Translation for performance is a difficult - and hotly contested - activity. Adapting Translation for the Stage presents a sustained dialogue between scholars, actors, directors, writers, and those working across these boundaries, exploring common themes and issues encountered when writing, staging, and researching translated works. It is organised into four parts, each reflecting on a theatrical genre where translation is regularly practised: The Role of Translation in Rewriting Naturalist Theatre Adapting Classical Drama at the Turn of the Twenty-First Century Translocating Political Activism in Contemporary Theatre Modernist Narratives of Translation in Performance A range of case studies from the National Theatre's Medea to The Gate Theatre's Dances of Death and Emily Mann's The House of Bernarda Alba shed new light on the creative processes inherent in translating for the theatre, destabilising the literal/performable binary to suggest that adaptation and translation can and do coexist on stage. Chronicling the many possible intersections between translation theory and practice, Adapting Translation for the Stage offers a unique exploration of the processes of translating, adapting, and relocating work for the theatre.

This guide highlights the place of translation in our culture, encouraging awareness of the process of translating and the choices involved, making the translator more 'visible'. Concentrating on major writers and works, it covers translations out of many languages, from Greek to Hungarian, Korean to Turkish. For some works (e.g. Virgil's Aeneid) which have been much translated, the discussion is historical and critical, showing how translation has evolved over the centuries and bringing out the differences between versions. Elsewhere, with less familiar literatures, the Guide examines the extent to which translation has done justice to the range of work available.

This volume contains seven sections, exploring in depth Cervantes's life and how the trials, tribulations, and hardships endured influenced his writing. Cervantistas from numerous countries, offer their expertise with the most up-to-date research and interpretations to complete this wide-ranging, but detailed, compendium.

Shakespeare and the Spanish Comedia examines masterpieces of early modern English and Spanish theater with attention to issues of transculturation, translation, interpretation and performance. This collection of essays by highly respected British and American scholars and theater practitioners offers a unique transnational view of two great dramatic traditions in the social contexts in which they were originally created and in which they are presently viewed.

The result is an unexpected prehistory of the nineteenth- and twentieth-century cult of domesticity.  --BOOK JACKET.

A series of essays by Edward M. Wilson, originally published in 1980, and written at various stages of his career.

A Companion to Lope de Vega

The British National BibliographyA Companion to Lope de Vega

Shakespeare Survey

Great Spanish Plays in English

Remaking the Stage offers a unique exploration of the processes of translating, adapting, and relocating work for the theatre.

"Other' Spanish Theatres challenges established opinions on modern Iberian theatre through a consideration of the roles of contrasting figures and companies who have impacted upon both the practice and the perception of Spanish and European stages. In this broad and detailed study, Delgado selects six subjects which map out alternative readings of a nation's theatrical innovation through the last century. These six subjects include Margarita Xirgu, Enrique Rambal, María Casarest and Nuria Espert.

The result is an unexpected prehistory of the nineteenth- and twentieth-century cult of domesticity."--BOOK JACKET.

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Renaissance Revivals examines patterns in the London revivals of two English Renaissance theatre genres over the past four centuries. Griswold's focus on revenge tragedies and city comedies illuminates the ongoing interaction between society and its cultural products. No cultural object is ever created anew, she argues, but is instead constructed from existing cultural genres and conventions, the visions and professional needs of the artist, and the interests of an audience. Thus, every "new play" is in part a renaissance and every "revival" is in part an entirely new cultural object.

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Translation into English verse, with facing annotated Castilian, of Lope de Vega's three American plays.

Critical essays examine representative plays and identify themes and characteristics employed by more than 170 dramatists ranging from Aeschylus in 400 B.C. to the contemporary Austrian Peter Handke.

"This anthology of "new" approaches to literary study takes its name from Lope de Vega's Arte nuevo de hacer comedias. Like Lope's poem on poetics, this volume also operates as a defense, in the sense that many of the articles include a defense of the
Spanish Golden-Age plays take their place at the forefront of world theatre.
Richly varied collection of 10 plays from 16th through 20th centuries. The Vigilant Sentinel by Miguel de Cervantes; Fuente Ovejuna by Lope de Vega; Life Is a Dream by Pedro Calderon de la Barca; Blood Wedding by Federico García Lorca, 6 more. Preface by John Gassner. Introduction and notes on each play.

Lists biographical and bibliographical information about influential writers of poetry, drama, fiction, and nonfiction from ancient times through the twentieth century.

With the rise of nationalism, and with it the nation-state in the fifteenth and sixteenth centuries, so arose new polemical issues. As the Spanish Empire expanded in the sixteenth century, theologians, jurists, artists and politicians commented on the morality and legitimacy of the imperial enterprise. With the increase in power of successive Spanish sovereigns from the Catholic Monarchs to Philip II (1556–98), followed by the decadence of the state through the reign of Charles II (1665–1700), political participants and observers alike put their thoughts on paper for mass dissemination. The study of epic poetry, poetry, drama, novels, rhetoric, imperial administrative documents and religion, reveals a plethora of means by which these people conveyed thoughts and opinions, often negatively critical, concerning Spain’s monarchs, their imperial policies, the Catholic Church, the role of the nobility in government, and societal limitations. Providing innovative literary interpretations and revealing newly-discovered archival material, experts from US and UK universities have contributed original scholarly studies to this volume which delve deeper than academia has thus far into the operations of imperial Spain and the reactions of the people.
of the time. Studying works by the likes of Alonso de Ercilla, Juan de la Cueva, Miguel de Cervantes, Lope de Vega, Francisco de Quevedo, and Calderón de la Barca, among others, On Wolves and Sheep explores the various methods used in the Spanish Golden Age to voice political opinions and ideas.

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