

1. Record Nr.	UNINA9911008476703321
Titolo	The Comedia in English : translation and performance // edited by Susan Paun de Garcia and Donald R. Larson
Pubbl/distr/stampa	Woodbridge, UK ; ; Rochester, NY, : Tamesis, 2008
ISBN	1-282-62127-0 9786612621277 1-84615-619-X
Descrizione fisica	1 online resource (xviii, 295 pages) : digital, PDF file(s)
Collana	Coleccion Tamesis. Serie A, Monografias ; ; 261
Altri autori (Persone)	De GarciaSusan Paun LarsonDonald R. <1935->
Disciplina	862.05230903
Soggetti	Spanish drama (Comedy) - History and criticism Spanish drama - Classical period, 1500-1700 - History and criticism Spanish literature
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Title from publisher's bibliographic system (viewed on 16 Feb 2023).
Nota di bibliografia	Includes bibliographical references (p. [255]-276) and index.
Nota di contenuto	Frontcover; CONTENTS; PREFACE; LIST OF CONTRIBUTORS; ACKNOWLEDGEMENTS; Introduction: The Comedia in English: An Overview of Translation and Performance; TRANSLATING AND ADAPTING THE COMEDIA; Translating Comedias into English Verse for Modern Audiences; Translating the Polymetric Comedia for Performance (with Special Reference to Lope de Vega's Sonnets); Lope de Vega in English: The Historicised Imagination; Found in Translation: Maria de Zayas's Friendship Betrayed and the English-Speaking Stage Transformation and Fluidity in the Translation of Classical Texts for Performance: The Case of Cervantes's EntremesesTranslation as Relocation; DIRECTING AND CONTEXTUALIZING THE COMEDIA; Rehearsing Spite for Spite; Directing Don Juan, The Trickster of Seville; Directing the Comedia: Notes on a Process; Tirso's Tamar Untamed: A Lesson of the Royal Shakespeare Company's Production; The Loss of Context and the Traps of Gender in Sor Juana's Los empenos de una casa / House of Desires; VIEWING AND REVIEWING THE COMEDIA; Tirso's Burlador de Sevilla as Playtext in English Anne McNaughton's Don Juan: A Rogue for All SeasonsAspectual,

Performative, and "Foreign" Lope / Shakespeare: Staging Capulets & Montagues and Peribanez in English and Romeo and Juliet in "Sicilian"; Zayas's Comic Sense: The First Performance in English of *La traicion en la amistad*; Maria de Zayas's Friendship Betrayed a la Hollywood: Translation, Transculturation, and Production; WORKS CITED; Primary Sources Cited: Plays; Secondary Sources; INDEX; Backcover

Sommario/riassunto

For many reasons, but most usually the lack of playable modern translations, the plays of the seventeenth-century Spanish Comedia have appeared infrequently on the stages of the English-speaking world. Once such translations began to appear in the final decades of the twentieth century, productions followed and audiences were once again given the opportunity of discovering the enormous riches of this theatre. The bringing of Spanish seventeenth-century verse plays to the contemporary English-speaking stage involves a number of fundamental questions. Are verse translations preferable to prose, and if so, what kind of verse? To what degree should translations aim to be "faithful"? Which kinds of plays "work", and which do not? Which values and customs of the past present no difficulties for contemporary audiences, and which need to be decoded in performance? Which kinds of staging are suitable, and which are not? To what degree, if any, should one aim for "authenticity" in staging? And so on. In this volume, a distinguished group of translators, directors, and scholars explores these and related questions in illuminating and thought-provoking essays.
