



**THEATRE IN TRANSLATION / TEATRO EN TRADUCCIÓN
2011**

VOLUME I: FOREWORDS

- Karen Jeynes - coordinator of the South African Judging Panel

The passion and vision behind Proyecto 34°S inspires me - the sharing of stories and words and worlds. The exchange of plays, and ideas. It's particularly lovely to be exchanging between different cultures, different languages, to facilitate the sharing of, at the end of the day, our basic humanity.

This diversity of voices was reflected not only in the plays that we had the privilege of reading, but also in the judging panel. I rejoice in the differences of opinion, the individuality of those on the team. I want to thank each and every judge, in South Africa and Argentina, for giving not only of their time, but also of their wisdom and insight.

Proyecto 34°S' Theatre in Translation / Teatro en Traducción project came about from a desire to capture, through the scripts, a moment in time. Too often in South Africa in particular, plays come and go without being recorded. Scripts are not published, or saved for the future. The script itself is often not given a very high status, or regard. Theatre in Translation / Teatro

en Traducción allows a sample of these scripts, of these fragments in time, to be not only recorded and remembered, but also shared and developed.

The plays that have come out of South Africa reflect several things - our political past, present and future, our distinct sense of humour, the physicality that so strongly influences much of the work coming from here. They point to the growing strength, wisdom and humour with which the people of South Africa are facing their history, present, and future.

I hope these words will speak, in Spanish, to new audiences, connect with those who deal with the different faces of these same issues in their own lives, worlds, spaces. I hope that this dialogue of plays, and playwrights, will become a dialogue of people.

- Dr. Lucas Margarit - coordinator of the Argentine Judging Panel

Since its beginning, Proyecto 34°S has involved obvious diversity, from its distinctive use of languages to the cultural meeting of two continents. This multiplicity has expanded even further through the number of plays submitted to Theatre in Translation / Teatro en Traducción, demonstrating the interest in this cultural exchange between Latin America and Africa. Two continents that suffered colonialism in the flesh and still bear the scars of this imposition, both culturally and economically. Two centres of production that find themselves far from the centre and the hegemonic currents of Western culture. Nevertheless, being on the periphery does allow for each culture to construct a unique paradigm that takes into account its respective creative needs.

The reading of these plays revealed a great diversity, not only in terms of the themes dealt with but in the way in which the plays are structured, with form and content revealing a clear approach to staging and also, to literature.

From the development of individual identity to the question of cultural identity, from the portrayal of violence to humour, from politics to intergenerational relations, and so on, these issues were all covered in the plays submitted by the playwrights. More than simply demonstrating a series of heterogeneous interests, this variety also shows us the importance of theatre in offering reflections on the contemporary problems of each society. In some cases, these issues overlapped in two or more plays, each one dealing with them in its own particular way, while in other cases they were developed as a means of talking indirectly about other problems. What must be emphasised is that the plays, Argentinian and South African alike, constantly sought to express this type of reflection, adopting different stances to a dual tradition.

Judging the plays involved a series of discussions about the entries, especially the ones we read first. In the case of the Argentinian plays we had to resolve ties, give reasons and explain each vote, which demonstrates the nature of the judging panel as well as the obvious variety of the entries.

With regards to the works submitted from the other side of the Atlantic, we were surprised to discover a different way of viewing cultural relationships: mixing another language (such as Afrikaans or the use of phrases from other African countries) with English. This also formed part of the challenges posed by certain cultural characteristics, which were alien to our everyday experience. I imagine the same thing happened in reverse in South Africa. We believe that the co-existence - whether on a specific canvas, in a book, on a stage or even on a webpage - of plays by writers who are so far apart, both geographically and culturally, will allow the differences and variances between them to be appreciated even more. It will also allow us to see points of connection and common themes, such as the treatment of power, social conflict, cultural interrelationships and so on, in two types of production which exist outside of the theatrical and literary mainstream.