

## Summary

This doctoral thesis, entitled *Opera surtitling and subtitling in the context of contemporary opera staging practice: a functional and multimodal perspective*, aims at showing operatic translation as one of the significant areas of the modern audiovisual translation landscape. It focuses on the newest tendencies in producing operatic translation in the form of surtitles and subtitles, particularly for modernised opera productions, which are increasingly popular in the leading opera houses around the world.

The first chapter is concerned with methods of opera translation developed over the years, and then the focus is switched to surtitles and their technical aspects. The chapter includes a comprehensive survey of contemporary norms postulated for surtitling, which has not been provided before by scholars. The subjects of the criticism of surtitles and their reception are raised towards the end of the chapter.

Chapter 2 is devoted to the theoretical background of the forthcoming analysis. The first subchapter focuses on the functional approaches to translation developed by Holz-Mänttari, Vermeer, Reiss and Nord, and the second one discusses the idea of manipulation in translation, developed mainly by Lefevre and Bassnett. The last subchapter deals with the intersemiotic translation and multimodality. First, it addresses descriptions of semiotic aspects of audiovisual translation, proposed by such scholars as Gottlieb, and then it turns to research on the multimodality of texts and its growing role in translation studies. Recent research on multimodality in opera is also described in this section.

Chapter 3 serves as an introduction to the analytical chapters. It outlines the premises of the analysis, discusses the notion of modernised opera productions, and presents a list of opera productions from which translation samples analysed in the thesis have been drawn.

Chapter 4, the first analytical chapter, is concerned with translations prepared for traditional operatic productions. The analysis focuses on three main areas in which

systematic manipulation is noted in preparing operatic surtitles and subtitles, namely the problem of reduction, repetitions and preserving the artistic aspects of the libretti in translation. Analysing the translations through the perspective of manipulation and functionalism shows how the choices of the translators are motivated by the aim of facilitating the reception of the multimodal operatic performance, and how traditional surtitling norms have been modified in recent practice.

Chapter 5, the second analytical chapter, is devoted to the problem of providing translation for modernised opera productions. This chapter includes multimodal analyses of scenes from modernised productions represented by pictures and corresponding translations, aiming at finding motivations of the translators choices in the multimodal composition of the scenes, as well as establishing the source text for such translations. The analyses involve identifying different semiotic channels which contribute to the meaning of the source text of the translation presented to the viewers.

The conclusions of the analyses conducted in this thesis depict operatic translation in the form of surtitles and subtitles as a crucial element of contemporary operatic productions. As it turns out, particularly in the case of modernised opera productions, the functions of operatic translation, which determine the translators' choices, are more and more often extended beyond informing about the content of the libretto, for instance the translation may support or contribute to the interpretation of the multimodal operatic work intended by the director.