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play. Hence the idea of providing for systematic acting exercises to work towards presentations within the school or for a group of friends or professionals (for example, at the TNS in Strasbourg or CDNA in Grenoble). The actors or apprentices often get organized themselves without a director, and try out experimental kinds of presentation. The results vary greatly. Sometimes the actors feel liberated without the presence of a director; sometimes, left to their own devices, they feel more disoriented than revitalized (see examples in *Théâtre/Public*, no. 64-65, 1985).

ADAPTATION

Fr.: *adaptation*; Ger.: *Bühnenbearbeitung*, *Adaptation*, *Adaption*; Sp.: *adaptación*.

1. The re-casting of a work in one genre to another (adaptation of a novel for the stage, for instance). The narrative content (*narrative** or *fabula**), which is retained more or less faithfully, although sometimes with significant differences, is adapted or dramatized (*dramatization**), while the discursive structure undergoes a radical change from one enunciative mechanism (*enunciation**) to another. A novel may be adapted for the stage, for the big screen or for television. Through this process of semiotic transferal, the novel is transposed into dialogues (which often differ from those of the original) and above all into staged actions that use all of the materials available to dramatic performance (gesture, image, music, etc.). Examples are the adaptations of DOSTOEVSKY's works by GIDE and CAMUS.

2. The concept of adaptation also refers to *dramaturgical** work based on the text to be staged. All imaginable textual manoeuvres are permissible: cuts, rearrangement of the narration, stylistic polishing, the use of fewer characters or locations, a dramatic focus on certain strong points of the novel, the addition of external texts, *montage** and *collage** of foreign elements, different endings and changes in the *fabula* as required by the staging. Adaptation, unlike *translation** or *contemporization**, can be very free; it

does not hesitate to change or even invert the meaning of the original play (cf. BRECHT's adaptations or *Bearbeitungen* of SHAKESPEARE, MOLIÈRE and SOPHOCLES and Heiner MÜLLER's "translations," e.g. *Prometheus*). To adapt is to entirely rewrite the text, using it as raw material. This practice has created a better awareness of the importance of the *dramaturg** in a production.

There can never be a perfect or definitive adaptation of plays from the past. At the most, like BRECHT in his "Modellbuch," one can set out certain dramatic premises and establish certain interpretations of the play from which future directors may benefit (*model**).

3. The term "adaptation" is often used in the sense of translation or a more or less faithful transposition, and it is not always easy to draw a line between the two. Adaptation here means a translation that adapts the source text to the new context of reception, making any additions or deletions that may be considered necessary to its reappraisal. Rereadings of classics – including abridged editions, new translations, the addition of other texts, new interpretations – are in themselves adaptations, as is the process of translating a foreign text and adapting it to the cultural and linguistic context of the target language. Most translations today are called adaptations, which corroborates the fact that any one of the range of operations from translation to rewriting of a play is a re-creation, and that the transfer of forms from one genre to another is never an "innocent" process but involves the production of meaning.

ADDRESS TO THE AUDIENCE

Fr.: *adresse au public*; Ger.: *Anrede ans Publikum*; Sp.: *apelación al público*.

Parts of the text (which may or may not be improvised) that the actor, leaving his role as a character, delivers directly to the audience, thus breaking the illusion and fiction of a *fourth wall** completely separating the auditorium from the stage. The Latin term *ad spectatores* is also used in this sense.