



Institute of  
Translation  
and Interpreting

Name:

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Abstract

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Translation	
<p>French Source Text (ST)</p> <p><b>ACTE I - SCÈNE II.</b></p> <p>Don Juan, Sganarelle.</p> <p>DON JUAN. Quel homme te parlait là ? Il a bien de l'air, ce me semble, du bon Gusman de Done Elvire.</p> <p>SGANARELLE. C'est quelque chose aussi à peu près de cela.</p> <p>DON JUAN. Quoi ? C'est lui ?</p> <p>SGANARELLE: Lui-même.</p> <p>DON JUAN. Et depuis quand est-il en cette ville ?</p> <p>SGANARELLE. D'hier au soir.</p> <p>DON JUAN. Et quel sujet l'amène ?</p> <p>SGANARELLE. Je crois que vous jugez assez ce qui le peut inquiéter.</p> <p>DON JUAN. Notre départ sans doute ?</p> <p>SGANARELLE. Le bonhomme en est tout mortifié, et m'en demandait le sujet.</p>	<p>English Target Text (TT)</p> <p><b>ACT I – SCENE I</b></p> <p>Jess, Sam</p> <p>JESS: Who's that over there? It kinda looks like Alex's friend Gene.</p> <p>SAM: It sure looks that way.</p> <p>JESS: Oh my god, It <i>is</i> Gene!</p> <p>SAM: The very same.</p> <p>JESS: How long have they been here?</p> <p>SAM: Since last night.</p> <p>JESS: Why here? Why now?</p> <p>SAM: Oh, I think you know why here and now.</p> <p>JESS: It's got to be because we left.</p> <p>SAM: Gene's upset, they interrogated me earlier.</p>

DON JUAN. Et quelle réponse as-tu faite ?

SGANARELLE. Que vous ne m'en aviez rien dit.

DON JUAN. Mais encore, quelle est ta pensée là-dessus ? Que t'imagines-tu de cette affaire ?

SGANARELLE. Moi, je crois, sans vous faire tort, que vous avez quelque nouvel amour en tête.

DON JUAN: Tu le crois ?

SGANARELLE. Oui.

DON JUAN. Ma foi ! Tu ne te trompes pas, et je dois t'avouer qu'un autre objet a chassé Elvire de ma pensée.

SGANARELLE. Eh ! Mon Dieu ! Je sais mon Don Juan sur le bout du doigt, et connais votre cœur pour le plus grand coureur du monde : il se plaît à se promener de liens en liens, et n'aime guère demeurer en place.

DON JUAN. Et ne trouves-tu pas, dis-moi, que j'ai raison d'en user de la sorte ?

SGANARELLE: Eh ! Monsieur.

DON JUAN: Quoi ? Parle.

SGANARELLE. Assurément que vous avez raison, si vous le voulez ; on ne peut pas aller là contre. Mais si vous ne le vouliez pas, ce serait peut-être une autre affaire.

JESS: And what did you say?

SAM: That you hadn't told me anything.

JESS: But what do you think happened? What do *you* think the situation is?

SAM: If you're asking me, no offence to you of course, but I assumed you'd met someone else.

JESS: You think so?

SAM: [nods] Mhm.

JESS: Well, you're not wrong. I have to tell you everything, they made me completely forget about Alex!

SAM: Oh my god! I shouldn't be surprised. I know you like the back of my hand, *and* how you are when it comes to love. You act like you're on your gap year, the way you're always going on to the next.

JESS: Don't you think I've got it all figured out?

SAM: [snorts incredulously] Ha!

JESS: What? Tell me!

SAM: No no, I'm sure if you've got it figured out, it's figured out, I wouldn't argue with you. But if you maybe didn't have it figured out I'd say you could tell me.

DON JUAN. Eh bien ! Je te donne la liberté de parler et de me dire tes sentiments.

SGANARELLE. En ce cas, Monsieur, je vous dirai franchement que je n'approuve point votre méthode, et que je trouve fort vilain d'aimer de tous côtés comme vous faites.

DON JUAN. Quoi ? Tu veux qu'on se lie à demeurer au premier objet qui nous prend, qu'on renonce au monde pour lui, et qu'on n'ait plus d'yeux pour personne ? La belle chose de vouloir se piquer d'un faux honneur d'être fidèle, de s'ensevelir pour toujours dans une passion, et d'être mort dès sa jeunesse à toutes les autres beautés qui nous peuvent frapper les yeux ! Non, non : la constance n'est bonne que pour des ridicules ; toutes les belles ont droit de nous charmer, et l'avantage d'être rencontrée la première ne doit point dérober aux autres les justes prétentions qu'elles ont toutes sur nos cours. Pour moi, la beauté me ravit partout où je la trouve, et je cède facilement à cette douce violence dont elle nous entraîne. J'ai beau être engagé, l'amour que j'ai pour une belle n'engage point mon âme à faire injustice aux autres ; je conserve des yeux pour voir le mérite de toutes, et rends à chacune les hommages et les tributs où la nature nous oblige. Quoi qu'il en soit, je ne puis refuser mon coeur à tout ce que je vois d'aimable ; et dès qu'un beau visage me le demande, si

JESS: Oh yeah? Let's assume, for a hypothetical moment, I don't have it figured out. What would you say then?

SAM: In that case, I would tell you honestly that I don't like the way you're going about dating, and I think you're becoming the villain in every ex's story.

JESS: What, you want me to take the first person I see and settle down with them? Forget about *everyone* else, and never look at anybody else in the rest of the world for my entire life?

[SAM opens their mouth to respond and is interrupted]

JESS: The beautiful thing about free will is that we don't have to pretend we want one person our whole lives. Why lock yourself in your first relationship when there's a million beautiful people to meet? Blind loyalty to a person only makes you look stupid. Everyone deserves to be flirted with, by me, and just because someone met me first doesn't mean everyone else doesn't get to meet me. I see a new beauty every day! So if I'm 'in a relationship', when I see them, well, too bad.

[SAM opens their mouth to respond and is interrupted]

JESS: The love I have for one person doesn't stop me from connecting with others. I want to look and find love in anyone

j'en avais dix mille, je les donnerais tous. Les inclinations naissantes, après tout, ont des charmes inexplicables, et tout le plaisir de l'amour est dans le changement. On goûte une douceur extrême à réduire, par cent hommages, le coeur d'une jeune beauté, à voir de jour en jour les petits progrès qu'on y fait, à combattre par des transports, par des larmes et des soupirs, l'innocente pudeur d'une âme qui a peine à Inclination : Se dit aussi de l'amour, du penchant, de l'attachement qu'on a pour quelqu'un rendre les armes, à forcer pied à pied toutes les petites résistances qu'elle nous oppose, à vaincre les scrupules dont elle se fait un honneur et la mener doucement où nous avons envie de la faire venir. Mais lorsqu'on en est maître une fois, il n'y a plus rien à dire ni rien à souhaiter ; tout le beau de la passion est fini, et nous nous endormons dans la tranquillité d'un tel amour, si quelque objet nouveau ne vient réveiller nos désirs, et présenter à notre coeur les charmes attrayants d'une conquête à faire. Enfin il n'est rien de si doux que de triompher de la résistance d'une belle personne, et j'ai sur ce sujet l'ambition des conquérants, qui volent perpétuellement de victoire en victoire, et ne peuvent se résoudre à borner leurs souhaits. Il n'est rien qui puisse arrêter l'impétuosité de mes désirs : je me sens un coeur à aimer toute la

and appreciate each person for their unique aspects. You have to be who you are, and I've never wanted to keep myself from who I want to love. There's nothing like meeting someone new for the first time. The fun is in the possibilities! Getting to know someone beautiful, to get closer to them each day, until that day when you *win* and you know you've got them! There's nothing better than getting someone to surrender to you, each teeny-tiny cautious little step forward they take, every time they fight against the fear to run away or play hard to get and keep themselves from where they really wanna be. Obviously, with me.

JESS: But once you've won them, there's nowhere else to go. You've peaked. All the beauty and the passion is gone, and being 'in love' is just boring. Until someone else comes along and reminds us how it used to feel and gives you something new to chase after. I have a competitive mindset, you know, I just wanna keep winning! I'm not saying that I couldn't stop if I met the right person. I just feel like I'm a little bit in love with the whole world. Call me Alexander the Great the way I want to have a kingdom in every country, you know what I mean?



terre ; et comme Alexandre, je souhaiterais qu'il y eût d'autres mondes, pour y pouvoir étendre mes conquêtes amoureuses.

SGANARELLE. Vertu de ma vie, comme vous débitez ! Il semble que vous avez appris cela par coeur, et vous parlez tout comme un livre.

DON JUAN. Qu'as-tu à dire là-dessus ?

SGANARELLE. Ma foi ! J'ai à dire... Je ne sais que dire ; car vous tournez les choses d'une manière, qu'il semble que vous avez raison ; et cependant il est vrai que vous ne l'avez pas.

J'avais les plus belles pensées du monde, et vos discours m'ont brouillé tout cela. Laissez faire : une autre fois je mettrai mes raisonnements par écrit, pour disputer avec vous.

DON JUAN: Tu feras bien.

SGANARELLE. Mais, Monsieur, cela serait-il de la permission que vous m'avez donnée, si je vous disais que je suis tant soit peu scandalisé de la vie que vous menez ?

DON JUAN. Comment ? Quelle vie est-ce que je mène ?

SGANARELLE. Fort bonne. Mais, par exemple, de vous voir tous les mois vous marier comme vous faites...

DON JUAN. Y a-t-il rien de plus agréable ?

SGANARELLE. Il est vrai, je conçois que cela est fort agréable et fort divertissant, et je m'en accommoderais assez, moi, s'il n'y

SAM: Wow, you really kept going. It's like you rehearsed that. It's hard to argue with a speech like that.

JESS: What are you trying to say?

SAM: Ugh! All I want to say is...when you lay it all out like that, it seems like you've got it figured out, and it makes sense to you, so you must be right. I can argue with the best of them, and you still blow me out of the water, every time. Let's just let it go. I'll figure out my thoughts some other time and we'll talk about it then.

JESS: We're good, you and me, right?

SAM: Do you still want me to tell you how I feel? That I'm still worried about the life you're living?

JESS: Huh? What kind of life am I living?

SAM: Calm down. I mean... every month you meet someone you act like you're going to marry. Don't you think you're leading them on?

JESS: Isn't it fun though?

SAM: Yeah, I agree that it's fun and entertaining, and I'd love to do it too if it wasn't hurting anyone. But aren't you playing

avait point de mal, mais, Monsieur, se jouer ainsi d'un mystère sacré, et...

DON JUAN. Va, va, c'est une affaire entre le Ciel et moi, et nous la démêlerons bien ensemble, sans que tu t'en mettes en peine.

SGANARELLE. Ma foi ! Monsieur, j'ai toujours ouï dire, que c'est une méchante raillerie que de se railler du Ciel, et que les libertins ne font jamais une bonne fin.

DON JUAN. Holà ! Maître sot, vous savez que je vous ai dit que je n'aime pas les faiseurs de remontrances.

SGANARELLE. Mirmidons : ou Myrmidons. Peuple de Thessalie, que les Fables des Païens on dit être nés de fourmis, sur la prière du roi Jacus en fit à Jupiter, après que son royaume Fut dépeuplé par la peste. Ce mot est venu en usage dans notre langue pour signifier un homme fort petit ou qui n'est capable d'aucune résistance. Je ne parle pas aussi à vous, Dieu m'en garde. Vous savez ce que vous faites, vous ; et si vous ne croyez rien, vous avez vos raisons ; mais il y a de certains petits impertinents dans le monde, qui sont libertins sans savoir pourquoi, qui font les esprits forts, parce qu'ils croient que cela leur sied bien ; et si j'avais un maître comme cela, je lui dirais fort nettement, le regardant en face : « Osez-vous bien ainsi vous jouer au Ciel, et ne tremblez-vous point de vous moquer comme vous faites des

around with people's feelings? Like you should only ever get married once—

JESS: Come on, leave the serious stuff to me and mine and don't worry yourself so much.

SAM: God! I've always said it's mean to brush people off like that, and it'll end badly for you eventually!

JESS: Here we go. I've told *you* that I'm not gonna change the way I talk, or the way I act, for your values.

SAM: So, there was this episode of Love Island right? And one of the guys was saying he was super into her and he was fully ready to commit at the end of it and then it gets to the end and he's suddenly saying he never said he was ready, he never made that commitment. And then he left the show and completely mugged her off! And everyone watching was thinking, what's their problem? Everything pointed to him being ready, and now *she's* the crazy one because she assumed him saying 'I want to marry you' meant 'I want to marry you.'

SAM: I'm not talking about you of course— I would never say that about *you*. You know what you're about: and if you don't want to emotionally invest in someone, you've got your reasons. But there's some people that, like, wouldn't take your side. Not like me, of course. And they could hear you talk like

choses les plus saintes ? » C'est bien à vous, petit ver de terre, petit mirmidon que vous êtes (je parle au maître que j'ai dit), c'est bien à vous à vouloir vous mêler de tourner en raillerie ce que tous les hommes révèrent ? Pensez-vous que pour être de qualité, pour avoir une perruque blonde et bien frisée, des plumes à votre chapeau, un habit bien doré, et des rubans couleur de feu (ce n'est pas à vous que je parle, c'est à l'autre), pensez-vous, dis-je, que vous en soyez plus habile homme, que tout vous soit permis, et qu'on n'ose vous dire vos vérités ? Apprenez de moi, qui suis votre valet, que le Ciel punit tôt ou tard les impies, qu'une méchante vie amène une méchante mort, et que...

DON JUAN. Paix !

SGANARELLE. De quoi est-il question ?

DON JUAN. Il est question de te dire qu'une beauté me tient au cœur, et qu'entraîné par ses appas, je l'ai suivie jusques en cette ville.

that and might be, like, hey, that's really cold, and totally not get your reasons for it at all. And they'd say, 'Sam, why are you friends with someone like that who doesn't respect other people's feelings?' And obviously I'd stand up for you because they just don't get it. Like, of course you've clearly thought about this a lot, which is why you can talk for a really long time about it—but someone who doesn't know you like I do would be, like, 'when does it end though?' Do you get to keep going around treating people like this and then brushing it off as 'this is how you are'?

SAM: And of course I don't mean you, but like, the idea of someone who's like that, going around with all your nice things— again, not like you *specifically*, but someone *like* that, who's flirting, and getting everyone to fall in love with them and then leaving. And then there's me behind, and I'm not good at flirting but I'm taking it really seriously but they've only just been played and—

JESS: Okay!

SAM: Okay what?

JESS: If you want to know how my heart works, we need to be in the town centre, on the hunt. That town. Right there.

SGANARELLE. Et n'y craignez-vous rien, Monsieur, de la mort de ce Commandeur que vous tuâtes il y a six mois ?

DON JUAN. Et pourquoi craindre ? Ne l'ai-je pas bien tué ?

SGANARELLE. Fort bien, le mieux du monde, et il aurait tort de se plaindre.

DON JUAN. J'ai eu ma grâce de cette affaire.

SGANARELLE. Oui, mais cette grâce n'éteint pas peut-être le ressentiment des parents et des amis, et...

DON JUAN. Ah ! N'allons point songer au mal qui nous peut arriver, et songeons seulement à ce qui nous peut donner du plaisir. La personne dont je te parle est une jeune fiancée, la plus agréable du monde, qui a été conduite ici par celui même qu'elle y vient épouser ; et le hasard me fit voir ce couple d'amants trois ou quatre jours avant leur voyage. Jamais je n'ai vu deux personnes être si contents l'un de l'autre, et faire éclater plus d'amour. La tendresse visible de leurs mutuelles ardeurs me donna de l'émotion ; j'en fus frappé au cœur et mon amour commença par la jalousie. Oui, je ne pus souffrir d'abord de les voir si bien ensemble ; le dépit alarma mes désirs, et je me figurai un plaisir extrême à pouvoir troubler leur intelligence, et rompre cet attachement, dont la délicatesse de mon cœur se tenait

SAM: Isn't that the town that Instagram influencer lives in? You know, @TheCommander? The same one who went off the grid, hasn't posted on their Instagram in six months and hasn't been heard from since that massive hate campaign *you* started?

JESS: Why worry if we haven't heard from them in six months?

SAM: [sarcastically] Right, yeah, and you had your reasons, so you can't be held responsible for that.

JESS: I've let it go.

SAM: Yeah, maybe some people just haven't let it go yet. You know, like their family and friends?

JESS: You worry too much. We're not gonna see their family or their friends, and they definitely won't remember us. Think about the potential down there!

JESS: So on the way here, I saw this gorgeous young thing, fit as anything, getting coffee with their partner, and totally by fate I was standing behind them in the cafe and you know how you just can't help but stare at strangers sometimes? I have never seen two people look so happy to be with each other, totally in love. It almost made me tear up like, wow, you really love each other so much! And then immediately it made

offensée ; mais jusques ici tous mes efforts ont été inutiles, et j'ai recours au dernier remède. Cet époux prétendu doit aujourd'hui régaler sa maîtresse d'une promenade sur mer. Sans t'en avoir rien dit, toutes choses sont préparées pour satisfaire mon amour, et j'ai une petite barque et des gens, avec quoi fort facilement je prétends enlever la belle. Appas : Se dit en choses morales de ce qui sert à attraper les hommes, à les attirer, à les inviter à faire quelque chose. Plus précisément ici, les appas sont les qualités attirantes d'une femme.-

SGANARELLE. Ha ! Monsieur...

DON JUAN: Hen ?

SGANARELLE. C'est fort bien à vous, et vous le prenez comme il faut. Il n'est rien tel en ce monde que de se contenter.

DON JUAN. Prépare-toi donc à venir avec moi, et prends soin toi-même d'apporter toutes mes armes, afin que... Ah ! Rencontre fâcheuse. Traître, tu ne m'avais pas dit qu'elle était ici elle-même.

SGANARELLE. Monsieur, vous ne me l'avez pas demandé.

me freak out. I have never been as angry as I was seeing them together: and that made me freak out even more. And then I thought about how good it would feel to wiggle right in there and split them up, because how unfair is it that people can be that in love with each other? Something has to be wrong and they're just ignoring it.

JESS: Anyway, I think I'd really be doing them a favour if I ripped the plaster off sooner rather than later. So I've been checking Instagram and they're going on a walk to the beach today and I've got a little plan, and a little rowboat, and some locals who were *so* down to be background actors for twenty quid, and I'm gonna just work some eye contact and charm and show them what they're missing.

SAM: Ha! You're kidding, right?

JESS: What?

SAM: I forgot who I was talking to. Of course some eye contact will do it.

JESS: Let's get ready to go. Get yourself together. Hold my stuff, will you? And make sure you bring...

JESS: Ah! Traitor! You liar, you never told me that Gene wasn't alone!

SAM: Well, you never asked.

DON JUAN. Est-elle folle, de n'avoir pas changé d'habit, et de venir en ce lieu-ci avec son équipage de campagne ?

### ACTE I - SCÈNE III.

Dona Elvire, Don Juan, Sganarelle.

DONA ELVIRE. Me ferez-vous la grâce, Don Juan, de vouloir bien me reconnaître ? Et puis-je au moins espérer que vous daigniez tourner le visage de ce côté ?

DON JUAN. Madame, je vous avoue que je suis surpris, et que je ne vous attendais pas ici.

DONA ELVIRE. Oui, je vois bien que vous ne m'y attendiez pas ; et vous êtes surpris, à la vérité, mais tout autrement que je ne l'espérais ; et la manière dont vous le paraissez me persuade pleinement ce que je refusais de croire. J'admire ma simplicité et la faiblesse de mon coeur à douter d'une trahison que tant d'apparences me confirmaient. J'ai été assez bonne, je le cherché des raisons pour excuser à ma tendresse le relâchement d'amitié qu'elle voyait en vous ; et je me suis forgé exprès cent sujets légitimes d'un départ si précipité, pour vous justifier du crime dont ma raison vous accusait. Mes justes soupçons chaque jour avaient beau me parler : j'en rejetais la voix qui vous rendait criminel à mes yeux, et j'écoutais avec plaisir mille chimères

JESS: Coming all the way over here, and still in scrubs? They must be crazy.

### ACT I - SCENE III

Alex, Jess, Sam

ALEX: Do I still mean enough to you that you'll talk to me? Or at least turn your head so it looks like you're looking?

JESS: You just surprised me! I didn't know you were gonna be here.

ALEX: Yeah, I know that you didn't expect me. Honestly, I didn't hope for much, but the way you're acting is making it sink in. And here I said I couldn't believe it.

ALEX: I really wish I was still naïve enough to doubt that you'd ever leave me like that. I'm okay, by the way, or near enough to it.

ALEX: I loved you so much I looked for every reason to forgive you. I made a hundred excuses why you could have left me without saying a word. I ignored my suspicions and the voice that said this was too good to be true and instead thought up a thousand ridiculous fantasies that made you innocent. But finally I had to trust my gut. And if I had any doubts left, the way you looked at me just now reaffirmed

ridicules qui vous peignaient innocent à mon confesse, ou plutôt assez sotte pour me vouloir tromper moi-même, et travailler à démentir mes yeux et mon jugement. J'ai coeur. Mais enfin cet abord ne me permet plus de douter, et le coup d'oeil qui m'a reçue m'apprend bien plus de choses que je ne voudrais en savoir. Je serai bien aise pourtant d'ouïr de votre bouche les raisons de votre départ. Parlez, Don Juan, je vous prie, et voyons de quel air vous saurez vous justifier !

DON JUAN. Madame, voilà Sganarelle qui sait pourquoi je suis parti.

SGANARELLE. Moi, Monsieur ? Je n'en sais rien, s'il vous plaît.

DONA ELVIRE. Hé bien ! Sganarelle, parlez. Il n'importe de quelle bouche j'entende ces raisons.

DON JUAN, faisant signe d'approcher à Sganarelle. Allons, parle donc à Madame.

SGANARELLE. Que voulez-vous que je dise ?

DONA ELVIRE. Approchez, puisqu'on le veut ainsi, et me dites un peu les causes d'un départ si prompt.

DON JUAN. Tu ne répondras pas ?

SGANARELLE. Je n'ai rien à répondre. Vous vous moquez de votre serviteur.

DON JUAN. Veux-tu répondre, te dis-je ?

everything I never wanted to know about you. I'm ready to hear it now. Tell me in your own words why you left. Aren't you going to say anything? I want to know why!

JESS: Sam knows.

SAM: Me? I don't know anything, I promise.

ALEX: Fine by me. Sam, talk. It doesn't matter who says it, I just need to know *why*.

JESS [signalling to Sam to go closer]: Yeah, go and talk.

SAM: What do you want me to say?

ALEX: Tell me to my face just one reason why I suddenly woke up to find you gone.

JESS: Aren't you going to tell them?

SAM: There's nothing to tell! Why are you throwing *me* under the bus now?

JESS: You wanted to tell them, isn't that what you said?

SGANARELLE. Madame...

DONA ELVIRE. Quoi ?

SGANARELLE, se retournant vers son maître. Monsieur...

DON JUAN. Si...

SGANARELLE. Madame, les conquérants, Alexandre et les autres mondes sont causes de notre départ. Voilà, Monsieur, tout ce que je puis dire.

DONA ELVIRE. Vous plaît-il, Don juan, nous éclaircir ces beaux mystères ?

DON JUAN. Madame, à vous dire la vérité...

DONA ELVIRE. Ah ! Que vous savez mal vous défendre pour un homme de coeur, et qui doit être accoutumé à ces sortes de choses ! J'ai pitié de vous voir la confusion que vous avez. Que ne vous armez-vous le front d'une noble effronterie ? Que ne me jurez-vous que vous êtes toujours dans les mêmes sentiments pour moi, que vous m'aimez toujours avec une ardeur sans égale, et que rien n'est capable de vous détacher de moi que la mort ? Que ne me dites-vous que des affaires de la dernière conséquence vous ont obligé à partir sans m'en donner avis ; qu'il faut que, malgré vous, vous demeuriez ici quelque temps, et que je n'ai qu'à m'en retourner d'où je viens, assurée que vous suivrez mes pas le plus tôt qu'il vous sera possible ; qu'il est certain que vous brûlez

SAM: Alex....

ALEX: What?

SAM [turning back to JESS]: For real?

JESS: For real.

SAM: Well, so, we were talking about how important travel is. And there, that's all I can say.

ALEX: Jess, can you please clear up whatever that means?

JESS: That's the truth. Travel is very important.

ALEX: Aha! [pointing] now you want to speak! When a *friend* needs you to explain you'll do anything! What about *me*? I can't believe you two. You even look confused. You don't want to try to handle this like adults? Are you going to act like it didn't happen?

ALEX: Didn't you tell me that you'd always feel the same for me, and you'd never felt like this before? That you'd love me forever, and that nothing could keep you from me?

ALEX: You could have said work transferred you without a choice, and you didn't have time to call me. Or that you're following your dreams, but you'll come back to me as soon as



de me rejoindre, et qu'éloigné de moi, vous souffrez ce que souffre un corps qui est séparé de son âme ? Voilà comme il faut vous défendre ; et non pas être interdit comme vous êtes.

DON JUAN. Je vous avoue, Madame, que je n'ai point le talent de dissimuler, et que je porte un coeur sincère. Je ne vous dirai point que je suis toujours dans les mêmes sentiments pour vous, et que je brûle de vous rejoindre, puisque enfin il est assuré que je ne suis parti que pour vous fuir ; non point par les raisons que vous pouvez vous figurer, mais par un pur motif de conscience, et pour ne croire pas qu'avec vous davantage je puisse vivre sans péché. Il m'est venu des scrupules, Madame, et j'ai ouvert les yeux de l'âme sur ce que je faisais. J'ai fait réflexion que, pour vous épouser, je vous ai dérobée à la clôture d'un convent, que vous avez rompu des voux qui vous engageaient autre part, et que le Ciel est fort jaloux de ces sortes de choses. Le repentir m'a pris, et j'ai craint le courroux céleste ; j'ai cru que notre mariage n'était qu'un adultère déguisé, qu'il nous attirerait quelque disgrâce d'en haut, et qu'enfin je devais tâcher de vous oublier, et vous donner moyen de retourner à vos premières chaînes. Voudriez-vous, Madame, vous opposer à une si sainte pensée, et que j'allasse, en vous retenant, me mettre le Ciel sur les bras, que par... ?

you can. That you're just dying to be with me again and you feel like half of your heart is missing without me around.

There. Say that. Say anything that I can pretend isn't a lie.

JESS: Alex, I promise you... I am a bad liar. And I meant what I said. I did say that I would always feel the same for you and that I would want to come back to you, but it's out in the open now. I left town to leave you. You don't need to worry about all these hypothetical reasons, because really, I left because... I needed to save you from me.

JESS: I woke up one morning, and I knew that staying with you would be unfair to *you*. If we were to really get serious, I would be keeping you from your career, and you would never achieve anything if you were so focused on me, which would eventually lead to you resenting me for holding you back. And really, this is only proving my point. I knew you deserved better than me, and I believe that if we were to be together forever, I'd probably just end up treating you poorly.

JESS: So even though it meant me being the bigger person, I knew I had to cut it off and start over somewhere else. And maybe, with me gone, you'd finally be able to focus on your true love: your career. Don't you want to save lives?

DONA ELVIRE. Ah ! scélérat, c'est maintenant que je te connais tout entier ; et pour mon malheur, je te connais lorsqu'il n'en est plus temps, et qu'une telle connaissance ne peut plus me servir qu'à me désespérer. Mais sache que ton demeurera pas impuni, et que le même Ciel dont tu te joues me saura venger de ta perfidie.

DON JUAN. Sganarelle, le Ciel !

SGANARELLE. Vraiment oui, nous nous moquons bien de cela, nous autres.

DON JUAN: Madame...

DONA ELVIRE. Il suffit. Je n'en veux pas ouïr davantage, et je m'accuse même d'en avoir trop entendu. C'est une lâcheté que de se faire expliquer trop sa honte ; et, sur de tels sujets, un noble coeur, au premier mot, doit prendre son parti. N'attends pas que j'éclate ici en reproches et en injures : non, non, je n'ai point un courroux à exhiler en paroles vaines, et toute sa chaleur se réserve pour sa vengeance. Je te le dis encore ; le Ciel te punira, perfide, de l'outrage que tu me fais ; et si le Ciel n'a rien que tu puisses appréhender, appréhende du moins la colère d'une femme offensée.

SGANARELLE. Si le remords le pouvait prendre !

DON JUAN, après une petite réflexion. Allons songer à l'exécution de notre entreprise amoureuse.

ALEX: Now I really know you. And what a disappointment that knowing you means nothing to me anymore. You can spin it any way you want to make you look good, but karma is real. And one of these days all the hurt you've caused me is gonna come right back to you.

JESS: Sam, back me up here!

SAM: Honestly, Alex, it's the truth. Or at least parts of it are true. It's not a lie—

JESS: Alex....

ALEX: That's enough. I've already heard too much of this. It's embarrassing enough already. When someone proves they don't want you, believe them the first time.

I'm not going to waste my time getting angry at you. I don't have the heart. You're right, I do give everything to my job and to others. And that means I know that you'll have to face your actions at some point down the line. Everyone prays for forgiveness in a hospital.

SAM: [under their breath] This is your last chance to apologise, take it!

JESS [after a thoughtful pause]: Alright, on to our romantic expedition.

SGANARELLE. Ah ! Quel abominable maître me vois-je obligé de servir.

## ACTE II - SCÈNE II.

Don Juan, Sganarelle, Charlotte.

DON JUAN. Nous avons manqué notre coup, Sganarelle, et cette bourrasque imprévue a renversé avec notre barque le projet que nous avons fait ; mais, à te dire vrai, la paysanne que je viens de quitter répare ce malheur, et je lui ai trouvé des charmes qui effacent de mon esprit tout le chagrin que me donnait le mauvais succès de notre entreprise. Il ne faut pas que ce coeur m'échappe, et j'y ai déjà jeté des dispositions à ne pas me souffrir longtemps de pousser des soupirs.

SGANARELLE. Monsieur, j'avoue que vous m'étonnez. A peine sommes-nous échappés d'un péril de mort, qu'au lieu de rendre grâce au Ciel de la pitié qu'il a daigné prendre de nous, vous travaillez tout de nouveau à attirer sa colère par vos fantaisies accoutumées et vos amours cr... Paix ! Coquin que vous êtes ; vous ne savez ce que vous dites, et Monsieur sait ce qu'il fait. Allons.

SAM: God, you're the worst!

## ACT II - SCENE II

Jess, Sam, Chris

JESS: We've lost our chance, Sam! That chat cost us precious time we could've spent getting in our rowboat and looking sexy, *which* by the way we could've *avoided* had you just *told* me Alex was in town. But! Lucky for you the thought of the coffee cutie is calming me down and I'm more determined than ever to pull this off. I'm not wasting any more time!

SAM: I can't believe you. You've just been stopped by your ex, who you totally ghosted without a word, heard everything Alex had to say, which was heart-breaking by the way, and you're acting like it never happened. *While* being completely obsessed with someone else, who, by the way, *you've never spoken to!*

SAM: [to themselves] Okay, okay. Maybe I'm overthinking this. I'm always anxious, I always assume the worst, and Jess always surprises me. Let's just open up our minds to this.

DON JUAN, apercevant Charlotte. Ah ! Ah ! D'où sort cette autre paysanne, Sganarelle ? As-tu rien vu de plus joli ? Et ne trouves-tu pas, dis-moi, que celle-ci vaut bien l'autre ?

SGANARELLE. Assurément. Autre pièce nouvelle.

DON JUAN. D'où me vient, la belle, une rencontre si agréable ?

Quoi ? Dans ces lieux champêtres, parmi ces arbres et ces rochers, on trouve des personnes faites comme vous êtes ?

CHARLOTTE. Vous voyez, Monsieur.

DON JUAN. Etes-vous de ce village ?

CHARLOTTE. Oui, Monsieur.

DON JUAN: Et vous y demeurez ?

CHARLOTTE. Oui, Monsieur.

DON JUAN: Vous vous appelez ?

CHARLOTTE. Charlotte, pour vous servir.

DON JUAN. Ah ! La belle personne, et que ses yeux sont pénétrants !

CHARLOTTE. Monsieur, vous me rendez toute honteuse.

DON JUAN. Ah ! N'ayez point de honte d'entendre dire vos vérités. Sganarelle, qu'en dis-tu ? Peut-on voir rien de plus agréable ? Tournez-vous un peu, s'il vous plaît. Ah ! Que cette taille est jolie ! Haussez un peu la tête, de grâce. Ah ! Que ce visage est mignon ! Ouvrez vos yeux entièrement. Ah ! Qu'ils

JESS [seeing CHRIS]: Woah-ho-ho! Where did *they* come from? Have you *ever* seen someone that good-looking?

SAM: Oh god, another one.

JESS: Where has this absolute stunner come from? From the middle of nowhere? Do 'tens' just walk out from between trees and rocks?

CHRIS: You'd have to see it to believe it.

JESS: Are you from this village?

CHRIS: Yes.

JESS: And you live there still?

CHRIS: Yes.

JESS: What's your name?

CHRIS: My friends call me Chris, if you wanted to be friends.

JESS: You've got beautiful eyes. Did you know that?

CHRIS: Well, I've never looked into them myself.

JESS: You'll just have to take my word for it, then. Sam, come and get a look. Aren't they beautiful eyes? Come on, turn to the side a little so we can really get the effect. You've got a gorgeous side profile, you know that? Lift your head a little? Yeah, that's really gorgeous! Give us a smile then? Oh yeah, I could definitely see myself falling in love with you,

sont beaux ! Que je voie un peu vos dents, je vous prie. Ah !

Qu'elles sont amoureuses, et ces lèvres appétissantes ! Pour moi, je suis ravi, et je n'ai jamais vu une si charmante personne.

CHARLOTTE. Monsieur, cela vous plaît à dire, et je ne sais pas si c'est pour vous railler de moi.

DON JUAN. Moi, me railler de vous ? Dieu m'en garde ! Je vous aime trop pour cela, et c'est du fond du coeur que je vous parle.

CHARLOTTE. Je vous suis bien obligée, si ça est.

DON JUAN. Point du tout ; vous ne m'êtes point obligée de tout ce que je dis, et ce n'est qu'à votre beauté que vous en êtes redevable.

CHARLOTTE. Monsieur, tout ça est trop bien dit pour moi, et je n'ai pas d'esprit pour vous répondre.

DON JUAN. Sganarelle, regarde un peu ses mains.

CHARLOTTE. Fi ! Monsieur, elles sont noires comme je ne sais quoi.

DON JUAN. Ha ! Que dites-vous là ? Elles sont les plus belles du monde ; souffrez que je les baise, je vous prie.

CHARLOTTE. Monsieur, c'est trop d'honneur que vous me faites, et si j'avais su ça tantôt, je n'aurais pas manqué de les laver avec du son.

and those kissable lips. I've never seen someone as good-looking as you.

CHRIS: Oh, come on. Now you're just making fun of me.

JESS: Me, making fun of you? If I'm lying, strike me down with lightning! I could definitely see myself on the path to maybe falling in love with you.

CHRIS: Well, I'll have to take that as a compliment, won't I?

JESS: You don't have to thank me for anything. I'm just telling the truth that you're gorgeous. Anyone who sees you should tell you that.

CHRIS: I don't know what to say. That's a lot for an introduction.

JESS: Sam, look at the hands.

CHRIS: My hands are just hands.

JESS: Ha! Just hands? *Just* hands? They are the most beautiful hands in the world, and you've got to let me hold them for just a second. The tiniest of seconds.

CHRIS: That is the most obvious move in the world, and besides, they're all dirty from work anyway.

DON JUAN. Et dites-moi un peu, belle Charlotte, vous n'êtes pas mariée sans doute ?

CHARLOTTE. Non, Monsieur ; mais je dois bientôt l'être avec Piarrot, le fils de la voisine Simonette.

DON JUAN. Quoi ? Une personne comme vous serait la femme d'un simple paysan ! Non, non : c'est profaner tant de beautés, et vous n'êtes pas née pour demeurer dans un village. Vous méritez sans doute une meilleure fortune, et le Ciel, qui le connaît bien, m'a conduit ici tout exprès pour empêcher ce mariage, et rendre justice à vos charmes ; car enfin, belle Charlotte, je vous aime de tout mon coeur, et il ne tiendra qu'à vous que je vous arrache de ce misérable lieu, et ne vous mette dans l'état où vous méritez d'être. Cet amour est bien prompt sans doute ; mais quoi ? C'est un effet, Charlotte, de votre grande beauté, et l'on vous aime autant en un quart d'heure qu'on ferait une autre en six mois.

CHARLOTTE. Aussi vrai, Monsieur, je ne sais comment faire quand vous parlez. Ce que vous dites me fait aise, et j'aurais toutes les envies du monde de vous croire ; mais on m'a toujours dit qu'il ne faut jamais croire les Messieurs, et que vous autres courtisans êtes des enjoleurs, qui ne songez qu'à abuser les filles.

JESS: Tell me a little about yourself, Chris. You're single of course?

CHRIS: No, actually. I'm with Pat. We met through my neighbour.

JESS: What? You can do way better than Pat, first of all. You're way too gorgeous to be with someone from your town. You need to get out there! You need someone who matches you, your dreams, your aspirations...Really, you need someone like me.

JESS: You could ask anyone, and I'm sure they'd say we look pretty good together. I could really support you! Don't you feel like Pat is holding you back? A little too shy, a little too insecure? Really, I think we could definitely have something that could grow into something that could be like falling in love. If you were with me, I'd take you right out of this town and show you the world! And yeah, maybe that means I'm moving a little fast, but when you know, you know! Fifteen minutes can feel like six months when it's with your person.

CHRIS: Yeah, you know when you know, but...I don't even know what to say. I do want to see the world, like you said, and you're giving me some great energy; but I've learned some lessons about falling too hard too fast.

DON JUAN. Je ne suis pas de ces gens-là.

SGANARELLE. Il n'a garde.

CHARLOTTE. Voyez-vous, Monsieur, il n'y a pas plaisir à se laisser abuser. Je suis une pauvre paysanne ; mais j'ai l'honneur en recommandation, et j'aimerais mieux me voir morte, que de me voir déshonorée.

DON JUAN. Moi, j'aurais l'âme assez méchante pour abuser une personne comme vous ? Je serais assez lâche pour vous déshonorer ? Non, non : j'ai trop de conscience pour cela. Je vous aime, Charlotte, en tout bien et en tout honneur ; et pour vous montrer que je vous dis vrai, sachez que je n'ai point d'autre dessein que de vous épouser : en voulez-vous un plus grand témoignage ? M'y voilà prêt quand vous voudrez ; et je prends à témoin l'homme que voilà de la parole que je vous donne.

SGANARELLE. Non, non, ne craignez point : il se mariera avec vous tant que vous voudrez.

DON JUAN. Ah ! Charlotte, je vois bien que vous ne me connaissez pas encore. Vous me faites grand tort de juger de moi par les autres ; et s'il y a des fourbes dans le monde, des gens qui ne cherchent qu'à abuser des filles, vous devez me tirer du nombre, et ne pas mettre en doute la sincérité de ma foi. Et puis votre beauté vous assure de tout. Quand on est faite comme vous,

JESS: I'm not like those people.

SAM: It'll take more than that before they give up.

CHRIS: I'm not gonna fall for you that easy. At the end of the day, I'm from this village. Word gets around easy. I'd rather die than let everyone talk about how I got tricked by your type again.

JESS: My type? Do I seem like the type to mess you about? I'm the kind of person that's gonna make you look stupid to your friends? No, no. I'm not like that. I could one day get to a point where I could love you, Chris. I could even marry you! Could there be any more proof than that to show you how I feel? I'm ready when you are! I'll say it to everyone! Look, there's a witness right here to back me up!

SAM: Yeah, can't argue with that. You'll definitely *say* it.

JESS: Chris, I know that you think you don't know me. You're judging me so quickly and making assumptions that I'm like everybody else you've met in this tiny, tiny town. If there's really so many people who get your hopes up just to bring them crashing down, you've got to separate me from them in your mind. Don't doubt me when I say this could be real. You're *so* beautiful. When you're that beautiful, you've gotta have all these anxieties to protect yourself, I know, but

on doit être à couvert de toutes ces sortes de crainte ; vous n'avez point l'air, croyez-moi, d'une personne qu'on abuse ; et pour moi, je l'avoue, je me percerais le coeur de mille coups, si j'avais eu la moindre pensée de vous trahir.

CHARLOTTE. Mon Dieu ! Je ne sais si vous dites vrai, ou non ; mais vous faites que l'on vous croit.

DON JUAN. Lorsque vous me croirez, vous me rendrez justice assurément, et je vous réitère encore la promesse que je vous ai faite. Ne l'acceptez-vous pas, et ne voulez-vous pas consentir à être ma femme ?

CHARLOTTE. Oui, pourvu que ma tante le veuille.

DON JUAN. Touchez donc là, Charlotte, puisque vous le voulez bien de votre part.

CHARLOTTE. Mais au moins, Monsieur, ne m'allez pas tromper, je vous prie : il y aurait de la conscience à vous, et vous voyez comme j'y vais à la bonne foi.

DON JUAN. Comment ? Il semble que vous doutiez encore de ma sincérité ! Voulez-vous que je fasse des serments épouvantables ? Que le Ciel...

CHARLOTTE. Mon Dieu, ne jurez point, je vous crois.

DON JUAN. Donnez-moi donc un petit baiser pour gage de votre parole.

believe me, I'm one in a million, and I can honestly say, right now, I have no thoughts about hurting you like that.

CHRIS: God, I want to believe you, but I just don't know if you're telling the truth or not.

JESS: Of course you can believe me! I'll tell you again and again how I know I could feel if we were to be together. Couldn't you see us getting married?

CHRIS: Yes, but...my parents are very traditional.

JESS: Take my hand Chris. You know you want to.

CHRIS: But at least, you've got to promise me you're not messing me about. I'm serious. That'll be on your conscience.

JESS: What? You still don't believe me? Do you want me to tell you again how beautiful you are? I swear on my dying breath that—

CHRIS: Oh my god, fine, I believe you!

JESS: If you really believe me, will you give me a little kiss? Just so I can tell you really mean it.



CHARLOTTE. Oh ! Monsieur, attendez que je soyons mariés, je vous prie ; après, ça, je vous baiserais tant que vous voudrez.

DON JUAN. Eh bien ! Belle Charlotte, je veux : tout ce que vous voulez abandonnez-moi seulement votre main, et souffrez que, par mille baisers, je lui exprime le ravissement où je suis...

### **ACTE V - SCÈNE I.**

Don Louis, Don Juan, Sganarelle.

DON LOUIS : Quoi ? Mon fils, serait-il possible que la bonté du Ciel eût exaucé mes vœux ? Ce que vous me dites est-il bien vrai ? Ne m'abusez-vous point d'un faux espoir, et puis-je prendre quelque assurance sur la nouveauté surprenante d'une telle conversion ?

DON JUAN, faisant l'hypocrite : Oui, vous me voyez revenu de toutes mes erreurs ; je ne suis plus le même d'hier au soir, et le Ciel tout d'un coup a fait en moi un changement qui va surprendre tout le monde : il a touché mon âme et dessillé mes yeux, et je regarde avec horreur le long aveuglement où j'ai été, et les désordres criminels de la vie que j'ai menée. J'en repasse dans mon esprit toutes les abominations, et m'étonne comme le Ciel les a pu souffrir si longtemps, et n'a pas vingt fois sur ma tête laissé tomber les coups de sa justice redoutable. Je vois les grâces que sa bonté m'a faites en ne me punissant point de mes crimes ; et je

CHRIS: You're cheeky! If I'm really as beautiful as you say you'll be just fine waiting for it. After that, I'll kiss you all you want.

JESS: Oh yeah? Alright beautiful, if I can't kiss you, I guess I'll just keep kissing your hand. You should keep count. I'm going for a thousand.

### **ACT V - SCENE I**

Lee (Jess' Parent), Jess, Sam

LEE : Oh my god, can this really be my kid? Am I spontaneously hallucinating? Quick, someone, tell me you see it too! Because If I'm not hallucinating, then my memory must also be working, and I remember telling you not to come back until you developed a conscience. Have you come back to say anything, or just to talk about nothing again?

JESS [acting like a hypocrite]: Yes, I've seen the error of my ways. Last night, I swear something reached out to me and told me I needed to change. I'm not the same person anymore. I felt like I could see every mistake I made, the places I ended up, the lies, the life I was living. I thought how every mistake I've made has weighed on me, and I was shocked I let it go on this long. I should have stopped at least twenty people ago. [pauses]. Maybe thirty.

prétends en profiter comme je dois, faire éclater aux yeux du monde un soudain changement de vie, réparer par là le scandale de mes actions passées, et m'efforcer d'en obtenir du Ciel une pleine rémission. C'est à quoi je vais travailler ; et je vous prie, Monsieur, de vouloir bien contribuer à ce dessein, et de m'aider vous-même à faire choix d'une personne qui me serve de guide, et sous la conduite de qui je puisse marcher sûrement dans le chemin où je m'en vais entrer.

DON LOUIS : Ah ! Mon fils, que la tendresse d'un père est aisément rappelée, et que les offenses d'un fils s'évanouissent vite au moindre mot de repentir ! Je ne me souviens plus déjà de tous les déplaisirs que vous m'avez donnés, et tout est effacé par les paroles que vous venez de me faire entendre. Je ne me sens pas, je l'avoue ; je jette des larmes de joie ; tous mes vœux sont satisfaits, et je n'ai plus rien désormais à demander au Ciel. Embrassez-moi, mon fils, et persistez, je vous conjure, dans cette louable pensée. Pour moi, j'en vais tout de ce pas porter l'heureuse nouvelle à votre mère, partager avec elle les doux transports du ravissement où je suis, et rendre grâce au Ciel des saintes résolutions qu'il a daigné vous inspirer.

**ACTE V - SCÈNE II.**

JESS: I know how lucky I am to have escaped without any real damage or punishment for my actions. Even though I didn't care how I made others feel and just watched while others got hurt because of stupid things I said and/or allegedly did.

JESS: I want to be a better person, I have to be. And that's why I came to you first. Please, please forgive me. Help me be nicer and more like you, and I'm sure I'll get on a better path than I have been.

LEE: Oh Jess, I'm so glad you've finally realised it. I knew that you'd regret what you've been up to and come back home. I don't even remember why I was so angry in the first place or what the final straw was, but I forgive you, and I know we can get you on the straight and narrow again.

LEE: Look at me! I'm crying happy tears! You've said everything I ever wanted you to say and now I know we can fix you right up. Come on, give me a hug. We're not going to think about those things anymore, and I'll send a text to the family group chat. I'm sure they'll have some advice to share with you and they'll be very happy you've come home and thank God you've decided to turn your life around!

**ACT V - SCENE II**

Don Juan, Sganarelle.

SGANARELLE : Ah ! Monsieur, que j'ai de joie de vous voir converti ! Il y a longtemps que j'attendais cela, et voilà, grâce au Ciel, tous mes souhaits accomplis.

DON JUAN : La peste le benêt !

SGANARELLE: Comment, le benêt ?

DON JUAN : Quoi ? Tu prends pour de bon argent ce que je viens de dire, et tu crois que ma bouche était d'accord avec mon coeur ?

SGANARELLE : Quoi ? Ce n'est pas... Vous ne... Votre... Oh ! Quel homme ! Quel homme ! Quel homme !

DON JUAN : Non, non, je ne suis point changé, et mes sentiments sont toujours les mêmes.

SGANARELLE : Vous ne vous rendez pas à la surprenante merveille de cette statue mouvante et parlante ?

DON JUAN : Il y a bien quelque chose là dedans que je ne comprends pas ; mais quoi que ce puisse être, cela n'est pas capable ni de convaincre mon esprit, ni d'ébranler mon âme ; et si j'ai dit que je voulais corriger ma conduite et me jeter dans un train de vie exemplaire, c'est un dessein que j'ai formé par pure politique, un stratagème utile, une grimace nécessaire où je veux

Jess, Sam

SAM: You've finally decided to calm down and take something seriously! I thought it would never happen, I'm so happy for you! Really, thank God, I'll never say be careful what you wish for again.

JESS: God, you're annoying.

SAM: Annoying?

JESS: What? You didn't think I meant that back there, did you? Like my mouth suddenly detached from my brain the second we walked in the door?

SAM: What? That's not... You're not... You... Oh my god! I can't *believe* you! You're the *worst!* The *absolute* worst!

JESS: There isn't anything I want to change. My feelings are the same as they always were.

SAM: Don't you see the chances people give you to be better? The Commander is even back online. Doesn't that mean anything to you?

JESS: That's really something I don't understand. I've told you the way I think and the way I want to live, and that nothing can change my mind or the way I am. Even if I said I wanted to be a 'better' person or suddenly change my entire way of life, you should know I'm only saying that because it's more

me contraindre, pour ménager un père dont j'ai besoin, et me mettre à couvert, du côté des hommes, de cent fâcheuses aventures qui pourraient m'arriver. Je veux bien, Sganarelle, t'en faire confidence, et je suis bien aise d'avoir un témoin du fond de mon âme et des véritables motifs qui m'obligent à faire les choses.

SGANARELLE : Quoi ? Vous ne croyez rien du tout, et vous voulez cependant vous ériger en homme de bien ?

DON JUAN : Et pourquoi non ? Il y en a tant d'autres comme moi, qui se mêlent de ce métier, et qui se servent du même masque pour abuser le monde !

SGANARELLE : Ah ! Quel homme ! Quel homme !

DON JUAN : Il n'y a plus de honte maintenant à cela : l'hypocrisie est un vice à la mode, et tous les vices à la mode passent pour vertus. Le personnage d'homme de bien est le meilleur de tous les personnages qu'on puisse jouer aujourd'hui, et la profession d'hypocrite a de merveilleux avantages. C'est un art de qui l'imposture est toujours respectée ; et quoiqu'on la découvre, on n'ose rien dire contre elle. Tous les autres vices des hommes sont exposés à la censure, et chacun a la liberté de les attaquer hautement ; mais l'hypocrisie est un vice privilégié, qui,

convenient than telling the truth. This is just a useful strategy. I have to talk to my family, who will only accept me if I act like them, which is something I knew a hundred relationships ago. Come on, Sam, have a little more faith in me. I'm fine saying whatever I need to so I can live how I want.

SAM: Do you really not believe in anything at all? You only interact with someone when you can get something from them?

JESS: Why not? There's a million people who do it like me. It's just the society we live in. At least I'm upfront about it.

SAM: You're actually the worst. Like, seriously the worst. I thought you had finally been honest about something-

JESS: You want honesty? How about this. Everyone is a hypocrite. And everyone pretends they're not! Of all the career options we have now, being a hypocrite has the most benefits by far.

JESS: We love someone who breaks the rules! We all know that, and we never say it. People will always talk about what's wrong with other people because they think they have the right to. They think they'd *never* do something like *that* so they can speak on someone who has. But everyone is a

de sa main, ferme la bouche à tout le monde, et jouit en repos d'une impunité souveraine. On lie, à force de grimaces ; une société étroite avec tous les gens du parti. Qui en choque un, se les jette tous sur les bras ; et ceux que l'on sait même agir de bonne foi là-dessus, et que chacun connaît pour être véritablement touchés ; ceux-là, dis-je, sont toujours les dupes des autres ; ils donnent hautement dans le panneau des grimaciers et appuient aveuglément les singes de leurs actions. Combien crois-tu que j'en connaisse qui, par ce stratagème, ont rhabillé adroitement les désordres de leur jeunesse, qui se sont fait un bouclier du manteau de la religion, et, sous cet habit respecté, ont la permission d'être les plus méchants hommes du monde ? On a beau savoir leurs intrigues et les connaître pour ce qu'ils sont, ils ne laissent pas pour cela d'être en crédit parmi les gens ; et quelque baissement de tête, un soupir mortifié, et deux roulements d'yeux rajustent dans le monde tout ce qu'ils peuvent faire. C'est sous cet abri favorable que je veux me sauver, et mettre en sûreté mes affaires. Je ne quitterai point mes douces habitudes ; mais j'aurai soin de me cacher et me divertirai à petit bruit. Que si je viens à être découvert, je verrai, sans me remuer, prendre mes intérêts à toute la cabale, et je serai défendu par elle envers et contre tous. Enfin c'est là le vrai moyen de faire

hypocrite. They'll only speak up when they think their own secrets are safe. And all us hypocrites get to go about our lives. All of these people fake-smile at you and pretend you're friends until you do something that doesn't *fit*, and then everyone has an opinion. But even the most self-righteous of them still all want to know every dirty detail. They have to know what *happened*. You know what? They're living vicariously through *me*.

JESS: They think if they smile at every stranger, and never step out of line, it means they're better than everyone else. Do you have any idea how many people I've met that cover up their mistakes? If you can throw a big coat over the top of it all you have permission to be as evil as you want! We know full well what they're up to and what they are, but they make sure people think well of them, and if someone doesn't, they simper and pout and grovel until they do.

JESS: And that's what I intend to do to keep everything I have. I won't stop living my life my way, just because it makes other people uncomfortable. If my lifestyle is in jeopardy, I'll do whatever it takes. If it comes down to it, I will prioritize my interests and my wants, and I won't feel bad about it. I will defend that above everything else. And that's it,

impunément tout ce que je voudrai. Je m'érigerai en censeur des actions d'autrui, jugerai mal de tout le monde, et n'aurai bonne opinion que de moi. Dès qu'une fois on m'aura choqué tant soit peu, je ne pardonnerai jamais et garderai tout doucement une haine irréconciliable. Je ferai le vengeur des intérêts du Ciel, et, sous ce prétexte commode, je pousserai mes ennemis, je les accuserai d'impiété, et saurai déchaîner contre eux des zélés indiscrets, qui, sans connaissance de cause, crieront en public contre eux, qui les accableront d'injures, et les damneront hautement de leur autorité privée. C'est ainsi qu'il faut profiter des faiblesses des hommes, et qu'un sage esprit s'accommode aux vices de son siècle.

SGANARELLE : Ô Ciel ! Qu'entends-je ici ? Il ne vous manquait plus que d'être hypocrite pour vous achever de tout point, et voilà le comble des abominations. Monsieur, cette dernière-ci m'emporte et je ne puis m'empêcher de parler. Faites-moi tout ce qu'il vous plaira, battez-moi, assommez-moi de

right there. That's how I'm going to live the life I want to. I'm going to judge. I'm going to judge the hypocrites before they can judge me, and that way, there will only ever be a good opinion of me. They can never say anything else, because if they do, I'll point it right back at them. And if anyone tries me, they can be sure I won't forget it.

JESS: I'll hold a grudge till I'm dead in the ground. Forget God, I'm the one who's gonna pass judgement. I'll push my enemies till they break, I'll accuse them of whatever I need to make their lives a living hell. They won't even know what they're being condemned for! But everyone will comment on it anyway, to whoever will listen, and through their self-importance my enemies will be far too busy with them to ever bother me again. And this is how, Sam, I will make this hypocritical, puritanical, pretentious world work for me, and my vices.

SAM: Oh my god. What am I hearing? Do you not understand what kind of person you've become? This is it for me. If this is how you're going to be, I'm done. Do whatever you want. Fight me, tell me you'll ruin my life, cancel me, I won't change my mind. I've always been loyal and I've always told

coups, tuez-moi, si vous voulez : il faut que je décharge mon coeur, et qu'en valet fidèle je vous dise ce que je dois. Sachez, Monsieur, que tant va la cruche à l'eau, qu'enfin elle se brise ; et comme dit fort bien cet auteur que je ne connais pas, l'homme est en ce monde ainsi que l'oiseau sur la branche ; la branche est attachée à l'arbre ; qui s'attache à l'arbre, suit de bons préceptes ; les bons préceptes valent mieux que les belles paroles ; les belles paroles se trouvent à la Cour ; à la Cour sont les courtisans ; les courtisans suivent la mode ; la mode vient de la fantaisie ; la fantaisie est une faculté de l'âme ; l'âme est ce qui nous donne la vie ; la vie finit par la mort ; la mort nous fait penser au Ciel ; le Ciel est au-dessus de la terre ; la terre n'est point la mer ; la mer est sujette aux orages ; les orages tourmentent les vaisseaux ; les vaisseaux ont besoin d'un bon pilote ; un bon pilote a de la prudence ; la prudence n'est point dans les jeunes gens ; les jeunes gens doivent obéissance aux vieux ; les vieux aiment les richesses ; les richesses font les riches ; les riches ne sont pas pauvres ; les pauvres ont de la nécessité, nécessité n'a point de loi ; qui n'a point de loi vit en bête brute ; et par conséquent, vous serez damné à tous les diables.

you how I felt. You've twisted me as far as I'll bend. I won't break for you.

I don't know who said this but there's this quote and I think it's really applicable to you.

SAM: [reading the quote off their phone]: "Humans are like a bird on a branch, and the branch is on a tree, and trees are in nature and follow nature's laws, and laws and actions are better than words." [deep breath]

SAM: "but words are what is popular in society, and in society there are people like *you*. And these people (like you) follow what's trendy, and what's trendy becomes a fantasy, and fantasy is a part of the soul, and the soul is what gives us life, and life ends with death."

SAM: "And death makes us think about heaven, and heaven is above the earth, and the earth is not the sea, and the sea has storms, and storms shake boats around, and every boat needs a good captain, and good captains are cautious, and caution is hard to find in young people."

SAM: "And young people need to listen to the elderly, and the elderly all want money, and money makes people rich, and rich people aren't poor, and poor people are more in need. And if you're in need, you're more likely to break laws, and if you

<p>DON JUAN : Ô beau raisonnement !</p> <p>SGANARELLE : Après cela, si vous ne vous rendez, tant pis pour vous.</p>	<p>live without laws you live like a wild animal.” And you are <i>not</i> like a bird on the branch of a tree and <i>not</i> being a good human and <i>that</i> is why <i>you</i> are the <i>worst</i> person in the world!</p> <p>JESS: That’s it? That’s your argument?</p> <p>SAM: Forget it!</p>
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## Introduction

The focus of this dissertation is on theatrical translations, re-translation/adaptation, and pragmatic equivalence by creating a gender-neutral, modern adaptation and translation of *Dom Juan*<sup>1</sup> by Molière, where all roles in *Dom Juan* could be played by any actor, regardless of gender. It would be not just a gender-swapped production, but gender-neutral, as the genders of characters in the script will be left unspecified.

Venuti's essay on re-translations inspired further personal research into the difference between re-translation and adaptations (Venuti 2023). I found that the answer was largely "it depends," particularly when it came to theatre. Theatrical texts are often subject to re-translations and adaptations, which is why plays written centuries ago by Shakespeare or Chekhov continue to be popular on the modern stage (Rappaport 2007). In addition to this, theatre is meant to be able to shift and change, and "...what counts is not the degree of distance from an ontological original but the effect that the reconfigured text (as performance) has on the receiving culture and its networks of transmission and reception" (Marinetti 2013, 311). Werner Koller's theory of pragmatic equivalence highlights the same priority that the text needs to be written for a specific readership to understand, in this case an audience, and to do so one must "deviat[e] from the requirements of text-normative, connotative or even denotative equivalence." (Koller 1989, 103).

If the closer a translator is to the time of the text, the closer the style of their translation will be (Updike 2004), it follows that a text written in the 17<sup>th</sup> century (in this case, *Dom Juan*), will, and arguably should, vary greatly from the style of a theatrical text in today's time. Also, for a play from the 17<sup>th</sup> century, which has already been re-translated, adapted, and performed, to

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<sup>1</sup> Modelling after McBride's article "Staging Dom Juan", the title '*Dom Juan*' will refer to the original French production and text by Molière, while 'Don Juan' is the name of the character and archetype. (McBride 2022).

be considered as a valid source text for a dissertation it needs to present a fresh angle. In this case, the play will be both a modern adaptation and a gender-neutral translation.

The time period and genders of characters in *Dom Juan* are hugely important, and the notoriety of its titular character is largely tied to his personal and societal identity as a man. As well as being a plot device for the text, the male identity of Don Juan is what has given the play its longevity. The name ‘Don Juan’ is synonymous with an “archetypal seducer,” historically a man due to the traditional power dynamics in heterosexual relationships (Stankevičiūtė 2015, 198). For *Dom Juan* to achieve the same effect on its audience while having two key elements of the story changed means careful consideration of pragmatic equivalence, and to find equivalences in Don Juan’s character when gender has been removed as an identifier.

While there have been gender-swapped productions of *Dom Juan*, both on stage and screen, the storylines are still inherently tied to the gender of its titular character. This translation takes a different approach by allowing gender to become a mutable concept, able to change depending on the actor. In a hypothetical scenario, the same troupe of actors would be able to play a different character role every night, so each showing of the play would create differing intra-character relationships, depending on the implications created by the visual gender presentation of any one character that night.

After studying theory on re-translations versus adaptations, I have chosen to use the term ‘trans-adaptation’ throughout this dissertation in reference to the blurred lines between re-translation and adaptations in theatrical texts. Additionally, this is to clearly state that the target text deviates from the source text more than traditionally expected from a translation but follows line for line more closely than expected from an adaptation. Much like the genders of the characters, it is written to exist in the middle.

The dissertation will begin with a section on the text in context following the history of the playwright Molière and *Dom Juan*, as well as the existing adaptations, and its function as a text and performance. Following that will be the specifications of the translation brief. The next chapter will be the translation challenge: how to find pragmatic equivalence in my trans-adaptation while departing from the context with regards to both time period and gender.

## **Text in Context**

Molière is a long-standing icon of francophone theatre, with an illustrious catalogue that continues to be performed to this day. The prolific playwright is specifically renowned for comedies, such as *le Bourgeois Gentilhomme*, *le Médecin Malgré Lui*, and *le Tartuffe*. He has written works spanning all genres, from comedy to tragedy, although his comedic works remain his most famous. His plays have been translated into myriad languages and are still the most-performed at the Comédie-Française (Francisci 2023). Molière created his own theatrical universe, with characters such Sganarelle re-occurring in *Dom Juan*, in *l'École des Maris* and, unsurprisingly, *Sganarelle*.

*Le Tartuffe* was banned by Molière's patron, King Louis XVI, and quickly shut down from stage due to its controversial themes regarding religion, society, and the monarchy (Rothberg 1993). Molière hastily wrote *Dom Juan* to replace it and recover his income as well as regain the King's good graces as a playwright. *Dom Juan* only lasted fifteen performances before Molière was censored again due to the plays similarly controversial themes of sexuality and religion. (Rothberg 1993).

Molière is well known for his satire, and said that the purpose of his plays is to "*faire rire les honnêtes gens*"<sup>2</sup> and "reproduce[d] the gossip of their own idle lives" (Eustis 1973, 5 and 13) by calling attention to hypocrisy present in society and ridiculous social routines and habits, a subject that often appears in his comedic plays. This is usually done through a "trickster" character who raises moral questions for the audience (Potts 1993). Molière's plays are often focused on these behaviours and using his characters to perform them to outlandish levels, such as the performance of piety, devotion, and truth in *Dom Juan*. This frequently got the author in trouble, offending the very bourgeois class that funded his plays. He would have run out of funding completely after *Dom Juan*, had Louis XVI not given him money to continue (Rothberg 1993).

### *History of the Source Text*

Don Juan is a legendary character who finds his roots in Spain with author Tirso de Molina (Stankevičiūtė 2015). After leaving Spain, the Don Juan figure travelled across a multitude of countries, and can be seen in literature from Italy, England, and the focus of this dissertation, France.

Don Juan is notorious for the womanising, rakish, sinful ways of its titular main character, who spends the play proposing marriage to every beautiful woman he encounters, and leaving them just as easily. He has become synonymous with "masculine sexual desire, seduction, pursuit, and conquest" (McBride 2022, 133) while also having "a great deal to say that plainly shows a most unorthodox attitude towards institutions social, scientific, and religious" (Doolittle 1953, 510). He is accompanied by his friend and subordinate Sganarelle, with whom

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<sup>2</sup> "Make honest people laugh", my translation

he engages in multiple debates about marriage, sin, and whether heaven and hell really exist. The religious arguments between the two, and particularly Don Juan's blasphemous and logical way of thinking were the main reason why the play was later censored.

The play opens with a simple quest. Don Juan, followed by Sganarelle, is intending to woo his latest romantic obsession. Along the way Don Juan encounters his ex-fiancée, prospective nun Dona Elvire, who has followed him to ask why he left her. After hastily laying the blame on religious guilt for keeping her from her God-given position as a nun, he continues along his way towards Charlotte, a beautiful peasant girl.

Don Juan ignores the pleas of Sganarelle, Dona Elvire, and his father to come to God and stop his blasphemous way of living, and argues in favour of logic allowing him to do what he wishes. Along the way he tries to pay a beggar to blaspheme God, evades paying his debts by talking circles around the debt collector, and lies to his father that he has reformed and seen the error of his blasphemous ways. Finally, he asks a statue of the Commander, whom he previously killed, to dinner. This ends up being his downfall, and the play ends with the statue of the Commander "damning the brainless Don Juan who coveted pleasure above all" (McBride 2022, 134) to being engulfed in the flames of hell.

*Dom Juan* covers several key themes, such as economics, religion, and gender, which are interconnected throughout the play (Rothberg 1993). Using logic as his argument, he refuses to live by religion's rules, as he sees no proof that God exists or why he should act in a pious way. Sganarelle also falls under hypocrisy, as his worries for Don Juan's actions are less for Don Juan's ultimate salvation, but more out of concern that as Don Juan's valet, he will also suffer. Sganarelle ends the play by complaining that his wages will never be paid now that Don Juan is dead (Doolittle 1953).

Gender and economics are also interconnected. Don Juan eschews societal traditions by proposing to any woman he encounters, regardless of economic status, such as Charlotte, a peasant woman. This is unusual, as the societal tradition at the time was to marry exclusively within one's economic class. Don Juan forges a new path by emotionally manipulating all women equally.

There are already existing adaptations of *Dom Juan*. Author Clara McBride highlights three contemporary adaptations in “Staging Dom Juan”— One, where Don Juan is female and takes Sganarelle as her lover, who later murders her. Two, a queer production where Sganarelle is in love with Don Juan, which Don Juan manipulates and uses to his own advantage. Finally, a third, where Don Juan is recontextualised as a sex-addict who cannot help his chronic need to take new lovers (McBride 2022). These are just some examples of how *Dom Juan* has continued to be adapted for different stories, and provides an argument that there is still a place for a new adaptation.

## **Translation Brief**

Retranslation is an important part of the theatrical translation world, and provides multiple perspectives that refresh already existing plays (Marinetti 2013). As there have already been retranslations and adaptations of *Dom Juan*, it is clear that there is a market for a modern trans-adaptation. I am taking this classic theatre text, written in the 17<sup>th</sup> century, and re-contextualising it, both as a modern adaptation and as a commentary about gender (and consequently sexuality). It is written in a way where all characters are able to be played by any actor, regardless of gender identity. With a particularly talented troupe of actors, there is the option for multiple performances with the same group, with each actor playing a different role on a different night.

To create a truly gender-neutral target text, all references to a character's gender are avoided and written to be left ambiguous. When characters are referenced by a pronoun, they will be referred to by the commonly used gender-neutral pronoun 'they' (Lardelli 2023). As characters of nobility have gendered titles like 'Don' or 'Dona,' all names of the characters were changed to allow for gender ambiguity<sup>3</sup>.

Multiple options for characters' genders allow for different gender-based power imbalances in each character relationship, as well as implied sexualities. Don Juan and Sganarelle spend the play debating each other; Don Juan arguing for freedom to love whomever he wants, and however briefly, while Sganarelle is conservative and traditional, chastising Don Juan for living sinfully. Particularly if Don Juan is engaging in same-gender relationships, his ideas of what love is and what commitment mean take a different tone, considering that marriage for the LGBTQ+ community was not legal in the United Kingdom until 2013 (Government UK 2013). If both characters appear the same gender, Sganarelle's faithful following of Don Juan, despite his disapproval of Don Juan's actions, could be interpreted by the audience as showing the depth of friendship, or more. It is this devotion, I believe, that prompted multiple adaptations to portray Sganarelle as being in love with Don Juan.

McBride asks what the reasons are, in this day and age to revisit "a free thinking, privileged atheist and seducer who refuses to embrace hypocrisy" (136). I answer that, in this day and age, we have had a significant amount of progress in culture. Indeed, a free thinking atheist and seducer seems like a character modern people could relate to. I wish to step away from the "apparent commonality in playing up the predatory and violent nature of the Don Juan archetype," in favour of staying closer to Molière's original characterisation as "not the

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<sup>3</sup> For the purposes of this critical analysis, all characters will be referred to by the names and genders they bear in the source text, for ease of reference and clarity.

insatiable womanizer depicted in every other literary incarnation, but a rational aristocrat who saw that money and better prospects were the best of seducers” with “logical and rational views on religion and humanity...far more threatening than his sexuality” (McBride 2022, 140).

The aforementioned contemporary adaptations also change quite a bit from the source text, and “deemphasize the aspects of Molière’s play that question faith and religion” (McBride 2022, 133). As such, my trans-adaptation will also de-emphasise religious aspects to make it more relatable to a modern audience, particularly in reference to the ending where Don Juan is sent to hell. In addition to being difficult to portray in a modern adaptation, the idea of a genderfluid and potentially queer character being punished for their lifestyle reinforces existing negative stereotypes. *Dom Juan* was written to make the masses think, and question their own ways of life, while being captivatingly morally corrupt through his personality, not his identity. I intend to maintain the meaning and purpose of the source text by producing equivalent feelings in a modern audience.

Theatrical productions that use gender-free and interchangeable casts have become popular in the last decade, with productions such as Idaho Shakespeare Festival’s 2017 *Hamlet*, with a male and female Hamlet who alternated performances each night (Oland 2017), which served as the inspiration for this translation. There was also Robert Icke’s 2018 adaptation of *Mary Stuart*, where the two main roles of Mary Stuart and Elizabeth I were decided each night by a coin toss (Thomasson 2018). Through these and similar productions one can see that audiences are interested in plays that place gender in a different context, as well as plays where actors can be interchangeable.

The translation brief follows the hypothetical scenario in which a theatrical group has commissioned this trans-adaptation from the source text, cutting out the middleman, as opposed



to taking a literal translation from a translator and then asking a playwright to adapt for performance standards (Brodie 2022). The writer of this trans-adaptation (myself) could have a collaborative working relationship with the director and cast to provide cultural information, and share the vision of how the play was written to be performed (Brodie 2022). Theatrical groups that specialise in translation and/or genderfluid productions in the UK-- such as Manchester-based Dibby Theatre which specialises in LGBTQ+ theatre and stories (Dibby Theatre n.d.)-- might commission such a piece for its troupe. The script needs to be written to not specify the genders of any characters so any actor could be cast in any role. Clearly, in a live performance the perceived gender of the characters will be visually understood by the audience (being implied by the actors' presentation), but having gender be determined by the visual stage presentation means every casted performance will be different and unique. The options for underlying power dynamics and relationships between the characters are wide-ranging, given that the perceived gender of the actors also implies sexualities of the characters. All these things are true for the hypothetical, eventual stage performances. However, the script has to be written in a way that allows all of these possibilities to be decided by the director and troupe themselves.

While translating, I used TRADOS software to break the text into smaller, more manageable sentences, particularly because there are long paragraphs and monologues within the source text. I am writing the text with the idea that it will be performed in the United Kingdom and therefore used British spelling and writing styles. Machine translation has occasionally been used to verify that the source text meaning has been understood correctly.

## Translation Challenge

The translation brief specifies a target text written in a gender-neutral way to allow space for any actor of any gender to portray any character, as well as being set in the modern time period of 2024. In this sense, the overarching challenge of this translation is preserving the intention and effect of the source text while changing significant portions of it by creating gender-neutral modern target text. While the theoretical framework itself was inspired by Koller's idea of pragmatic equivalence, the translation process was based on Yinhua Xiang's explanation of Eugene Nida's theory of dynamic equivalence and back transformation (2012).

Nida's strategy of back transformation, as explained by Xiang, calls for breaking the source text into 'kernel sentences' that "are transformed into stylistically appropriate surface expression according to the transformation rules of the receptor language, so as to produce the closest natural equivalent" (ibid, 201). This is how I translated *Dom Juan*: by looking at the exact content of each line, written in the 17<sup>th</sup> century style, then the plot device the line occupied and characterisation, deciding how much of it would directly oppose the target text parameters by being too associated with gender or too archaic for modern times, and then researching how best to give an equivalent alternative that fulfils the function of its existence in the source text while not being out of place in the target text.

The source text writing style immediately situates the play in the 17<sup>th</sup> century, so the lines have departed from the source text in order to not be out of place in 21<sup>st</sup> century United Kingdom. As "contemporary theatre performance shows preference for informal words and slang when playwrights make their choices" and "simple or incomplete sentences are usually a large proportion in drama language" (Xu and Cui 2011, 47), I have largely used informal words and slang, as well as simple or incomplete sentences when writing all characters.

Once the immediate visible issue of contemporary speaking and writing conventions has been covered, the following translation challenge sub-categories can focus on specific examples of gender and modernity within the text.

## *Gender*

A ‘gender-neutral’ approach to language translation means that the genders of anyone speaking or spoken about are concealed, as opposed to gender-inclusive language that uses neopronouns, such as xi/xir, to make all genders visible within the text. As the translation brief describes a script where each character could be played by any actor, on any night, the term gender-neutral translation is a more apt description of approach than gender-inclusive (Lardelli 2023).

All the names of characters are strongly archaic and have no place in a modern time period, as well having gendered prefixes like ‘Don’ and ‘Dona.’ Therefore, I re-named all the characters using names that did not have strong masculine or feminine gender connotations, through a research study that showed quantifiable gender connotations (Van Fleet and Atwater 1997). Focusing on the middle of the list, where the mean result of gender approached zero, indicating the name did not have particularly strong masculine or feminine associations—Sganarelle became Sam, Dona Elvire became Alex, Charlotte became Chris, Pierrot became Pat, Don Louis became Lee, and Gusman became Gene. Don Juan was renamed Jess, because while the name ‘Jess’ does not appear in the study, it is a popular name with both men and women in the last two decades from the 2000s till current day, 2024. Male examples include Jess Mariano from the television show *Gilmore Girls* (Sherman-Palladino 2001) and Jess(e) from *Breaking Bad* (Gilligan 2008). Female examples include Season 11 *Love Island* contestants Jess Spencer and Jess White (Cowles 2024). In addition to its gender-neutrality, there is a contemporary belief that a “J-name” is “the worst to [romantically] date”, and has negative romantic connotations like

“cheaters, womanizers, untrustworthy...will break your heart” (Steinberg and Sparks 2023). This lends itself perfectly to the character of Don Juan.

As discussed by Manuel Lardelli, there are multiple ways to translate gender fluidity, and I did not want to rely on using gender-neutral pronouns exclusively because it is an obvious indication of gender-neutrality (2023) and can make referring to multiple characters confusing. For a play, I wanted to use a subtler approach, The aim is a translation where the reader would not realise till halfway through reading that no characters’ gender have been indicated. To accomplish this aim, I rewrote many lines to exclude gendered pronouns altogether. For example, I translated the source text « *Quel homme te parlait là ?* » as “Who’s that over there?”, instead of replacing ‘homme/man’ with ‘person’, or “who are they?”, which I felt was too clunky for a script that would have a spoken performance.

In the original play, much of Don Juan’s characterisation does come from being a man, and being in power. His desire to master people is connotatively male, to the point where “Don Juan” is now synonymous with a womaniser (Stankevičiūtė 2015). How can a translation take such a connotatively male character and remove not only his gender, but the gender of his lovers? Other modern adaptations have portrayed a female Don Juan with male lovers, such as the 1973 film starring Brigitte Bardot, *If Don Juan Were a Woman* (Vadim 1973), but even then, gender still determines how the lines are written. However, more than Don Juan’s identity as a man, his identity is rooted in having power and authority. He is rich and confident, and has no qualms about breaking social conventions to get what he wants (Stankevičiūtė 2015). While there may be social connotations, these are not qualities exclusive to men. Therefore, I argue that Don Juan’s personality does not need to be adapted, but rather the situations in which he finds himself.

## *Modernity*

To translate in a way that fits the modern time period, I focused on the idea of pragmatic equivalence as written by Koller. Many of the text aspects specific to the time period are necessary to create the emotive reactions of the audience: the focus on religion, the proposals, and the murder of the Commander to name a few. Because their emotional reactions are inextricable from the text, they had to be replaced with alternatives that invoke similar feelings or progress the plot in a similar way, even if that meant changing drastically.

Pragmatic equivalence tells us that the translation must deviate from the aspects that do not fit with the translation brief to fulfil the requirement of creating the same emotive reaction and comprehension in the audience, and that “the requirement of equivalence thus has the following form: *quality* (qualities) X in the SL must be preserved” (Koller 1989, 100). For example, in the context of a theatrical text, a quality that must be preserved is the personality and characteristics of each character, and their function within the text.

Don Juan as a character needs to be “impious,” “corrosive,” and placed in direct comparison against his pious and virtuous companions (Doolittle 1953, 529 and 528). The function of Don Juan within the text is to oppose societal conventions and to portray cultural values in a way that shows both groups (those who follow and those who oppose) to be hypocrites (McBride 2022). The imperfect morality, despite being a satirical depiction of its own audience (Riggs 1996), is what provides *Dom Juan* its legacy on the stage.

To write Don Juan with his self-serving motives and penchant for breaking social conventions, I focused on his commitment issues. The device that determines the relationships between characters in this trans-adaptation then becomes how each character views relationships. In the target text. Don Juan’s views on relationships lean more towards polyamory or consensual nonmonogamy, stating that he disagrees with giving his heart to only one person (Rubel and

Burleigh 2020). However, very clearly Don Juan does not have *consensual* agreements to have multiple partners, and I did not want my trans-adaptation to attribute Don Juan's negative behaviour to polyamory. The importance of Don Juan's character is that he gets everything he wants, regardless of what he does to achieve his aims, and that the audience finds themselves conflicted and almost envious: The audience knows he is behaving with disregard to social norms, but as people who obey social norms themselves, they take a secret pleasure in watching someone so blatantly ignore the rules (Stankevičiūtė 2015). Taking this into account, rather than have Don Juan be reproached by his peers for disrespecting the sanctity of marriage in Christianity, the lines were written to showcase his disregard for others' feelings and his penchant for lying and exaggerating romance to 'win' someone over.

Many of Don Juan's longer convoluted speeches to his romantic conquests were inspired by the complicated language used in modern dating shows such as *The Bachelor*, where contestants move from 'I could see myself falling in love' to 'I'm falling in love' to 'I'm in love,' or *Love Island*, where contestants identify themselves as a couple but are 'still open to getting to know other people,' or the biggest act of commitment on a reality show: becoming 'exclusive' (as opposed to entering a labelled relationship, where each partner has the title 'boyfriend'/'girlfriend') (Fleiss 2024, Cowles 2024). In a study about reality dating television and dating attitudes, the idea that 'dating is a game' is frequently portrayed, and that it was portrayed equally by men and women (Ferris et al. 2007). Don Juan's actions over the course of the play align heavily with the idea that 'dating is a game,' so modelling his speeches, beliefs, and actions on behaviour in reality dating shows was a way to adapt his actions to the modern time period. 'Dating is a game' was also a gender-neutral behaviour as it was expressed by all participants on such television programmes, regardless of gender.

This was a modern way to show Don Juan's slipperiness in commitment, as he says things to his lovers that imply a commitment with which he does not intend to follow through. Throughout the play, Sganarelle and Don Louis want Don Juan to settle down, commit to one person, and choose fidelity, while Don Juan challenges the traditional norms of relationships, fidelity, and commitment by simply not caring about them. This is a conflict that can exist between people regardless of gender.

The religious content of the text posed another challenge, as it is integral to the plot of *Dom Juan*. For Don Juan to be “doomed to eternal punishment by his shallow rejection of morality and religious belief” (Potts 1993, 19) is unrealistic to a modern audience due to the decline of religious values. Young adults in more than 100 countries are “far less likely than older generations to identify with a religion, believe in God or engage in a variety of religious practices” (Pew Research Center 2018). In addition, while there are still heavily religious sects in modern society that would chastise Don Juan for living in a ‘sinful’ way, the United Kingdom, the setting for this trans-adaptation, is among the least religious countries in the world, and such behaviour is unlikely (Pew Research Center 2018). Threatening someone with potential damnation does not have the same effect now as it did in the 17<sup>th</sup> century.

To have characters like Sganarelle and Dona Elvire insist that the problem with Don Juan is that he does not live piously would make it difficult for a contemporary British audience to see them as sympathetic. This becomes a problem, because Don Juan should clearly, to the audience, be ‘in the wrong’ for the point of the play to come across. The comedy of *Dom Juan* is everyone attempting to get Don Juan to change his ways, and Don Juan choosing to do the ‘bad’ thing anyway as the “archetypal Trickster” that often features in Moliere's plays, someone who

“[takes] nothing seriously, including himself” (Potts 1993, 20). The comedic function of the text ceases to exist if Sganarelle or Don Juan are too serious.

Don Juan’s popularity comes from being a character audiences love to hate and hate to love, so he needs to have bad behaviour to criticise, and yet secretly applaud. His callous treatment of Dona Elvire after nearly ruining her life as a nun is a solid point in proving his villainy. Therefore there are two challenges in Act I, Scene III: modernising Dona Elvire’s story and background, and making her a sympathetic character to an audience that no longer sympathises with religion,. As discussed previously, the translated text focused on Don Juan’s commitment issues as the problem, and shows that he led Dona Elvire to believe they had a serious relationship before leaving without a word, something that modern audiences will be able to recognise as ‘bad’ in modern society the way that living sinfully was ‘bad’ in the 17<sup>th</sup> century.

The first thing to adapt in Act I, Scene III was Dona Elvire’s lifestyle as a nun. As a nun, she is piously serving God. It is the reason why Don Juan convincing her into marriage is so egregious to Dona Elvire and her brothers, because he not only breaks the marriage vows to God, but convinces her to break her vows as well, nearly ruining her life and reputation. As joining a convent is unlikely in the United Kingdom in 2024, I had to pick a similar self-sacrificing career that would be as all encompassing: I chose to make Dona Elvire a nurse. Both being a nurse and a nun involve uniforms (scrubs and a habit respectively), are devoted to serving other people, and occupy a large portion of your life and time, with nurses working extremely long shifts to the detriment of their own health (Kay 2017). This solves the second problem, as emotionally manipulating a character who is devoted to serving other people through a field like healthcare would retain the emotive reaction of the audience to express sympathy for Dona Elvire.



Another integral part of the plot that chafed with the modern time period was the proposals. Don Juan's problem is that he goes around proposing and marrying, just to leave his spouses for the next thing to come along. Marriage rates in the United Kingdom are low (Office for National Statistics 2024), and it was as unlikely for Don Juan to propose in the first place as it was for multiple people to accept, especially in the case of Charlotte who met him so quickly. Due to shifting priorities in how relationships are conducted in the 21<sup>st</sup> century, Don Juan's proposals of marriage became more hypothetical. In addition, because the way he speaks was inspired by reality television such as *the Bachelor*, the style of proposal was as well. Relationships in *The Bachelor* work quickly, like Don Juan's relationship with Charlotte, seeing contestants get engaged in only a month. Instead of Don Juan proposing to Charlotte outright, he suggests a hypothetical future in which they *could* get married. This ties back into his fault of not regarding the feelings of others, and making empty promises for a future he does not intend to follow through on.

The selection used for the translation portion of this dissertation does not include the ending scene where Don Juan is sent to hell and chooses instead to favour scenes that showcase gender-neutrality. However, there is an obvious question. If religious themes do not fit well in a modern adaptation and need to be adapted to satisfy the translation brief, how should the play end? The source text shows the character of the Commander, whom Don Juan has killed, coming to his house as a ghost to condemn him to hellfire. In 2024, Don Juan could not kill anybody without facing prison. My inspiration for a modern ending is largely based on author Stankevičiūtė's article on the power message of the Don Juan figure. She writes that "Don Juan communicates one more power problem that has worried every cultural system since it has realised itself as such: the issue of authority and its limits" (Stankevičiūtė 2015, 203). Asking

oneself where authority reigns in modern day turned me to social media and the internet. Therefore as an alternative to murder, the target text implies Don Juan cyberbullies the Commander off the internet altogether, and would feature an ending where the Commander returns to the internet to make a 'call-out' post, releasing all of Don Juan's misdeeds to the public, where he would then be blacklisted and 'cancelled' (BBC News 2020).

## Conclusion

Throughout this dissertation, I have discussed the substantial history of the legendary Don Juan character and the lasting impact that *Dom Juan* by Molière has made on the theatrical world, as well as on Molière's career as a playwright. There is a rise of theatrical productions expressing gender in different ways, through rotating casts as well as gender-blind casting allowing for people of any gender identity to play any role. As *Dom Juan* has a legacy in the theatre world and the context of gender is popular for theatrical productions in recent years, it follows that a gender-neutral, modern trans-adaptation of *Dom Juan* could reasonably be something a theatre company is looking to put on, as specified by the translation brief.

In translating *Dom Juan*, the overarching challenge that arises is preserving the character of Don Juan while removing what is traditionally an essential part of his character: being a man. Through a framework based on Koller's ideas of pragmatic equivalence, I have translated with the intention to find equivalent expressions, ways of speaking, and plot actions that can preserve the audience's feelings throughout the play but in a way that removes gender from the characterisation, and places the story in a modern time period.

Molière wanted to make the everyday person laugh (Eustis 1973) by seeing themselves on stage, and a modern trans-adaptation of *Dom Juan* could do the same. Emotional

manipulation, ‘ghosting,’ and even ‘getting cancelled’ can be aspects of this text that make it as relatable to its contemporary audience as nuns, proposals, and threats of damnation were in the 17<sup>th</sup> century, while still allowing these elements to be played up to outrageous levels in keeping with the satirical nature of the play. A classic play like this has plenty of reputation and notoriety to allow it to be performed in a new context— in this case, adapting the most well-known womaniser into a contemporary gender-neutral character, where both he and his lovers could be played by any actor.

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