

Play in tongues: Early modern English theatre in translation

International Conference organized by The HIERONIMO Project (GVAICO2016-094)
at the University of Valencia

Valencia, 19-20 October 2017

DEADLINE EXTENSION FOR CFP: 30 JUNE 2017

In line with The HIERONIMO Project's aim to facilitate the research and translation of early modern English drama, with a special focus on non-Shakespeare plays, this international conference seeks to gather scholars and translators to discuss various aspects of early modern English plays (1500-1710) as translated, retranslated, adapted and/or imitated.

The revised Call for Papers is available at http://hieronimo.uv.es/call-for-papers_2017/

Invited speakers include Antonio Ballesteros, Fernando Cioni, Line Cottegnies, Hugo Keiper, Salvador Oliva, Ángel-Luis Pujante, and Julio César Santoyo.

Calendar

Extended deadline for submitting proposals: **30 June 2017**

Acceptance by Scientific Committee: **15 July 2017**

Submissions are to be sent as text file (.doc, .docx, .rtf, .odt) to **these two addresses** Juan.J.Calvo@uv.es , jesus.tronch@uv.es , with "Play in Tongues" as the email's subject, and containing the following

- Full name of author(s):
- Professional status and affiliation:
- Email address:
- Provisional title of paper:
- Summary (300 words **maximum**)
- Keywords (5 **maximum**):

Especially welcome are papers on (though not limited to) the following topics:

Vector 1: Past translations

1.1 - Within each language and culture, the translation, adaptation and/or imitation, be it of individual plays, complete works or of specific groupings, according to published anthologies, sub-genre (e.g. Comedies, Tragedies. etc.), periods (pre-Elizabethan, Elizabethan, Jacobean, Restoration) and similar sub-classifications: e.g. translations of Ben Jonson into Spanish by María Martínez Sierra o María Lejárraga, and into German by Wolf Heinrich Graf von Baudissin; *Chefs d'oeuvre des théâtres étrangers... traduits en français* (Paris, 1827); the Italian translations published in the 1950s: *Teatro Elisabettiano* (Bompiani, 1951) edited by Alfredo Obertello, *Teatro elisabettiano* (Sansoni, 1955) by Mario Praz, *Teatro inglese della restaurazione e del settecento* edited by Gabriele Baldini (Sansoni, 1957).

1.2 - Descriptive and/or evaluative studies on the work of a specific translator: e.g. Aliocha Coll (Marlowe); Raffaello Piccoli, Mario Praz, Giorgio Melchiori; François-Victor Hugo, Ernest Lafond, Felix Rabbe (Marlowe), Pierre Messiaen, etc.

1.3 - Contrastive studies of the translation or adaptation of a play in different languages: e.g. the fortunes of Otway's *Venice Preserved* or of Congreve's *The Way of the World* translated into French and Italian.

Vector 2: Future translations

2.1 - Works never before translated. Why would they be of interest? Scholarly and academic reasons, literary and/or aesthetic revivals, wish to complete a given corpus.

2.2 - Reasons for retranslating: because previous translation(s) are scholarly or academically obsolete; because previous translation(s) are linguistically old-fashioned; because a new version is wanted for a specific *mise en scène*

Vector 3: Early modern English drama as translations

3.1 Descriptive, evaluative and/or contrastive studies of English plays (1500-1700) that translate (in a broad sense) plot, situations, characters and themes in works in other languages: e.g. John Rastell's *The Beauty and Good Properties of Women* and James Mabbe's *The Spanish Bawd* as "translations" of the Spanish *Tragicomedia de Calisto y Melibea* (*La Celestina*).

SCIENTIFIC COMMITTEE

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