

1945-1994' and co-investigator on the three year AHRC funded project Staging Beckett: The Impact of Productions of Samuel Beckett's Drama on Theatre Practice and Cultures in the United Kingdom and Ireland.

He has contributed articles on contemporary British and Irish drama to journals including *Modern Drama*, *Journal of Beckett Studies*, *Contemporary Theatre Review*, *Theatre Research International*, *New Theatre Quarterly* and *Studies in Theatre and Performance*.

HAROLD PINTER'S ADAPTIVE SLEUTHING

This paper looks at Harold Pinter's last realized writing project undertaken before his death in 2008. *Sleuth* is a screen adaptation of Anthony Schaffer's ?? play that notably had been adapted before into a film previously in Pinter began the adaptation in 2003, finally completing the final draft in 2005. It was finally produced as a film in 2007, directed by Kenneth Branagh. While a prolific adapter of other writers, principally novelists, *Sleuth* is unusual because it represents the only example of Pinter adapting a play source, save for his unproduced screenplay of Shakespeare's *King Lear* in 2001.

The paper will draw extensively on materials held in the Harold Pinter archive to consider the adaptive process undertaken in realizing a piece of theatre to film, especially in light of his well-established methodology for adapting novels to film. In particular, I want to look at the changes Pinter makes to take account of the adapting to a different medium and seek reasons for some of the radical departures that Pinter took with Schaffer's play. To date, this last work has

received very little critical attention, but in terms of Pinter's considerable output of adaptations that also includes screen adaptations his own plays it represents an important final work in its own right.

STUART YOUNG

UNIVERSITY OF OTAGO

STUART.YOUNG@OTAGO.AC.NZ

Professor Stuart Young is Head of the Music, Theatre and Performing Arts Department at the University of Otago. His research interests include: Russian drama, in particular Chekhov, and its reception abroad Translation Studies and translation for the theatre modern British drama and theatre documentary/verbatim theatre New Zealand theatre and gay and queer drama. He has published in *Modern Drama*, *Theatre Journal*, *New Theatre Quarterly*, *Australasian Drama Studies*, *New Zealand Slavonic Journal*, and *Journal of Dramatic Theory And Criticism*.

He is also a director, translator, and performance reviewer. He has translated plays by Chekhov, Pushkin, and Simon Gantillon. Circa Theatre, Wellington, has produced his translations of *The Cherry Orchard* and *Uncle Vanya*.

His practice-led research on documentary theatre has resulted in the creation of *Hush: A Verbatim Play about Family Violence*, which played in various parts of New Zealand from 2009 to 2011 *Be | Longing* 2012, which explores immigrants' experiences of settling in New Zealand and *The Keys are in the Margarine: A Verbatim Play about Dementia* 2014.

He is co-convenor of IFTR's Translation, Adaptation and Dramaturgy Working Group.

ETHICAL EXCHANGES IN TRANSLATION, ADAPTATION AND DRAMATURGY: A ROUND TABLE

Translation, Adaptation and Dramaturgy can each function as a synecdoche for human communication: for our ability to understand and interpret, to empathise, to place the experience of the Other within our own lived parameters, and to be inspired by difference. In the service of such communication, the practices of Translation, Adaptation, and Dramaturgy necessarily involve a range of ethical issues, to which commentators have become increasingly alert in recent years. Indeed, ethics is a site at which core concerns of translators, adaptors and dramaturgs converge, as they strive to represent Otherness in new ways and for new audiences.

Ethical Exchanges in Translation, Adaptation and Dramaturgy, edited by Emer O'Toole, Andrea Pelegrí Kristić and Stuart Young and due to be published by Brill in mid 2016, arises from the recent research of, and contiguous debates among, members of the Translation, Adaptation, and Dramaturgy Working Group of the IFTR-FIRT. Through analysis of theatre and performance, the volume explores the compelling and complex ethical issues that concern practitioners and scholars in all three fields, encompassing a wide range of philosophies, perspectives, and, of course, productions.

Stuart Young, together with Emer O'Toole, proposes a round table discussion – also featuring other contributors – to extend debate

of the ideas and issues explored in the book. Those issues include: dilemmas around authorship rights and collaborative models of theatrical creation responsibilities to the text, audience, and creative collaborators the pressure to articulate an ethics of spectatorship – arising from audiences' implication as co-authors of performed events intercultural theatre practices self-translation the notion of adaptation as occupation postdramatic theatre verbatim theatre the tightly interwoven relationship between ethics and politics and, of course, what do we mean by ethics?

FELISBERTO DA COSTA

UNIVERSIDADE DE SÃO PAULO (USP)

FELISBERTO@USP.BR

Felisberto Sabino da Costa is associate professor in the Performing Arts Department at the University of São Paulo. His research interests focus on dramaturgy, performing objects mask, corporeality and cultural studies. Master at Arts from Universidade de São Paulo 1990 and PHD from Universidade de São Paulo 2000. Postdoctoral from Université Sorbonne Nouvelle - Paris 3 2011. He is a member of the editorial board of *Móin Móin* magazine edited by State University of Santa Catarina Udesc and Cultural Society of Jaraguá do Sul Scav. He currently serves as *O Círculo – Grupo de Estudos Híbridos das Artes da Cena* coordinator. The Circle -Research Group of Hybrids Studies on Contemporary Theatre.

**TRADITION AND CONTEMPORANEITY:
A STUDY OF DRAMATURGY IN PORTUGUESE-
SPEAKING COUNTRIES.**

Through dialogue between tradition and modernity, the research aims to investigate the dramaturgical creative processes developed in cultural contexts of countries of the Community of Portuguese Language Countries - CPLP. The clipping researched focuses on cultural events from tradition and the work dramaturgy of contemporary theater groups in cities-pole of the CPLP. The concept of dramaturgy enlarges the link established with the theater in the strict sense, privileging the expanded body, because the conceptualization that circumscribes the scene in a straitjacket makes it impossible to embrace glances that expand it. This is not a comparative study but a dialogue between distinct spaces, in other words, geographies that involve proximity and distance, as to the artistic manifestations

**FICO-LHE OBRIGADO: DRAMATURGIAS DA
TRADIÇÃO E DA CONTEMPORANEIDADE
EM PAÍSES LUSÓFONOS.**

Mediante o diálogo tradição e contemporaneidade, a pesquisa tem como objetivo investigar processos criativos dramaturgicos, desenvolvidos em contextos culturais de países que integram a Comunidade dos Países de Língua Portuguesa, CPLP. O recorte pesquisado concentra-se em manifestações culturais que são alimentos para outros fazeres artísticos e no trabalho desenvolvido por grupos de teatro contemporâneo que atuam em cidades-pólo da CPLP (Comunidade dos países de língua portuguesa). Tomando-se como referências teóricas estudos no

campo da antropologia e das artes da cena, valho-me do conceito de dramaturgia que rompe as fronteiras do cênico no seu sentido estrito, pois a conceituação que circunscreve a cena numa camisa de força impossibilita abraçar olhares que a expandem. Não se trata de um estudo comparativo, mas de estabelecer diálogos entre espaços distintos; em outras palavras, geografias que envolvem proximidade e distância, quanto às manifestações artísticas.

MARK O'THOMAS

NEWCASTLE UNIVERSITY

MARK.OTHOMAS@NEWCASTLE.AC.UK

Mark is Professor of Theatre and Performance at Newcastle University where he is also the Dean of Academic Affairs. He was formerly Head of the School of Fine & Performing Arts at the University of Lincoln and the founding Director of the Institute for Performing Arts at the University of East London. He has worked as a playwright, translator and dramaturg for a number of theatres including Soho Theatre, The Royal Court Theatre and the Royal National Theatre, and has adapted a number of novels for the stage where his credits include Jorge Amado's *Dona Flor and her Two Husbands* and Fernando Pessoa's *Book of Disquiet*.

Mark is Associate Editor of *Revista Brasileira de Estudos da Presença* - the Brazilian Journal on Presence Studies - and his main research interest lays at the interface between translation, adaptation and dramaturgy. His work in this area has crossed many disciplines including musicology, film and literature but his

main focus remains on performance writing. He recently completed, in collaboration with Professor Elaine Aston of Lancaster University, a book which documents the impact of the Royal Court Theatre's international work over the past 15 years.

**FODER E IR AS COMPRAS - BRAZILIAN
APPROACHES TO THEATRICAL TRANSLATION
AND ADAPTATION**

Much of the discourse of translation and adaptation studies remains inherently Anglo-centric through both their epistemologies and their selection of cases for study. In terms of theatre, where the processes of production, critical reception and cultural politics remain at the forefront of enquiry, the ways in which British and American plays are translated, represented and adapted by other languages and cultures remains thoroughly under researched. As this year's IFTR is located in São Paulo - South America's premier city for theatre and theatrical innovation - I want to use this opportunity to explore Brazilian productions of British plays over the past ten years as a way of reframing and reinvigorating our conversation about culture and cultural exchange. In doing so, questions around selection, reception and cultural value will be explored as a means of moving beyond current paradigms for understanding and conceiving of theatre that crosses continents, languages and stages.

ALINNE FERNANDES

UNIVERSIDADE FEDERAL DE SANTA CATARINA (UFSC)

ALINNE.FERNANDES@UFSC.BR

Alinne Fernandes is a permanent member of staff at the Federal University of Santa Catarina and is currently based in Florianopolis, Brazil. She obtained her PhD in Dramaturgy & Translation from Queen's University Belfast in November 2012. Her current research interests are theatre translation, issues derived from intercultural encounters in translation & theatre, plays written by modern and contemporary Anglophone female playwrights, and comparative studies.

**MAKING ROOM FOR WOMEN'S THEATRE ON
THE BRAZILIAN STAGE: THE CASE OF PATRICIA
BROGANS ECLIPSED 1992**

In this paper, I will discuss the unstable grounds on which notions of home are built. Those notions can be looked at from a linguistic point of view, in the act of doing theatre in one's national language, as well as from the point of view of performance, when dramaturgically translating for the stage and using foreign theatrical practices as ways of rethinking domestic cultural practices. This proposal is part of my most current ongoing practice-based research on contemporary women playwrights, with a focus on plays written by Irish and Northern Irish women playwrights, and how they may shed light on domestic issues in Brazil. This particular talk will examine how "Eclipsed" reflects on the new "homes" of women who had been sexually assaulted or had had contentious sexual experiences