

Translation:

Plenary lecture and colloquium

School of Modern Languages; Department of Drama; BIRTHA; Bristol Institute for the study of Greece, Rome and the Classical Tradition; AHRC Penguin Archive Project

Programme

Tuesday 8 December

BIRTHA plenary lecture

BIRTHA Distinguished Lecturer Scheme award

Lecture Theatre 1, School of Humanities, 11 Woodland Road

17.15 – 18.15 Peter France – ‘Why retranslate?’ (for further information see overleaf)

18.15 Reception

Wednesday 9 December

Colloquium and performance

Wickham Theatre, Drama Department, Cantock’s Close

10.00 – 10.30 Registration

10.30 – 12.20 **Session 1**
Chair: John Lyon

10.30 – 10.50 Sian Reynolds – ‘Adventures in the book trade: translators and their publishers’

10.50 – 11.10 Robert Crowe – ‘Translating Titles in Penguin Classics’

11.10 – 11.50 Tom Boll – ‘“Discussing Poems into English”: Penguin and César Vallejo’

11.50 – 12.20 Response and discussion

12.20 – 13.30 Lunch

13.30 – 15.15 **Session 2**
Chair: Neville Morley

13.30 – 13.50 Richard Mansell – ‘From China to Spain: the long way round’

13.50 – 14.10 Genevieve Lively – ‘Translation as Transformation: Tales from Ovid’

14.10 – 14.30 Mark Thompson – ‘The Other Side of Globalisation’

14.30 – 15.15 Response and discussion

15.15 – 15.45 Break

15.45 **Grand-Guignol performance (see overleaf)**
Introduction: Katja Krebs

BIRTHA Plenary Lecture

Professor Peter France: 'Why retranslate?'

Peter France is editor of the *Oxford Guide to Literature in English Translation* (2000) and the *Oxford History of Literary Translation in English* (2005-, 5 vols), both of which are seminal contributions to translation studies. He has translated extensively from French and Russian and has, in particular, published several volumes of poetry by the Chuvash poet, Gennady Aygi.

Peter France is an Emeritus Professor of the University of Edinburgh, a Fellow of the British Academy and a Fellow of the Royal Society of Edinburgh. His exceptional contribution to European literature and the international literary scene has also been recognised by award of Chevalier of the French Legion of Honour and his election as a Foreign Member of the Chuvash National Academy.

The Grand-Guignol Laboratory at the University of Glamorgan presents:

The Kiss of Blood: A Grand-Guignol Performance

The Théâtre du Grand-Guignol in Paris (1897-1962) achieved a legendary reputation as the 'Theatre of Horror', a venue displaying such explicit violence and blood-curdling terror that a resident doctor was employed to treat the numerous spectators who fainted each night. The Grand-Guignol specialised in one-act plays: every night at the Grand-Guignol featured a 'hot and cold shower' of terror plays interspersed with sex comedies performed by an ensemble of versatile performers and innovative special effects technicians. The result was an intense evening of theatre designed to terrify and titillate the spectator through a mixture of horror, laughter and the erotic.

The Kiss of Blood: a Grand-Guignol Performance offers a rare and exciting opportunity to experience a recreation of this unique and influential theatre form and features the performance of a complete classic horror play from the Grand-Guignol repertoire: The Kiss of Blood (1929) by Jean Aragny and Francis Neilson which was translated and published in Richard J. Hand and Michael Wilson's Grand-Guignol: the French Theatre of Horror, "Studies in Performance" Series, University of Exeter Press, 2002.

Richard J. Hand and Michael Wilson, Professors of Drama at the University of Glamorgan, will contextualise and introduce the production.

Warning: this performance includes scenes of bloody violence, mutilation and surgery!