

# Sublime Amor Spanish Edition

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this study records an epistemic shift away from logocentric and totalizing approaches to reality by analyzing the links between the novelistic strategies used by spanish writers from 1975 to 1989 and recent international events and theoretical trends in science mathematics communication studies and art

in the prison of love emily francomano offers the first comparative study of this sixteenth century work as a transcultural humanist fiction

one of the great ironic moral comedies of the late middle ages libro de buen amor holds a place in spanish literature comparable with that of chaucer s canterbury tales in the english tradition this edition presents on facing pages the salamanca old spanish text dated 1343 and the first english language verse translation since 1933 the fictional autobiography of the picaro archpriest of hita juan ruiz is a treasury of fables and fabliaux mock heroic allegory joyous parodies of churchly and legal ritual all digressions to the hilarious tale of the persistent but abortive adventures of the author as lover lord love and lady venus advise with their ovidian arts of love the archpriest himself consistently maintains that his models for sinning will be read virtuously by the virtuous though salaciously by the wicked in this moral ambiguity resembling boccaccio of the decameron and chaucer of the bawdier tales although the salamanca text is used as the most complete extant version of ruiz s work gaps are filled from the gayoso manuscript and variant readings are given from this and the toledo fragment textual spellings are changed to conform with modern spanish usage but without sacrificing the phonological characteristics of old spanish the translation which starts from a draft by the late hubert creekmore attempts to approximate the techniques of the medieval poet within the demanding limits of a verse form faithful to the original the translation uses devices of medieval rhetoric particularly wordplay a reader s guide follows the text and translation as a means of avoiding the distraction of line by line annotation and an annotated bibliography leads to major critical themes and controversies still surrounding ruiz the introduction describes the poet s virtuoso display of poetic forms which relate this intensely spanish work to the literature of medieval europe and appraises the poet s consciousness as one relevant to modern social tensions

while many professional translators believe the ability to translate is a gift that one either has or does not have allison beeby lonsdale questions this view in her innovative book beeby lonsdale demonstrates how teachers can guide their students by showing them how insights from communication theory discourse analysis pragmatics and semiotics can illuminate the translation process using spanish to english translation as her example she presents the basic principles of translation through 29 teaching units which are prefaced by objectives tasks and commentaries for the teacher and through 48 task sheets which show how to present the material to students published in english

in this volume kathleen jeffs draws on first hand experience of the royal shakespeare company s rehearsal room for the 2004 05 spanish golden age season to put forth a collaborative model for translating rehearsing and performing spanish golden age drama building on the rsc season the volume offers methodologies for translation and communication that can feed the creative processes of actors and directors while maintaining an ethos of fidelity with regards to the original texts it argues that collaboration between academics and theatre practitioners was instrumental in the success of the season and that the work carried out has repercussions for critical debate of comedia the volume posits a model for future productions of the comedia in english one that recognizes the need for the languages of the scholar and the theatre artist to be made mutually intelligible

by the use of collaborative strategies mediated by a consultant or dramaturg proficient in both tongues this model applies more generally to theatrical collaborations involving a translator writer and director and will be useful for translation and performance processes in any language

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