Translation, adaptation, and dramaturgy are intimately entangled with the question of the Other. The Other language, the Other culture, the Other art form, the Other text, the Other’s intention: how do we render these things same? How do we render them new? And should we? The phenomenologist Emmanuel Levinas believes that the relationship with the Other is the foundation of ethics (Totality and Infinity 194-216). Insofar as this is true, the theory and practice of translation, adaptation, and dramaturgy are intrinsically ethical. Each can function as a synecdoche for human communication: for the abilities to understand, interpret, place the experience of the Other within our own lived parameters, and be inspired by difference. Practitioners juggle competing responsibilities to the text, the audience, and their creative collaborators. They operate within socio-political constraints, which can compromise their work. Translation, adaptation, and dramaturgy—by their nature—create dilemmas around authorship rights. Moreover, as these practices evolve to implicate audiences as co-authors of performed events, the pressure to articulate an ethics of spectatorship mounts.

This peer-reviewed, multi-authored collection arises from the recent research of, and contiguous debates among, members of the Translation, Adaptation, and Dramaturgy Working Group of the International Federation of Theatre Research (IFTR). Through analysis of theatre and performance, the volume explores the compelling and complex ethical issues that concern practitioners and scholars in all three fields, encompassing a wide range of philosophies, perspectives and, of course, productions. Our collection is international in its scope, an internationalism fostered by the nature of IFTR as an organisation, as well as by the cross-cultural imperatives of our field.

In the Working Group’s annual meetings and year-round communications, conversations have continually returned to ethical themes. On one hand, this echoes a trend throughout the wider field of theatre and performance studies, illustrated by the emergence in 2010 of Performing Ethos, a scholarly journal dedicated to the ethical dimensions of contemporary theatre and live performance. On the other, ethics is of particular significance to translation, adaptation, and dramaturgy. It is a site at which core concerns of each discipline converge, as each strives to represent Otherness in new ways and for new audiences; it is a site at which theories of political integrity and aesthetic autonomy converge too. And, as this scholarly collection attests, there is great practical
and philosophical knowledge to be earned from engaging deeply with this convergence, knowledge which, we believe, is valuable not only to scholars and practitioners of theatre, but to anyone concerned with how interpersonal and intercultural understanding can and should be fostered.

While ours is the first volume to directly address the ethics of translation, adaptation, and dramaturgy, related themes have been tacked in a number of fora in recent years. Silvia Bigliazzi, Paola Ambrosi and Peter Kofler’s 2013 volume, *Theatre Translation in Performance*, treats translation and performance as a conceptual unity, drawing on the discourse of performance studies to move us beyond simple text-based conceptions of theatre and towards the playfulness inherent in translation. Astutely, they recategorise translation in a performative sense as “cultural (re)creations of meaning(s)” (2). In 2011, Queen’s University Belfast hosted an international conference entitled *Invisible Presences: Translation, Dramaturgy, and Performance*, aiming to highlight the perpetual continuum of writing, collaborating, translating, rehearsing, producing, and receiving that characterises contemporary theatre practice. The conference encouraged delegates to think beyond critical frameworks in which each artistic activity is considered separately and discreetly. Roger Baines, Cristina Marinetti, and Manuela Perteghella’s 2010 collection, *Staging and Performing Translation: Text and Theatre Practice*, aims to create an interface between the theory and practice of theatre translation. It features contributions from academics alongside practitioners, bringing their perspectives into dialogue.

Our collection has points of contact with all three of the above scholarly endeavours. We are interested in the performance of translation as much as the translation of performance; we are concerned with illuminating the relationships between translation, adaptation, and dramaturgy, and resist the kind of taxonomic thinking that would label them discreet categories for the purpose of analysis; and we feature genre-bridging contributions from practitioner-scholars, who make theory speak to practice as they reflect upon their collaborative creative enterprises. Our volume contributes to this vibrant field by raising to the surface the ethical currents always flowing beneath such conversations, situating translation, adaptation, and dramaturgy as creative processes that encompass and symbolise some of the most fundamental philosophical questions of the human condition.

Many of the ethical issues under discussion here have centuries-old roots in translation theory. Take Cicero’s letters, St. Jerome’s reflections on translating scripture, or Dryden’s prefaces: translators have long reflected on ethical issues informing their craft. In particular, they have tried to answer a deceptively simple question: how should we translate? What kind of relationship should we