

## **Symposium questions:**

IS there a way of mediating the culture in which a play in translation has originated such that the theatre, and the production, and not just the translated text, can present the context in which the play is to be understood?

Why are the British theatre going public so unreceptive to other theatrical forms coming from within Europe, when we are increasingly willing to recognise the validity of other theatrical forms beyond Europe?

Is there a British resistance to form?  
If so, why?

Is this a resistance to all form, or only overt form?

What is meant by the term 'European director' when used to designate a British director? Does it mean there are other British directors who are not 'European directors'?

Why is it that a large number of British writers who are marginalized in Britain are frequently performed in Europe?  
Do these writers have anything in common?

Can we uncover anything about our theatrical heritage as Britons from looking at our reception of work from continental Europe?

Can we conceive of a theatre free of psychology?

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