

An Anthology  
of Works  
From Mexico,  
The  
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and The  
Southern  
Cone



*Latin American  
Theatre in  
Translation*

*Charles P. Thomas*

# Latin American Theatre In Translation

**Maria Sidiropoulou**



## **Latin American Theatre In Translation:**

*Seeking Common Ground: Latinx and Latin American Theatre and Performance* Evelina Ferdandez, Carlos Celdrán, J. Ed Araiza, Alex Alpharaoh, 2021-09-23 Honorable Mention from the 2022 International Latino Book Awards for Best Nonfiction Multi Author A curated collection of new Latinx and Latin American plays monologues interviews and critical essays that asks the question what is the common ground between Latinx and Latin American artists Featuring a mix of plays and scholarly essays this work originally emerged from the Latino Theater Company s Encuentro de las Am ricas festival produced in partnership with the Latinx Theatre Commons LTC at the Los Angeles Theatre Center in 2017 The collection chronicles not only the theatrical productions of the festival but also features a transnational exploration of U S Latinx and Latin American theatre making Alongside plays by Evelina Fern ndez Alex Alpharaoh J Ed Araiza and Carlos Celdr n this anthology also includes a mix of monologues snapshots profiles and interviews that together provide a dynamic account of these intersections within U S Latinx and Latin American Theater A unique collection it serves not only as a testament to the diversity of Latinx artists but also to the strength of the Latinx Theater movement and its ever growing networks across the Hemispheric Americas Full playtexts include *Dementia* by Evelina Fern ndez *WET A DAC* *Amented Journey* by Alex Alpharoah *Miss Julia* adapted by J Ed Araiza *10 Million* by Carlos Celdr n *Convention and Transgression* Jacqueline Eyring Bixler, 1997 Carballido s plays are a staple of the theatre scene in Mexico City and are also frequently staged in Europe the United States and throughout Latin America He has written more than thirty full length plays and more than sixty one act pieces as well as movie scripts adaptations and works for children s theatre More than fifteen years have passed since the last book appeared on Carballido s theatre during which he has written a score of new plays

**Translation in the Performing Arts** Enza De Francisci, Cristina Marinetti, 2025-03-31 This innovative collection showcases the interconnectedness of translation and the performing arts drawing on examples spanning languages eras and modes of performance to argue for the importance of re envisioning translation beyond writing Featuring contributions from established and emerging scholars the volume builds on recent epistemological shifts from a genre based view of translation toward a material based approach interested in how performance and embodiment shape translation Chapters highlight the ways in which in the nexus of translation and performing arts we can situate the cross cultural encounters and transnational exchanges that underpin translation beyond the ideology of print and help us to better understand the international circulation of performative works The volume covers a wide range of embodied practices from immersive theatre and intercultural opera to dance and sign language performance while also incorporating key perspectives from interviews with active practitioners Taken together the collection makes the case for a more nuanced understanding of translation one which accounts for the relationships between translation and the myriad forms of performance that permeate daily life This book will be of particular interest to students and scholars in translation studies visual culture theatre translation performing arts

literary studies media studies and reception studies      *Fifty Key Figures in LatinX and Latin American Theatre* Paola S. Hernández, Analola Santana, 2022-02-25 *Fifty Key Figures in Latinx and Latin American Theatre* is a critical introduction to the most influential and innovative theatre practitioners in the Americas all of whom have been pioneers in changing the field. The chosen artists work through political racial gender class and geographical divides to expand our understanding of Latin American and Latinx theatre while at the same time offering a space to discuss contested nationalities and histories. Each entry considers the artist's or collective's body of work in its historical cultural and political context and provides a brief biography and suggestions for further reading. The volume covers artists from the present day to the 1960s the emergence of a modern theatre that was concerned with Latinx and Latin American themes distancing themselves from an European approach. A deep and enriching resource for the classroom and individual study this is the first book that any student of Latinx and Latin American theatre should read.

*The Routledge Companion to Latine Theatre and Performance* Noe Montez, Olga Sanchez Saltveit, 2024-02-29 *The Routledge Companion to Latine Theatre and Performance* traces how manifestations of Latine self determination in contemporary US theatre and performance practices affirm the value of Latine life in a theatrical culture that has a legacy of misrepresentation and erasure. This collection draws on fifty interdisciplinary contributions written by some of the leading Latine theatre and performance scholars and practitioners in the United States to highlight evolving and recurring strategies of world making activism and resistance taken by Latine culture makers to gain political agency on and off the stage. The project reveals the continued growth of Latine theatre and performance through chapters covering but not limited to playwriting casting practices representation training wrestling with anti Blackness and anti Indigeneity theatre for young audiences community empowerment and the market forces that govern the US theatre industry. This book enters conversations in performance studies ethnic studies American studies and Latina/o/x studies by taking up performance scholar Diana Taylor's call to consider the ways that embodied and performed acts generate record and transmit knowledge. This collection is an essential resource for students scholars and theatremakers seeking to explore understand and advance the huge range and significance of Latine performance.

**Adapting Translation for the Stage** Geraldine Brodie, Emma Cole, 2017-07-06 *Translating for performance* is a difficult and hotly contested activity. *Adapting Translation for the Stage* presents a sustained dialogue between scholars actors directors writers and those working across these boundaries exploring common themes and issues encountered when writing staging and researching translated works. It is organised into four parts each reflecting on a theatrical genre where translation is regularly practised: *The Role of Translation in Rewriting Naturalist Theatre*, *Adapting Classical Drama at the Turn of the Twenty First Century*, *Translocating Political Activism in Contemporary Theatre*, *Modernist Narratives of Translation in Performance*. A range of case studies from the National Theatre's *Medea* to The Gate Theatre's *Dances of Death* and Emily Mann's *The House of Bernarda Alba* shed new light on the creative processes inherent in translating for the theatre destabilising the literal/performable binary to

suggest that adaptation and translation can and do coexist on stage

Chronicling the many possible intersections between translation theory and practice **Adapting Translation for the Stage** offers a unique exploration of the processes of translating adapting and relocating work for the theatre **Theatrical Translation and Film Adaptation** Phyllis Zatlin, 2005-01-01

Translation and film adaptation of theatre have received little study This text draws on experiences of theatrical translators and on movie versions of plays from various countries It looks into such concerns as the translation of bilingual plays and the choice between subtitling and dubbing of film New Paths in Theatre Translation and Surtitling Vasiliki Misiou, Loukia Kostopoulou, 2023-08-09 This collection provides an in depth exploration of surtitling for theatre and its potential in enhancing accessibility and creativity in both the production and reception of theatrical performances The volume collects the latest research on surtitling which encompasses translating lyrics or sections of dialogue and projecting them on a screen While most work has focused on opera this book showcases how it has increasingly played a role in theatre by examining examples from well known festivals and performances The 11 chapters underscore how the hybrid nature and complex semiotic modes of theatrical texts coupled with technological advancements offer a plurality of possibilities for applying surtitling effectively across different contexts The book calls attention to the ways in which agents in theatrical spaces need to carefully reflect on the role of surtitling in order to best serve the needs of diverse audiences and produce inclusive productions from translators considering appropriate strategies to directors working on how to creatively employ it in performance to companies looking into all means available for successful implementation Offering a space for interdisciplinary dialogues on surtitling in theatre this book will be of interest to scholars in audiovisual translation media accessibility and theatre and performance studies **Moving Target** Carole-Ann Upton, 2014-07-22 Moving Target offers a rigorous exploration of the practice of translating for the theatre The twelve essays in the volume span a range of work from Eastern and Western Europe Canada and the United States For the first time this book draws together existing translation theory with contemporary practice to shed light on a hitherto neglected aspect of the production process How does the theatre translator mediate between source text performance text and target audience What happens when theatre is transposed from one culture to another What are the obstacles to theatre translation and what are the opportunities Central to the debate throughout is the role of the translator in creating not only a linguistic text but also a performance text as the contributors repeatedly demonstrate an illuminating sensibility to the demands and potential of theatre production Impacting upon areas of inter cultural theory as well as theatre studies and translation studies the result is a startling revelation of the joys as well as the frustrations of the dramatic art of the translator for performance The Cambridge Companion to Modern Latin American Culture John King, 2004-04 The term Latin America refers to the Portuguese and Spanish speaking states created in the early 1820s following the wars of independence states that differed enormously in geographical and demographical scale ethnic composition and economic resources yet shared distinct historical and cultural traits Specially

commissioned essays by leading experts explore the unity and diversity of the region's cultural expressions. These essays analyse history and politics from the nineteenth century to the present day and consider the heritage of pre-Columbian and Colonial Latin America. There is a particular focus on narrative as well as on poetry, art and architecture, music, cinema, theatre and broader issues of popular culture. A final chapter looks at the strong and rapidly expanding influence of Latino culture in the United States. A chronology and guides to further reading are included, making this volume an invaluable introduction to the rich and varied culture of modern Latin America.

*The Routledge Companion to Dramaturgy* Magda Romanska, 2014-08-07

Dramaturgy in its many forms is a fundamental and indispensable element of contemporary theatre. In its earliest definition, the word itself means a comprehensive theory of play-making. Although it initially grew out of theatre, contemporary dramaturgy has made enormous advances in recent years and it now permeates all kinds of narrative forms and structures, from opera to performance art, from dance and multimedia to filmmaking and robotics. In our global, mediated context of multinational group collaborations that dissolve traditional divisions of roles as well as unbend previously intransigent rules of time and space, the dramaturg is also the ultimate globalist, intercultural mediator, information and research manager, media content analyst, interdisciplinary negotiator, social media strategist. This collection focuses on contemporary dramaturgical practice, bringing together contributions not only from academics but also from prominent working dramaturgs. The inclusion of both means a strong level of engagement with current issues in dramaturgy, from the impact of social media to the ongoing centrality of interdisciplinary and intermedial processes. The contributions survey the field through eight main lenses: world dramaturgy and global perspective; dramaturgy as function, verb and skill; dramaturgical leadership and season planning; production dramaturgy in translation, adaptation and new play development; interdisciplinary dramaturgy; play analysis in postdramatic and new media dramaturgy; social media and audience outreach.

Magda Romanska is Visiting Associate Professor of Slavic Languages and Literatures at Harvard University, Associate Professor of Theatre and Dramaturgy at Emerson College, and Dramaturg for Boston Lyric Opera. Her books include *The Post-Traumatic Theatre of Grotowski and Kantor* (2012), *Boguslaw Schaeffer: An Anthology* (2012) and *Comedy: An Anthology of Theory and Criticism* (2014).

**The Politics of Farce in Contemporary Spanish American Theatre** Priscilla Meléndez, 2006

*The Politics of Farce in Contemporary Spanish American Theatre* is the first book-length study of the role of farce in Spanish American theatre. Spanish American playwrights have realized that farce's lack of power and marginality can become a resource.

**Latin American Theatre Review**, 1971

*Translating Identities on Stage and Screen* Maria Sidiropoulou, 2012-01-24

This book takes a pragmatic semiotic approach to real-life translating for the stage and screen, with a view to showing the potential of systematic linguistic analysis to reveal aspects of meaning-making. Functionalist, interpretive and critical perspectives merge to describe shifting aspects of phenomena in acculturating Pinter, Shakespeare, Wilde, Leonard Shaw, Austen etc. in the second half of the 20th century for the Greek stage and/or screen. More specifically, the

book tackles rendition of politeness in staging Pinter implementation of narrative perspectives in stage and screen versions of Hamlet rendition of semantic oppositions for humour generation across versions in A Midsummer Night's Dream rendition of subcultural linguistic variety in Shaw's Pygmalion on stage and screen target identity inscription in versions of Wilde's The Importance of Being Earnest and Leonard's Da rendition of phenomena in subtitling and dubbing The Hunchback of Notre Dame animation film for the young and the similarities between translation and cinematic adaptation of Austen's Sense and Sensibility and Hislop's The Island Awareness of specificities in the treatment of linguistic phenomena is expected to inform the agenda of what is to be further explored in Translation Studies

**Home is where the (he)art is** Sharon Magnarelli, 2008 Sharon Magnarelli's contribution to the critical dialogue on Spanish American literature offers fresh new reading of plays that have already attracted significant critical attention as well as insightful analyses of others that have seldom been studied

**Trans/acting** Jacqueline Eyring Bixler, Laurietz Seda, 2009 This collection offers a series of new essays authored by leading scholars of Latin American and U.S. Latino theater as well as the performance script Mexterminator vs The Global Predator written by Guillermo Gomez Pena. The fourteen essays focus on contemporary Latin American and U.S. Latino plays and performances and challenge the meanings of genre, gender, race, cultural identity and performance itself in the context of globalization and shifting borders. The concept of trans acting, a term that connotes negotiation and/or exchange, provides the framework for essays that include such topics as transculturation, transnationalism, transgender, transgenre, translation and adaptation. These individual studies of contemporary theater and performance arts are complimented by trans actor Gomez Pena's Mexterminator vs The Global Predator, a striking transgressive script that underscores the performance nature of territorial and symbolic border crossings. Jacqueline Bixler is Alumni Distinguished Professor of Spanish at Virginia Tech. Laurietz Seda is Associate Professor of Spanish at the University of Connecticut Storrs.

*Antígona* by José Watanabe Cristina Pérez Díaz, 2022-12-30 Winner of the ASTR Translation Prize 2023 Winner of CAMWS 2024 Bolchazy Pedagogy Award. This book brings to English readers in its entirety for the first time a translation of José Watanabe's *Antígona* accompanied by the original Spanish text and critical essays. The lack of availability in English has resulted in the absence of *Antígona* from important Anglophone studies devoted specifically to the reception of ancient Greek tragedy in the Americas. Pérez Díaz's translation fills this gap. The introduction provides the performative, political and historical contexts in which the text was written in collaboration with the actress Teresa Ralli from the Peruvian theater group Yuyachkani who also originally performed it. Following the bilingual text, a critical essay provides an analysis of textual aspects of *Antígona* that have been disregarded, situating it in relation to Sophocles' *Antigone* and in conversation with relevant moments of the vast traditions of reception of the Greek tragedy. An appendix briefly surveys some notable productions of the play throughout Latin America. This comprehensive volume provides an invaluable resource for readers interested in José Watanabe's work, students and scholars working on classical reception and Latin American literature and

theatre as well as theatre practitioners

### **Writing/Righting History: Twenty-Five Years of Recovering the US**

**Hispanic Literary Heritage** Antonia Castañeda, Clara Lomas, 2019-04-30 The tenth volume in the Recovering the US Hispanic Literary Heritage Series this collection of essays reflects on the twenty fifth anniversary of the project's efforts to locate identify preserve and disseminate the literary contributions of US Latinos from the Spanish Colonial Period to contemporary times Essays by scholars recalling the beginnings of the project cover a wide range of topics origins identity archival research institutional politics and pedagogy From recollections about funding to personal reminiscences the recovery of Jewish Hispanic heritage and the intellectual project of reframing American history and literature these articles provide a fascinating look at twenty five years of recovering the written legacy of the Hispanic population in what has become the United States An additional nineteen scholarly essays speak to specific efforts to recover an extremely diverse Latino literary heritage Historians and literary critics who research Spanish English and Sephardic texts examine a broad array of subjects including colonialism historical populations exile and immigration This far reaching book is required reading for those studying US Latino history and literature

Encyclopedia of Latin American Theater Eladio Cortés, Mirta Barrea-Marlys, 2003-12-30 Latin American culture has given birth to numerous dramatic works though it has often been difficult to locate information about these plays and playwrights This volume traces the history of Latin American theater including the Nuyorican and Chicano theaters of the United States and surveys its history from the pre Columbian period to the present Sections cover individual Latin American countries Each section features alphabetically arranged entries for playwrights independent theaters and cultural movements The volume begins with an overview of the development of theater in Latin America Each of the country sections begins with an introductory survey and concludes with copious bibliographical information The entries for playwrights provide factual information about the dramatist's life and works and place the author within the larger context of international literature Each entry closes with a list of works by and about the playwright A selected general bibliography appears at the end of the volume

**Women's Fiction from Latin America** Evelyn Picon Garfield, 1988 Evelyn Picon Garfield has chosen selections from the prose works of twelve female authors representing seven Latin American countries to create a collection which speaks to a variety of issues and exhibits a pastiche of richly varied artistic styles Containing short stories a one act play and excerpts from novels the volume touches on such topics as political commitment and persecution regional ethnicity of African and Indian cultures social issues between classes and races misogyny the complexities of the human psyche and female solidarity Garfield includes works from the six authors she interviewed for her Women's Voices from Latin America and has added selections from six other writers including Isabel Allende and Clarice Lispector

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