Further Reading; in onlysix of these titles is drama specifically mentioned. Prefacing her discussionof the subject in the first edition of her Translation Studies （Bassnett-McGuire, 1980： 120）, Susan Bassnett identifies theatre as one of the mostneglected areas; given her own strong interest in the subject, she gives totheatre 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。

作者简介

菲莉斯·查特林（P11yllis Zatlin），两班牙语教授，美国罗格斯大学翻译培训项目协调人。
她是Estreno期刊副主编，《西欧舞台》撰稿编辑，以及EsTRENO Plays 翻译系列主编。

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章节摘录

Whose play is it anyway？
asks an article on the war of the translators in aMarch 2003 issue of The Guardian （Logan， 2003）. In his feature on the subject， Brian Logan cites the time-honoured belief that the best theatrical translatorswere invisible. The more faithful they were to the original text， the morethey remained in the shadows. British theatre-goers have long been familiarwith such great foreign playwrights as Moli6re， Chekhov and Garcia Lorcabut traditionally have had no idea whose translation they were hearing. Thatsituation has been changing in the United Kingdom and ， to a lesser extent， inthe United States because of what Logan calls the recent controversial eclipseof the academic-translator by the playwright-translator.1 It is not intendedthat 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 famousname in the publicity will help sell the production. Often the playwright doesnot know the language of the original text but is given someone elses literaltranslation as a point of departure for his or her creative work. The translatorwho produces that original script is now doubly invisible： generally by-passednot only on the play programme but， having been paid a flat fee， also in thedistribution of royalties if the play is a hit. Logan interviews a number of people in Great Britain on both sidesof the controversy. The response he attributes to Philippe Le Moine isstartling. Le Moine， who runs the National Theatre Studios translationproject， is quoted as encouraging playwrights without knowledge offoreign languages while rejecting bona fide translators.2 Logan statesthat Le Moine does so because of commercial pressure. Apparentlyspectators， who for centuries did not object to invisible translators， now demand famous adapters.

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