

SEDERI NEWSLETTER 7.2 APRIL 2009



Communications: Report

In this second issue of the 7th SEDERI NEWSLETTER, you will find information about our next conference in Valencia, as well as an interesting list of recent publications in the field of Renaissance studies. Our next Valencia conference will be an important landmark in the association's life since, as our board member for conferences puts it, twenty years of academic meetings will be celebrated. Besides, the increase in the number of members not only proves SEDERI's sound and vigorous health, but also the growing interest in Early Modern studies in the Iberian Peninsula.

The society's website, which is now fully functional, has been updated with important resources, especially the payment online, which will surely make the enrolment of foreign scholars an easier task.

We look forward to seeing you all in Valencia.

Rafael Vélez UNIVERSITY OF CÁDIZ

SEDERI Conferences

This year SEDERI will be holding its 20th annual conference. The programme, recently posted by the organising committee, shows that the Valencia conference has everything to make it a very stimulating event, and indeed an excellent occasion for our membership to convene and celebrate two decades of a successful academic pursuit, centred on our yearly meetings.

In my capacity as "vogal de congressos", I would like to encourage you to attend the conference (April 22-24), as well as the AGM (scheduled for Thursday, April 23). The General Meeting is the natural forum for the discussion of any matters that prove crucial to our Society, and the rationale of our conferences is certainly one such matter. Plans are already being drafted for the coming years, and future organisers will be grateful for any opinions that you wish to contribute at the AGM – on such issues as venues, themes, dates, structure. This will help ensure that SEDERI's most important annual event will continue to match our best expectations.

Rui Carvalho

SEDERI in Valencia, 2009

The University of Valencia is pleased to announce that the *20th International SEDERI Conference* will be held at the Faculty of Philology from 22 to 24 April 2009.

The Conference's appealing programme makes us anticipate three days of lively academic discussion. When free from other scholarly commitments, delegates will have the chance of joining attractive leisure activities, particularly the Concert offered by *Capella de Ministrers*, a highly reputed group of chamber music that will perform at the magnificent *Palau de Cervelló* (3 Tetuán Square). Right after the concert, it will be possible to en-

joy an excellent dinner at the select *Ana* Restaurant, which is conveniently placed at 18 Tetuán Square (right opposite Cervelló Palace).

For more detailed information on the academic and social programmes, please visit the Conference Website at <www.uv.es/20sederi>.

You may also wish to contact us at our e-mail address: <20congreso.sederi@uv.es>.

We hope that this Conference lives up to your expectations and wish you an unforgettable stay in Valencia.

Purificación Ribes

PRESIDENT OF THE ORGANIZING COMMITTEE, SEDERI VALENCIA 2008

The Secretary-Treasurer's Report

The last year (2008-09) has been quite positive for SEDERI, as the number of members has increased by 7%, and we are now almost 120 active members, not only Spanish and Portuguese, but also from other countries like Italy, Great Britain, Hungary or the United States of America.

One of the novelties I would like to comment on has to do precisely with a facility for foreign members, the credit card payment which is now available at the SEDERI website (<www.sederi.org>). This has been possible thanks to the collaboration of the former board member for communications, Zenón Luis Martínez, and the designer of our website; I would like to express my gratitude to both of them. This facility is intended to avoid the excessive charges for international bank orders; therefore we hope that all those members who do not have a bank account in Spain will benefit from it. For the rest of the members, the payment of the annual fee will be done by direct debit, as usual. Let me remark that this online payment is safe; it is verified by Visa and is done through Master Card Secure Code.

The statement of accounts after these last twelve months shows stability though with a certain decreasing tendency. This is not due to crisis, but to some new expenses resulting from the new SEDERI website and the money granted for the Award for Young Researchers (in collaboration with Oxford University Press). Although the balance is positive, it is important to bear in mind that some of these disbursements will be done regularly every year.

Ana Sáez Hidalgo SECRETARY-TREASURER

Recent Publications

Gustav Ungerer. *The Mediterranean Apprenticeship of British Slavery.*

Madrid: Verbum, 2008. ISBN 978-84-7962-423-1.

The present study attempts to map out neglected research territory and to marshal a powerful body of silenced evidence that disprove the current view that the English in early modern Europe were laggards in exploiting black Africans and Moors as slaves and domestic servants.

The findings of the author's researches, carried out in Spanish and English archives, have brought to light that the dawn of British black slavery has to be set back to the 1480s. A crop of records unearthed in Seville, Simancas, Sanlúcar de Barrameda, and Santa Cruz de Tenerife leave no doubts about the fact that the English merchants resident in Andalusia at the turn of the 15th/16th centuries were the pioneers of British transatlantic slavery.

The author also presents new avenues for further research into the underexplored black presence in early modern England. Thus he has addressed the gender issue raised by the presence of female black domestic servants in English and New Christian merchant households. The gender issue also hinges on the fact that a sizeable number of Elizabethan women from all social classes owned black domes-

William Shakespeare. *Teatro Selecto*.

Ed. Ángel Luis Pujante. 2 vols. Madrid: Espasa, 2008. ISBN: 84-670-2702-0.

This two-volume edition collects a wide selection of plays by William Shakespeare (1564-1616). The edition is based on translations, already published in Espasa's Colección Austral, by Ángel Luis Pujante, a highly-reputed Shakespeare scholar. It also includes three hitherto unprinted translations: *Mucho ruido por nada* (*Much Ado About Nothing*, translated by Pujante), *Enrique V* (*Henry V*, translated by Salvador Oliva) and *Los dos nobles parientes* (*The Two Noble Kinsmen*, translated jointly by Pujante and Oliva).

Ángel Luis Pujante & Laura Campillo, eds. *Shakespeare en España: Textos 1764-1916*.

Granada & Murcia: Universidad de Granada y Universidad de Murcia, 2007. ISBN 8433845853.

An essential reference source for Shakespearean scholars, this book is a wide collection of essays on Shakespeare written in Spain or by Spanish critics between 1764 and 1916. The volume includes a selection of critical essays that provide a thorough perspective on the development of Spanish criticism on Shakespeare's works. It also provides notes, commentaries and observations made by writers, journalists, academics and politicians that offer a revealing perspective on the literary tastes that defined Shakespeare's image in Spain.

tic slaves, obviously in imitation of Spanish and Portuguese women.

The concept of monogenesis, which was embraced on the Continent by clergymen and painters, such as Hieronymus Bosch, began to take shape in British consciousness at the beginning of the 17th century, that is, too late to be of any consequence as a bulwark against the commercial exploitation of the black Africans.

La presente edición reúne, en dos tomos, una amplia selección de las obras dramáticas de William Shakespeare (1564-1616), el escritor más importante en lengua inglesa y una de las cimas de la literatura universal. En ella se recogen las traducciones de Ángel-Luis Pujante, reconocido especialista en Shakespeare, publicadas en la colección Austral, y se incluyen tres traducciones inéditas: *Mucho ruido por nada* (de Ángel-Luis Pujante), *Enrique V* (de Salvador Oliva, también traductor de Shakespeare) y, en especial, *Los dos nobles parientes*, obra de colaboración de William Shakespeare y John Fletcher nunca editada en España, traducida por Ángel-Luis Pujante y Salvador Oliva.

Documento de trabajo imprescindible para los estudiosos de Shakespeare, y lectura obligada para los lectores incondicionales del dramaturgo, poeta y actor inglés, el libro de Ángel Luis Pujante y Laura Campillo "Shakespeare en España. Textos 1764-1916", recoge una amplia selección de textos sobre Shakespeare escritos en España o por españoles entre 1764 (fecha ésta en que fue editada la primera nota crítica española sobre el dramaturgo inglés) y 1916.

Igualmente, en esta selección de escritos, que no solo se limita a textos críticos, se recogen trabajos competentes que pertenecen a este género y que muestran la evolución de la crítica española ante el dramaturgo inglés, pero también da cabida a notas, comentarios u observaciones, ya sean meditadas o someras de escritores, periodistas, profesores, políticos, actores o particulares, que revelan actitudes y gustos literarios y permiten, así, completar la imagen de Shakespeare en España, mientras contribuyen decisivamente al conocimiento de la difusión y recepción de su obra en nuestro país.

William Shakespeare. Sonetos.

Trad. & ed. Pedro Pérez Prieto. ISBN: 978-84-92493-15-9

The author of plays such as *Hamlet*, *Romeo and Juliet*, *Othello* and other moving plays was also the composer of a series of sonnets originally intended for a limited circle of friends. In them we can perceive love treated in a wide variety of hues: the poet's love passion for a fair lord, his love-and-hate relationship with the Dark Lady, and the shadows and mysteries that will awaken the reader's curiosity to unveil their secret meaning. As Wordsworth stated, these poems are the key to Shakespeare's heart.

This translation combines faithfulness and beauty, and tackles the nuances of Shakespeare's puns, ambiguity and double entendres.

Pilar Ezpeleta Piorno. Teatro y traducción: Aproximación interdisciplinaria desde la obra de Shakespeare.

Madrid: Cátedra, 2007. ISBN: 978-84-376-2427-3

This essay provides a perspective on drama that may prove very useful to translators as well as scholars, theatre directors and actors. It focuses on the Shakespearean corpus, and addresses concepts and procedures discussed in Semiotics, Pragmatics, Linguistics, Sociology and Translation Studies. These procedures can provide useful insights into the ways in which meaning and communication occur in dramatic discourse. Three different perspectives (communicative, pragmatic and semantic) are discussed in detail in the analysis of some significant aspects of translation. Finally, the essay provides a model for the analysis of translation units within the context of both internal and external communication. The discussion of two fundamental issues pervades throughout this essay: what a dramatic text is and how can it be translated. To answer the first question, the author explores the most defining elements of dramatic texts; for the second, the author argues that translation requires awareness on the modes of manipulation, construction and per-

formance as well as its meaning. The essay is thus sheds new light on the nature of dramatic texts and their translation.

El autor de *Hamlet*, *Romeo y Julieta*, *Otelo* y tantas otras obras que han conmovido a gentes tan diversas, lo es también de estos sonetos dirigidos a un reducido círculo de amigos y publicados sin su consentimiento.

Al asomarnos a ellos podemos ver el amor en todos sus matices: la pasión del poeta por el hermoso joven, la relación de amor-odio con la *Dark Lady* y también las sombras y misterios que despiertan la curiosidad por penetrar en el sentido oculto. Como dijo Wordsworth, estos poemas son la llave que nos abre el corazón de William Shakespeare.

Esta versión armoniza fidelidad y belleza en la traducción poética, pues se adentra con intensidad y lirismo en los caminos sorprendentes del juego verbal, de la ambigüedad y del doble sentido.

Este libro propone una manera de mirar el texto dramático a todos aquellos que se aproximan a él para mostrárselo a otros, especialmente los traductores, pero también los estudiosos, los profesores de traducción, los directores de escena, los actores, tomando el corpus shakespeariano como eje de la reflexión. A este propósito se ensayan algunos conceptos y procedimientos elaborados por la semiótica teatral, la pragmática, la lingüística, la sociología y la traductología contemporáneas como instrumentos que posibilitan descubrir los mecanismos comunicativos y de construcción del significado de los textos dramáticos. Posteriormente se señalan los aspectos particularmente relevantes para la traducción, por su significado, por su función y por su potencial dramático y teatral desde tres perspectivas diferentes: la comunicativa, la pragmática y la semántica. Finalmente se propone un modelo de análisis para la traducción de textos dramáticos que cruza esas tres perspectivas con diferentes unidades en el macro y microanálisis y con los dos sistemas de comunicación propios del drama y el teatro: el sistema de comunicación externo y el sistema de comunicación interno. Dos preguntas fundamentales subyacen al planteamiento de este libro: qué es el texto dra-

mático y cómo se traduce. La primera lleva a la autora a explorar lo esencial y definitorio del texto dramático; para responder a la segunda, la autora propone que para traducir un texto dramático hay que entender lo que realmente es, y no sólo lo que dice y cómo lo dice, es decir, entender el modo de manipulación, construcción y ejecución del texto para poder reescribirlo. Y es esta una aportación que permite dar un paso adelante en la comprensión de la traducción teatral y del fenómeno teatral en su conjunto.

José Ramón Díaz Fernández. *Tres tragedias de venganza: teatro renacentista inglés.*

Madrid: Gredos, 2006. ISBN 84-249-2859-8.

This volume collects a selection of plays belonging to one of the most popular and representative genres of English Renaissance drama: revenge tragedy. Unlike Calderon's tragedy of honour, these plays feature worlds of chaos and injustice caused by political interests, sex, envy and resentment. The plays included in this volume were written at the end of the 16th and the beginning of the 17th century and illustrate both the evolution of the genre they belong to and its correlation with the historic context—a period of transition—in which they were produced. Thomas Kyd's *La tragedia española (The Spanish Tragedy)* is of particular interest as it not only was the play that initiated the genre but also alludes to the conflicting relations between Spain and England at the time of the Spanish Armada; this is also the first translation of the play into Spanish. John Webster's *La duquesa de Amalfi (The Duchess of Malfi)* and John Ford's *Lástima que sea una ramera ('Tis Pity She's a Whore)* provide an almost surrealistic view of worlds dominated by madness and horror. Understandably, after a century marked out by two world wars and numerous senseless atrocities, revenge tragedy has regained due recognition as a mirror not only of the past but also of the present.

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El presente volumen recoge una selección de obras de uno de los géneros más representativos y populares del teatro renacentista inglés: la tragedia de venganza. A diferencia del drama de honor calderoniano, en este tipo de obras no sólo impera el concepto de la honra mancillada que debe lavarse con sangre sino que, en un mundo injusto y caótico, se desarrollan conflictos en los que los intereses políticos, el deseo sexual, la envidia y el resentimiento ocupan un lugar primordial que propicia la exploración y la denuncia de las arbitrariedades del poder establecido. Las tres obras aquí incluidas, escritas a lo largo de un período que va desde finales del siglo XVI a mediados del siglo XVII, muestran la evolución de un género que refleja con detalle tanto los cambios históricos como los modelos literarios que se dieron en una sociedad en pleno proceso de transición. La primera de ellas, 'La tragedia española' de Thomas Kyd, reviste un especial interés no sólo por constituir la primera muestra de este género, sino porque alude al conflicto entre Inglaterra y España en la época de la Armada Invencible y es la primera vez que se traduce en nuestro país. *La Duquesa de Amalfi* de John Webster y *Lástima que sea una ramera* de John Ford destacan por su visión casi surrealista de un universo dominado por el horror y la locura. Relegada durante los siglos XVIII y XIX, no es ninguna coincidencia que, tras un siglo en el que han estallado dos guerras mundiales y se han producido todo tipo de atrocidades sin sentido, la tragedia de venganza esté recuperando el lugar que le corresponde en el mundo de la escena actual, pues en muchos aspectos se trata de obras plenamente contemporáneas.

Pilar Cuder Domínguez, Zenón Luis Martínez, Juan A. Prieto-Pablos, eds. *The Female Wits: Women and Gender in Restoration Literature and Culture*.

Huelva: Servicio de Publicaciones, 2006. ISBN 84-95699-69-9.

The Female Wits is a collection of essays on seventeenth-century English female writers. Some of them (Margaret Cavendish and Aphra Behn) are fairly well known; others (Mary Pix, Catharine Trotter, Elizabeth Singer Rowe, etc.), however, still lacking due recognition within the academic world. The essays compiled focus both on the ways in which they contributed to the shaping of the literary landscape of their time and on the literary relationships they established with their male colleagues.

The Female Wits reúne trabajos sobre varias escritoras inglesas del siglo XVII. Algunas son bien cono-

cidas hoy en día, como Margaret Cavendish y Aphra Behn, mientras que para otras su reconocimiento académico aún está por llegar (Mary Pix, Catharine Trotter, Elizabeth Singer Rowe, etc.). Los ensayos atienden tanto a la forma en que ellas contribuyeron a la transformación de los géneros literarios al uso en su época como a la relación que establecieron con sus coetáneos masculinos.



José María Álvarez. *Sobre Shakespeare*.

Almería: El Gaviero Ediciones, 2005. ISBN 84-933751-7-9.

This volume collects a number of essays written by the poet and researcher José María Álvarez since 1983 on Shakespeare's poems and plays. They present a perspective that is both insightful and personal on Shakespeare's production.