

Translations By Brian Friel Summary Casestudyhub

Soupspoon Wise is dying on the unforgiving streets of New York City, years and worlds away from the Mississippi delta, where he once jammed with blues legend Robert "RL" Johnson. It was an experience that burned indelibly into Soupspoon's soul -- never mind that they said RL's gift came from the Devil himself. Now it's Soupspoon's turn to strike a deal with a stranger. An alcoholic angel of mercy, Kiki Waters isn't much better off than Soupspoon, but she too is a child of the South, and knows its pull. And she is determined to let Soupspoon ride out the final notes of his haunting blues dream, to pour out the remarkable tale of what he's seen, where he's been -- and where he's going. Winner of the 1996 Black Caucus of the American Library Association Literary Award in Fiction

Published to coincide with the Abbey Theatre, Dublin's, world premiere, a searing indictment of the extortionate price but on childhood by church and state.

Contents: Philadelphia, Here I Come; The Freedom of the City; Living Quarters; Aristocrats; Faith Healer; Translations Brian Friel was born in County Tyrone in 1929 and worked as a teacher before turning to full-time writing in 1960. His first stage success was in 1964 with Philadelphia, Here I Come, which established his claim as heir to such distinguished predecessors as Yeats, Synge, O'Casey, and Behan. In 1979 he and actor Stephen Rea formed the Field Day Theatre Company, whose first theatrical production was Friel's Translations in 1980. Also included in this selection are The Freedom of the City, set in Londonderry in 1970; Living Quarters, which Desmond MacAvok in the Evening Press called "one of the most fascinating and, in the end, truly moving evenings. . .in Irish Theatre"; Faith Healer, a metaphoric depiction of the artist and his gift' and Aristocrats, "as fine and as stimulating and as warm a piece of writing as had appeared on the Irish stage for many years," according to David Nowland, the Irish Times. -----

This is a critical study of Friel's entire oeuvre, relating Friel's work to the problems of subjectivity, representation, history and the body, with a view to offering some placement of Friel in relation to both postmodernism and traditional humanism. Central to this study is Friel's concept of 'translation', whereby he offers us the tension of shaping the new through a 'translation' or reformulation of the old.

Who were the ancient Phoenicians, and did they actually exist? The Phoenicians traveled the Mediterranean long before the Greeks and Romans, trading, establishing settlements, and refining the art of navigation. But who these legendary sailors really were has long remained a mystery. In Search of the Phoenicians makes the startling claim that the "Phoenicians" never actually existed. Taking readers from the ancient world to today, this monumental book argues that the notion of these sailors as a coherent people with a shared identity, history, and culture is a product of modern nationalist ideologies—and a notion very much at odds with the ancient sources. Josephine Quinn shows how the belief in this historical mirage has blinded us to the compelling identities and communities these people really constructed for themselves in the ancient Mediterranean, based not on ethnicity or nationhood but on cities, family, colonial ties, and religious practices. She traces how the idea of "being Phoenician" first emerged in support of the imperial ambitions of Carthage and then Rome, and only crystallized as a component of modern national identities in contexts as far-flung as Ireland and Lebanon. In Search of the Phoenicians delves into the ancient literary, epigraphic, numismatic, and artistic evidence for the construction of identities by and for the Phoenicians, ranging from the Levant to the Atlantic, and from the Bronze Age to late antiquity and beyond. A momentous scholarly achievement, this book also explores the prose, poetry, plays, painting, and polemic that have enshrined these fabled seafarers in nationalist histories from sixteenth-century England to twenty-first century Tunisia.

A fictionalized history of fourth-century Irish monks describes their spirituality and their influence on other areas of the world The action takes place in late August 1833 at a hedge-school in the townland of Baile Beag, an Irish-speaking community in County Donegal. In a nearby field camps a recently arrived detachment of the Royal Engineers, making the first Ordnance Survey. For the purposes of cartography, the local Gaelic place names have to be recorded and rendered into English. In examining the effects of this operation on the lives of a small group, Brian Friel skillfully reveals the far-reaching personal and cultural effects of an action which is at first sight purely administrative.

Seminar paper from the year 2015 in the subject Didactics - English - Literature, Works, grade: 2,0, University of Salzburg, language: English, abstract: The Irish history is a history of disempowerment. The invasion by the English triggered a decline of Irish history and language, which resulted in a rise of English power. However, the English have not been able to gain full control over Ireland, and the Irish defended their land not only physically but also verbally through literature. This struggle for power is represented in Brian Friel's Translations. The play takes place in 1833, a time of the first Ordnance Survey, and emergence of the new National Schools; the action happens at a hedge school in a small Irish speaking community, where no English is taught or thought to be important. Nevertheless, throughout the story the English language becomes more and more dominant as English soldiers arrive, the mapping of Ireland becomes central, or the national schools were simply responding to the needs of the times. Language plays not only a significant role in the story but is also a powerful element. In Translations, a power shift is represented through the change in the use of and the attitude towards language as well as through the process of language substitution. This paper discusses these changes in relation to the element of power within Ireland.

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Broadway hit about a young Irishman on the eve of his emigration to America.

A drama set in a medieval village where three itinerant Jewish actors put God on trial to answer for his silence during a pogrom considers post-Holocaust issues

THE STORY: This extraordinary play is the story of five unmarried sisters eking out their lives in a small village in Ireland in 1936. We meet them at the time of the festival of Lughnasa, which celebrates the pagan god of the harvest with drunken When a young graduate returns home he is accompanied, much to his father and uncle's discomfort, by a strange friend "who doesn't acknowledge any authorities, who doesn't accept a single principle on faith." Turgenev's masterpiece of generational conflict shocked Russian society when it was published in 1862 and continues today to seem as fresh and outspoken as it did to those who first encountered its nihilistic hero.

A dramatised case study of a quadriplegic who requested the hospital authorities to withdraw his life support systems in order that he may die with dignity.

Thesis (M.A.) from the year 2009 in the subject English Language and Literature Studies - Other, grade: 6.0, University of Lodz (Philology), course: English Philology, language: English, abstract: The aim of this paper is to be a kind of guide for all the people dealing with drama and film translation who are aiming at successfully achieving their readers' understanding. What is more, this paper tries to link experience derived from the world of theatre with translation knowledge connected with English Philology. It gives profound description of theatre environment and indicates how a translator can meet the demands and expectations of actors, theatre and film directors as well as their audience. It summarizes the experience of the greatest Polish translators such as for example Stanisław Barańczak with acting and rehearsing theory provided by Constantin Stanisławski, the father of the most accomplished acting and directing system. Knowledge of these proceedings introduced by Stanisławski is of the utmost importance for all film and theatre translations if their work aims to be understandable by the audience.

Seminar paper from the year 2010 in the subject English Language and Literature Studies - Literature, grade: 2,3, University of Wuppertal, course: The Politics of Irish Drama, language: English, abstract: 1. Introduction The title of the play in question written by Brian Friel, namely *Translations* identifies one of the common concerns the leading Field Day dramatist shares with other postcolonial writers and which is subject of analysis in this essay. The playwright himself emerges as a translator of the Irish Gaelic past, illustrated by the fictional Gaelic-speaking community Baeile Beag in Donegal, into the political and economic realities of an Anglicized Ireland. The interpretation will be put forward that the central notion of the play is the unreliability of translation. Before one examines Friel's utilisation of the concept 'translation' in the same-titled play, the technical term itself has to be clarified by drawing on some insights from translation theory. In addition to that, some brief comments will be made regarding the essay's underlying ideas of language, culture and identity as these will be frequently points of reference during the course of this essay. In order to justify the interpretation introduced above, Friel's theatrical device that is, to have the play enacted monolingual in the colonisers' tongue has to be commented on. It will be illustrated that the shift from one language (Irish) to another (English) is presented in the play as a predictable consequence of at least three forces: Firstly, the establishment of the National School System; secondly, the utility to learn English; thirdly, the perhaps strongest force presented as a powerful metaphor, the ordnance survey. The subsequent interpretations are rather based on character readings. Sarah, the mute hedge school student is of special interest because she represents the close connection between name and identity. Owen, the hedge school teacher's younger son has to be paid closer attention to because of his deliberately performed mistranslation. After considering Yolland's realistic articulation of the concealed cultural divide that separates him from the people of Baile Beag, Hugh's remarks about language will be addressed.

Brian Friel is widely recognized as Ireland's greatest living playwright, winning an international reputation through such acclaimed works as *Translations* (1980) and *Dancing at Lughnasa* (1990). This 2006 collection of specially commissioned essays includes contributions from leading commentators on Friel's work (including two fellow playwrights) and explores the entire range of his career from his 1964 breakthrough with *Philadelphia, Here I Come!* to his most recent success in Dublin and London with *The Home Place* (2005). The essays approach Friel's plays both as literary texts and as performed drama, and provide the perfect introduction for students of both English and Theatre Studies, as well as theatregoers. The collection considers Friel's lesser-known works alongside his more celebrated plays and provides a comprehensive critical survey of his career. This is a comprehensive study of Friel's work, and includes a chronology and further reading suggestions.

Ever since Nelson Mandela dramatically walked out of prison in 1990 after twenty-seven years behind bars, South Africa has been undergoing a radical transformation. In one of the most miraculous events of the century, the oppressive system of apartheid was dismantled. Repressive laws mandating separation of the races were thrown out. The country, which had been carved into a crazy quilt that reserved the most prosperous areas for whites and the most desolate and backward for blacks, was reunited. The dreaded and dangerous security force, which for years had systematically tortured, spied upon, and harassed people of color and their white supporters, was dismantled. But how could this country--one of spectacular beauty and promise--come to terms with its ugly past? How could its people, whom the oppressive white government had pitted against one another, live side by side as friends and neighbors? To begin the healing process, Nelson Mandela created the Truth and Reconciliation Commission, headed by the renowned cleric Archbishop Desmond Tutu. Established in 1995, the commission faced the awesome task of hearing the testimony of the victims of apartheid as well as the oppressors. Amnesty was granted to those who offered a full confession of any crimes associated with apartheid. Since the commission began its work, it has been the central player in a drama that has riveted the country. In this book, Antjie Krog, a South African journalist and poet who has covered the work of the commission, recounts the drama, the horrors, the wrenching personal stories of the victims and their families. Through the testimonies of victims of abuse and violence, from the appearance of Winnie Mandela to former South African president P. W. Botha's extraordinary courthouse press conference, this award-winning poet leads us on an amazing journey. *Country of My Skull* captures the complexity of the Truth Commission's work. The narrative is often traumatic, vivid, and provocative. Krog's powerful prose lures the reader actively and inventively through a mosaic of insights, impressions, and secret themes. This compelling tale is Antjie Krog's profound literary account of the mending of a country that was in colossal need of change.

A powerful, painful, funny play that sifts the evidence from every side and puts Justice herself in the dock.

Seminar paper from the year 2006 in the subject English Language and Literature Studies - Literature, grade: 1,3, University of Mannheim (Lehrstuhl Anglistik II), course: Classics of 20th Century British Drama, 8 entries in the bibliography, language: English, comment: Analysis of Stoppard's *Rosencrantz and Guildenstern are Dead* from post-modern metadramatic perspective., abstract: The play *Rosencrantz and Guildenstern are Dead* in its present form is the result of several drafts and older versions of this play, which Tom Stoppard wrote and staged. The first one was *Rosencrantz and Guildenstern meet King Lear* and was performed by amateur actors at a Ford Foundation cultural picnic in Berlin, in 1964. In this form the play was a one-act comedy in verse.¹ In the following years the title changed and Stoppard rewrote the play into prose. At the Edinburgh Festival in 1966 the play had its break through and soon later its script was bought and produced by the National Theatre at the Old Vic. According to the *Sunday Times* it was "the most important event in the British professional theatre of the last nine years."² The reason for the enthusiastic reactions towards the play is the fact that it illustrates the confusion of mankind in the post-modern world. Today's pluralism leaves the individual all to himself. The unity, which used to be created by religion, class or moral values, has been split up in favour of countless parallel existing societies with their own moral ideals and goals. *Rosencrantz and Guildenstern are Dead* is a comical depiction of two friends looking for an orientation in a world, which to them has lost its orders and values. By using *Rosencrantz and Guildenstern*, who are the two courtiers from *Elsinore*, from Shakespeare's *Hamlet*, Stoppard shows an unknown perspective of *Hamlet*. It is the one of *Rosencrantz and Guildenstern*. Without knowing the entire plot they experience the action from their point of view and constantly

try to find explanations of

In this darkly lyrical tale of a traveling faith healer roaming through Scotland and Wales with his wife and his manager, the author has created a metaphorical portrait of the artist as both creator and destroyer. The Broadway production starred James Mason.--From publisher description.

Results from national and international assessments indicate that school children in the United States are not learning mathematics well enough. Many students cannot correctly apply computational algorithms to solve problems. Their understanding and use of decimals and fractions are especially weak. Indeed, helping all children succeed in mathematics is an imperative national goal. However, for our youth to succeed, we need to change how we're teaching this discipline. *Helping Children Learn Mathematics* provides comprehensive and reliable information that will guide efforts to improve school mathematics from pre-kindergarten through eighth grade. The authors explain the five strands of mathematical proficiency and discuss the major changes that need to be made in mathematics instruction, instructional materials, assessments, teacher education, and the broader educational system and answers some of the frequently asked questions when it comes to mathematics instruction. The book concludes by providing recommended actions for parents and caregivers, teachers, administrators, and policy makers, stressing the importance that everyone work together to ensure a mathematically literate society.

After having survived alone in the wilderness, Brian finds that he can no longer live in the city but must return to the place where he really belongs.

Seminar paper from the year 2014 in the subject Interpreting / Translating , , course: translation, language: English, abstract: Culture-bound elements, such as proper names, food items, and idioms not only place the story of a book in a specific culture and period of time, but also imply certain values. These elements also have an effect on how the reader identifies with the story and characters. So, it is important to find the most appropriate strategy to translate such elements. The objective of this paper is to find out what the most frequently used strategy in translation of culture-specific items in children's literature is. To this end, Venuti's (1995) model of domestication and foreignization strategies was adopted as the framework. The culture-bound terms were classified based on Toponyms, Anthroponyms, Means of transportation, Date, Food and Drink, Idioms, Measuring system, Scholastic reference. In the process of tracking down the culture-specific items the model proposed by Pedersen (2005) has been used. To collect and analyze the data, first, the researcher compared ten successive pages, selected randomly, of each of the selected English children's stories (*Daddy long legs* by Jean Webster, *Anne of Green Gables* by Lucy Maud Montgomery, *The Adventures of Tom Sawyer* by Mark Twain, and *The Prince and the Pauper* by Mark Twain) with their Persian translation to identify culture-specific items. Next, the strategies used by the translator were identified and their frequency was calculated. The results, then, were presented in some tables. According to the obtained results, although both domesticating and foreignizing strategies have been used, foreignization has been the most dominant cultural translation strategy in children's literature. Ill-fated love affair between British soldier and Irish peasant girl set in 1833 Ireland during British attempt to replace native language, Gaelic, with English.

The thirty-four stories in this volume span Chekhov's creative career."

Seminar paper from the year 2015 in the subject English Language and Literature Studies - Literature, grade: 2.3, University of Bonn (Institut für Anglistik, Amerikanistik und Keltologie), course: Contemporary British Drama, language: English, abstract: In this paper, Sarah Kane's debut play "Blasted", alongside her proximate plays "Phaedra's Love" and "Cleansed", will be discussed in order to explore the nature of the plays concerning their subject matter. Among these plays, "Phaedra's Love" is the only one that is based on a model and therefore not utterly Kane's content. The story is written loosely after Seneca's version of the Phaedra myth, in which a tragedy arises because the title character falls in love with her royal stepson. Beyond the thematic discussion, the question whether the subjects Sarah Kane connects her plays with are presented in a positive or negative way will be issued in the paper. If there is love in the plays, in how far is it satisfying for the characters? And does strong faith really promise a hopeful ending? In order to answer these questions, the paper is divided into two parts, starting with a short theory chapter, that follows this introduction and provides a brief introduction to in-her-face theatre in general. Subsequently, one finds the main part of the paper, which consists of three sub-chapters and includes the analysis of each of the named plays. A conclusion of the findings will round the paper off.

This sweeping epic set in 19th-century India begins in the foothills of the towering Himalayas and follows a young Indian-born orphan as he's raised in England and later returns to India where he falls in love with an Indian princess and struggles with cultural divides. *The Far Pavilions* is itself a Himalayan achievement, a book we hate to see come to an end. It is a passionate, triumphant story that excites us, fills us with joy, move us to tears, satisfies us deeply, and helps us remember just what it is we want most from a novel. M.M. Kaye's masterwork is a vast, rich and vibrant tapestry of love and war that ranks with the greatest panoramic sagas of modern fiction, moving the famed literary critic Edmond Fuller to write: "Were Miss Kaye to produce no other book, *The Far Pavilions* might stand as a lasting accomplishment in a single work comparable to Margaret Mitchell's achievement in *Gone With the Wind*."

Friel has written an historical play about Hugh O'Neill, Earl of Tyrone, who led an alliance of Irish and Spanish soldiers against the armies of Elizabeth I in an attempt to drive the English out of Ireland. The action takes place before and after the Battle of Kinsdale, at which the alliance was defeated.

Translation is living through a period of revolutionary upheaval. The effects of digital technology and the internet on translation are continuous, widespread and profound. From automatic online translation services to the rise of crowdsourced translation and the proliferation of translation Apps for smartphones, the translation revolution is everywhere. The implications for human languages, cultures and society of this revolution are radical and far-reaching. In the Information Age that is the Translation Age, new ways of talking and thinking about translation which take full account of the dramatic changes in the digital sphere are urgently required. Michael Cronin examines the role of translation with regard to the debates around emerging digital technologies and analyses their social, cultural and political consequences, guiding readers through the beginnings of translation's engagement with technology, and through to the key issues that exist today. With links to many areas of study, *Translation in the Digital Age* is a vital read for students of modern languages, translation studies, cultural studies and applied linguistics.

TranslationsA PlaySamuel French, Inc.

The title poem of this collection, set on an Irish island, tells of a pilgrim on an inner journey that leads him back into the world that formed him, and then forward to face the crises of the present. Writing in *The Washington Post Book World*, Hugh Kenner called the narrative sequence in Seamus Heaney's *Station Island* "as fine a long poem as we've had in fifty years."

For study or revision, these guides are the perfect accompaniment to the set text, providing invaluable background and exam advice. Philip Allan Literature Guides (for A-level) offer succinct and accessible coverage of all key aspects of the set text and are designed to challenge and develop your knowledge, encouraging you to reach your full potential. Each full colour guide: - Gives you the confidence that you know your set text inside out, with insightful coverage for you to develop your understanding of context, characters, quotations, themes and style - Ensures you are fully prepared for your exams: each guide shows you how your set text will be measured against assessment objectives of the main specification - Develops the skills you need to do well in your exams, with tasks and practice questions in the guide, and lots more completely free online, including podcasts, glossaries, sample essays and revision advice at www.philipallan.co.uk/literatureguidesonline

Poetry is supposed to be untranslatable. But many poems in English are also translations: Pope's Iliad, Pound's Cathay, and Dryden's Aeneis are only the most obvious examples. The Poetry of Translation explodes this paradox, launching a new theoretical approach to translation, and developing it through readings of English poem-translations, both major and neglected, from Chaucer and Petrarch to Homer and Logue. The word 'translation' includes within itself a picture: of something being carried across. This image gives a misleading idea of goes on in any translation; and poets have been quick to dislodge it with other metaphors. Poetry translation can be a process of opening; of pursuing desire, or succumbing to passion; of taking a view, or zooming in; of dying, metamorphosing, or bringing to life. These are the dominant metaphors that have jostled the idea of 'carrying across' in the history of poetry translation into English; and they form the spine of Reynolds's discussion. Where do these metaphors originate? Wide-ranging literary historical trends play their part; but a more important factor is what goes on in the poem that is being translated. Dryden thinks of himself as 'opening' Virgil's Aeneid because he thinks Virgil's Aeneid opens fate into world history; Pound tries to bring Propertius to life because death and rebirth are central to Propertius's poems. In this way, translation can continue the creativity of its originals. The Poetry of Translation puts the translation of poetry back at the heart of English literature, allowing the many great poem-translations to be read anew.

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