

A Functional Type of Intersemiotic Translation: John Cranko's Ballet *Onegin* (1965)

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The aim of my presentation is to analyse intersemiotic translation in order to find out what makes it to be functional, or the one that does not appear to look as an impoverished version of its original.

The focus of my research is John Cranko's ballet *Onegin* (1965) which I treat as a multimodal version of Pushkin's novel in verse *Eugene Onegin* (1830s) and Tchaikovsky's opera *Eugene Onegin* (1879). It will be shown that Pushkin's nearly four hundred stanzas have not simply shrunk into the three act ballet but are remade as a combination of aural, visual and kinaesthetic practices which are telling the story of the novel.

I am going to use the framework of paratextual studies (Genette (1997 [1987]) and Batchelor (2018)) and look at scholarly and critical publications on the various productions of *Onegin* and also at Cranko's files kept in the Royal Opera House archive related to his work there and to the production of his ballet at Covent Garden in 2001.

The ballet will not be analysed in its entirety. Only one act, Tatiana's letter scene, will be discussed in detail. The piece is chosen owing to its equally powerful and beautiful interpretations in the novel, opera and ballet. In particular, the peculiar use of a mirror, metaphorically and as a tool, in Cranko's choreography of the scene might provide clues on the functionality of his translation of Pushkin's novel.

The results of my data collection and its analyses are aimed to contribute to the current discussion of Jakobson's notion of intersemiotic translation (1959) by suggesting the importance of paratextual elements in translation. This development might open new ways in our understanding of intersemiotic translation, in which, in addition to the translation of words or signs, the style of the author is preserved and interpreted.

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