Bowdlerizing or maximizing? Two strategies to render Shakespeare’s sexual puns in nineteenth-century Spain

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Abstract

In 1883, Ricardo de Miranda, Marqués de Premio Real, addressed a letter to poet and novelist Emilia Pardo Bazán in the newspaper La Época. In this letter, Miranda argued Zola’s “immoral naturalism” was lacking in English novelists and playwrights, whose works could be read in family, as they were appropriate for people of all ages. Miranda emphasised the great difference in naturalistic styles between Shakespeare and Zola, and subtly blamed the latter for writing “coarse and revolting” novels. In order to prove his point, the Marqués de Premio Real invited Countess Pardo Bazán to review Shakespeare’s plays, with the exception of Titus Andronicus, a tragedy about whose authorship Miranda was not sure. Four days after the publication of this letter, Pardo Bazán answered the Marqués with another, where she reviewed Shakespeare’s texts and showed the extent to which his works were full of a realism that made Zola’s pale in comparison.

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The Translation of Wordplay from the Perspective of Relevance Theory: Translating Sexual Puns in Two Shakespearian Tragedies into Galician and Spanish. Francisco Javier Díaz-Pérez. The translator would try to seek optimal relevance, in such a way that he or she would use different strategies to try to recreate the cognitive effects intended by the source writer with the lowest possible processing effort on the part of the target addressee. The analysis carried out in this study is based on two tragedies by Shakespeare – namely, Hamlet and Othello – and on five Spanish and two Galician versions of those two plays. The strategies used by the translators of those versions to render sexual puns have been analysed, focusing not only on the product but also on the process.