



THE CHALLENGES OF OPERA TRANSLATION

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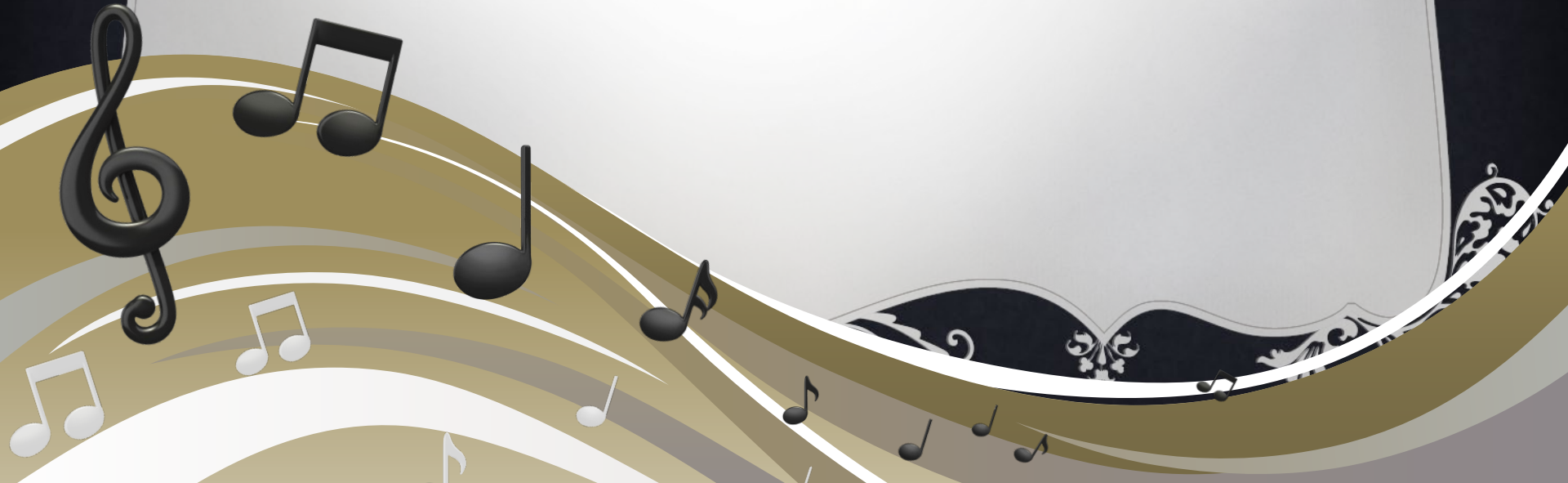
CONTENTS

The page features a decorative frame with intricate floral patterns at the top and bottom. The background is a gradient from dark blue at the top to light grey at the bottom. At the bottom, there are stylized musical notes and a treble clef on a wavy, golden-brown background.

- ❖ An intro to opera
- ❖ The language of operas
- ❖ Typologies and their limitations
- ❖ Visual and acoustic channels
- ❖ The criteria of opera translation
- ❖ Summary

OPERA

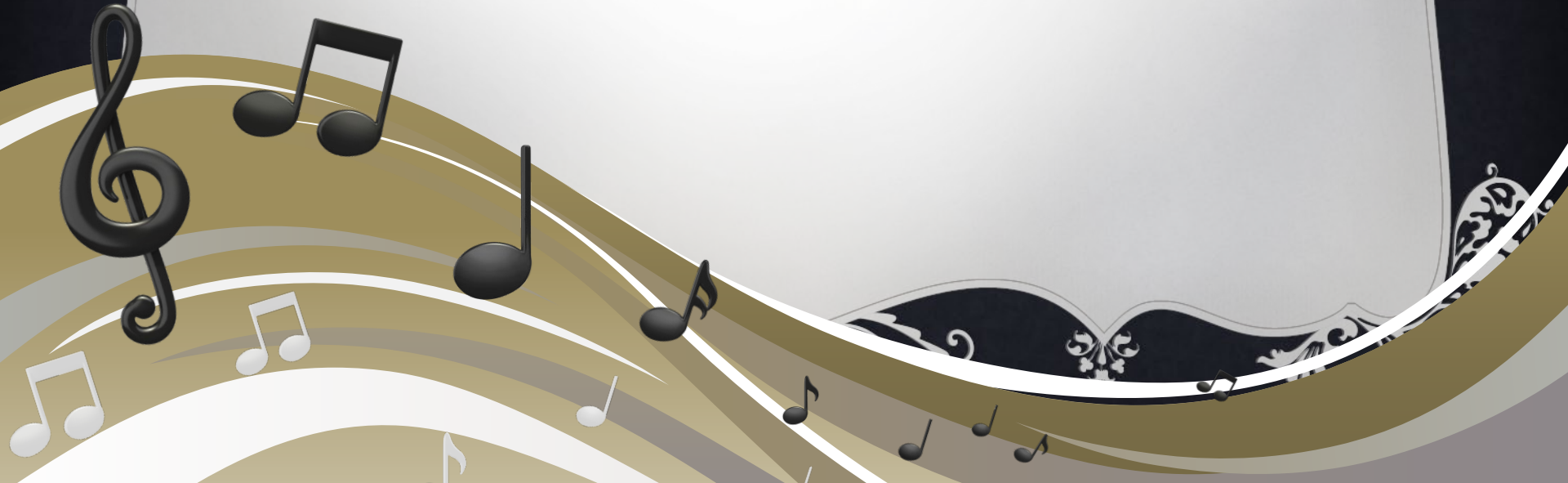
- ❖ "primarily an attempt to preserve Greek tragedy for the modern Christian and humanist world by reviving it" (Gadamer, 2007:29)
- ❖ a multi-semiotic and multimodal genre, meaning that during a performance, verbal, non-verbal, visual and auditory channels are used to convey the message to the audience through various sign systems



MUSIC VS. TEXT

A neverending debate

- composers
- example



TYPOLOGIES OF OPERA TRANSLATION

- ❖ surtitles
- ❖ singing translation
- ❖ „little booklet”



VISUAL AND ACOUSTIC CHANNELS IN AVT

Acoustic channels	verbal	dialogues discussions in the background lyrics
	non-verbal	music natural sounds voice effects
Visual channels	verbal	subtitles written signs on the screen
	non-verbal	images setting

THE CRITERIA OF OPERA TRANSLATION

- ❖ prosodic match
- ❖ semantic match
- ❖ poetic match
- ❖ + singability



THE SINGING VERSION



- ❖ syllables

- ❖ rhythm

- ❖ accent

- ❖ consonant and vowel selection

- ❖ voice type

SYLLABLES

A KÉKSZAKÁLLÚ

Nyitva van még fent az ajtó.

JUDIT

Kékszakállú!

Elhagytam az apám, anyám,

Elhagytam szép testvérbátyám,

Elhagytam a vőlegényem,

Hogy váradba eljöhessek.

Kékszakállú! Ha kiüznél,

Küszöbödön megállanék,

Küszöbödre lefeküdnék.

BLUEBEARD

See, the doorway standeth open.

JUDITH

Dearest Bluebeard!

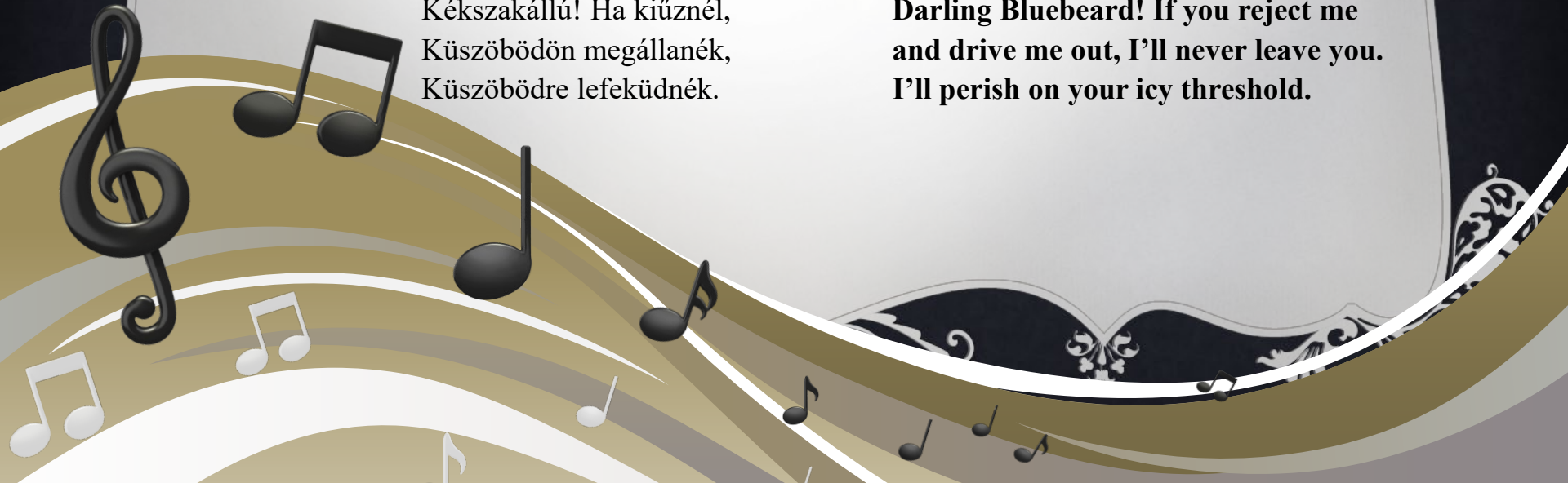
Mother and **father** beloved,

brother and **sister** devoted.

– All of them – I left them weeping,
all my kindred, to come hither.

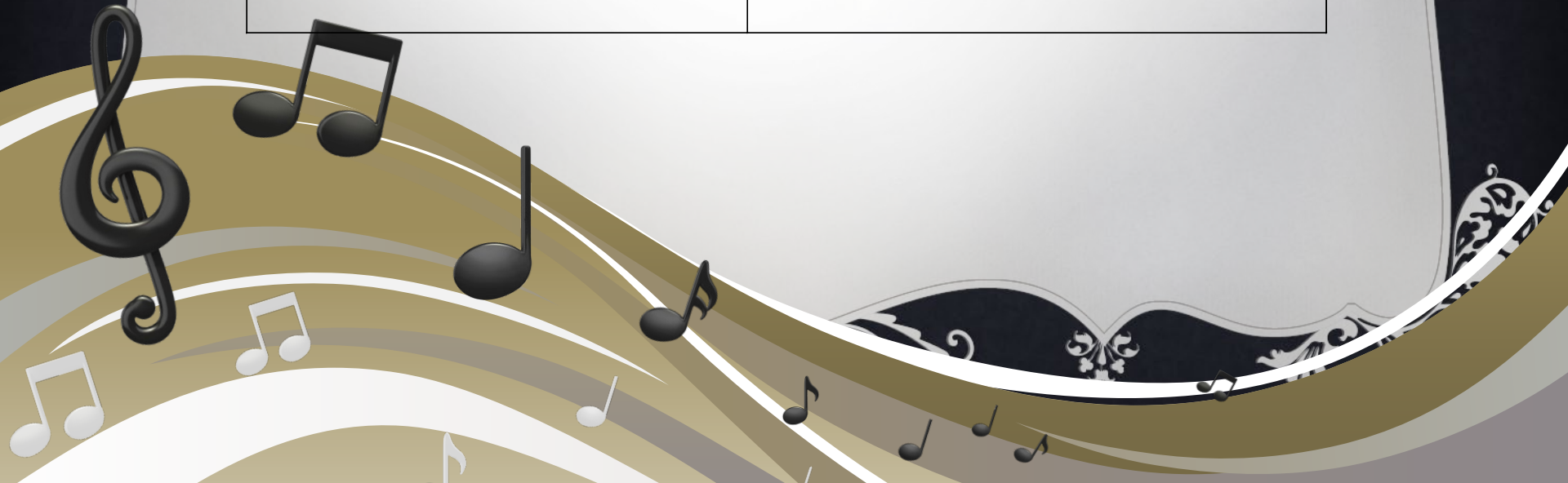
**Darling Bluebeard! If you reject me
and drive me out, I'll never leave you.**

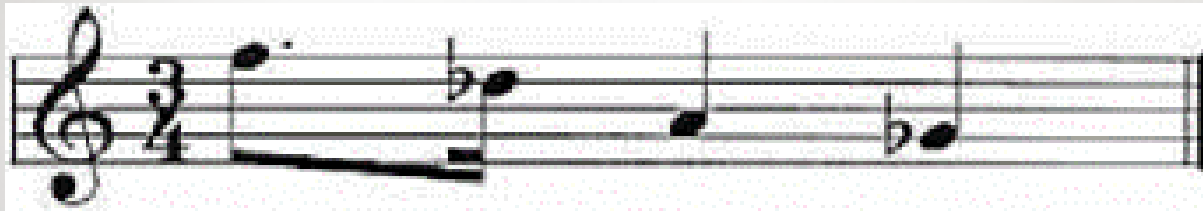
I'll perish on your icy threshold.



RHYTHM

<i>Original</i>	<i>Christopher Hassal</i>
Most már Judit mind a tied	All is thine for ever, Judith
Vigyázz, vigyázz a váramra	Child, beware, be ware my castle



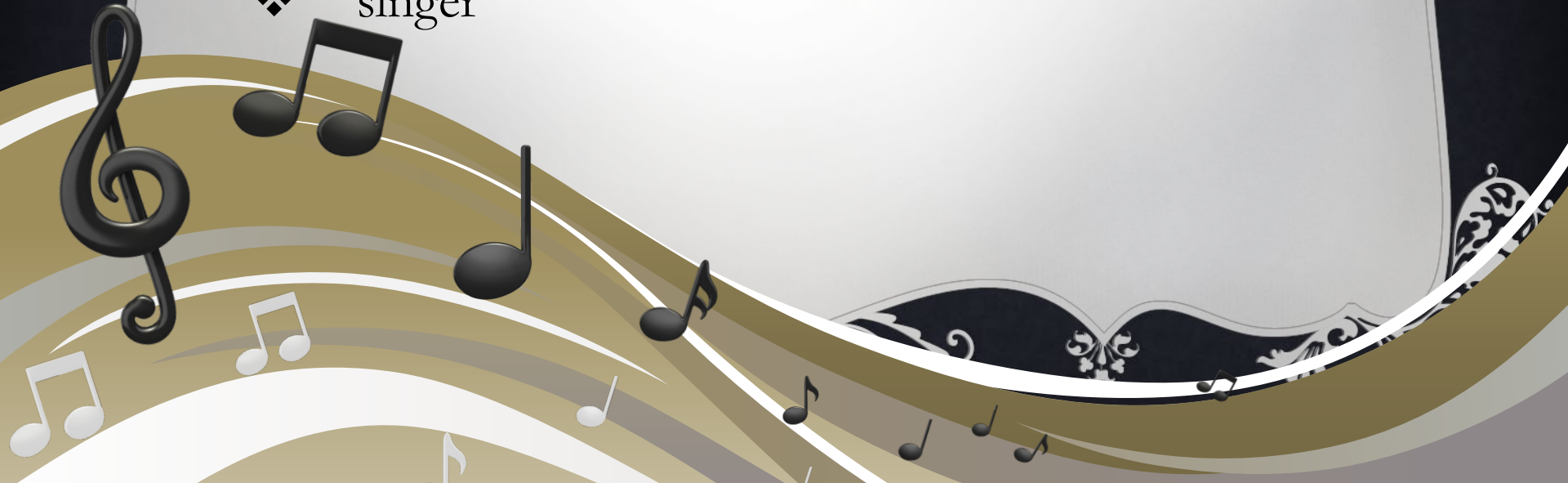


Kék – sza - kál - lú
Blu-ue-be-ard



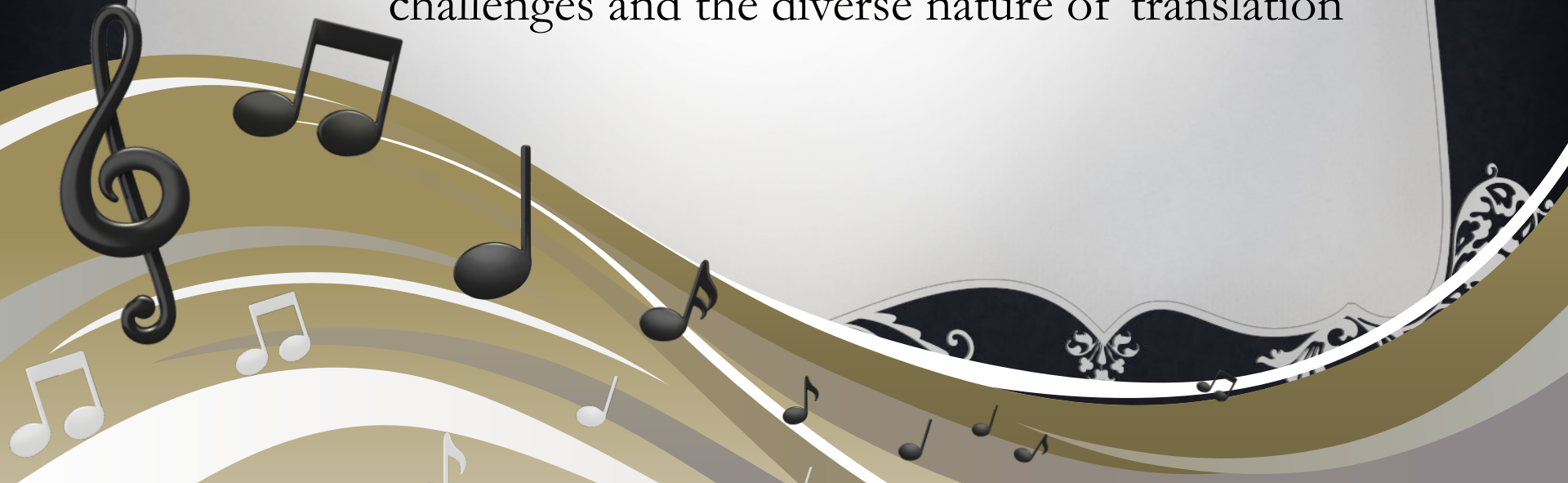
THE GOOD OPERA TRANSLATOR

- ❖ literary translator
- ❖ script editor/playwright
- ❖ singer



SUMMARY

- ❖ Opera translation and AVT in general are very complex
- ❖ This complexity can unveil the often hidden challenges and the diverse nature of translation



QUESTIONS?



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