

Memoria Técnica del Programa de Actividad Investigadora

CONSOLIDER-INGENIO 2010 CONVOCATORIA 2009 – FASE II

INVESTIGADOR COORDINADOR: JOAN OLEZA SIMÓ

TÍTULO DEL PROYECTO: PATRIMONIO TEATRAL CLÁSICO ESPAÑOL. TEXTOS E INSTRUMENTOS DE INVESTIGACIÓN.

ACRONIMO: TECE-TEI

CÓDIGO DE REFERENCIA: CSD2009-00033

RESUMEN (1 página): El objetivo del Proyecto es la constitución formal del equipo de investigación **PATRIMONIO TEATRAL CLÁSICO ESPAÑOL. TEXTOS E INSTRUMENTOS DE INVESTIGACIÓN (TECE-TEI)** para poder dotarse en España de un marco operativo de gran capacidad, apto para desarrollar una investigación de la mayor exigencia en el ámbito humanístico por parte de un equipo de una masa crítica hasta ahora inalcanzable, e intensamente interrelacionado, que haga dar un salto adelante en el rendimiento y la productividad de los distintos grupos y proyectos que se integran.

Ese equipo, conformado por 136 investigadores, pertenecientes a 49 universidades (25 españolas, 15 europeas, 9 americanas) y algunos centros de investigación (CSIC), se organiza en 12 grupos, aspira a competir por el liderazgo internacional en el ámbito de los estudios humanísticos, y a contribuir a la participación del patrimonio cultural español en la nueva red global de referencias.

El área concreta de investigación es el patrimonio teatral clásico español, que desde el inicio de la Modernidad constituye uno de los núcleos más identificadores del patrimonio cultural español, a la vez que hoy en día es uno de los dominios más activos, más extendidos y más interrelacionados, del ámbito del hispanismo internacional.

Con respecto a este patrimonio nos hemos planteado una serie de interrogantes capaces de conducir la investigación y propiciar un avance científico sobre el estado actual de nuestros conocimientos, lo cual nos ha permitido diseñar un programa de investigación que comprende cinco grandes líneas: 1. La creación de nuevos instrumentos de investigación y de aplicación de las nuevas tecnologías a la investigación sobre el teatro clásico español; 2. La edición sistemática del patrimonio teatral español para ponerlo a disposición de la comunidad científica y de la profesional; 3. Un conjunto diversificado de estudios sobre aspectos concretos del área; 4. La creación de una colección de Teatro Clásico Europeo, en edición digital y en diversas lenguas (con traducciones hipervinculadas), y 5. Una política activa de difusión y proyección de la investigación realizada, y de formación de nuevos investigadores en este área.

PROJECT TITLE: CLASSICAL SPANISH THEATRICAL PATRIMONY. TEXTS AND RESEARCH INSTRUMENTS
ACRONYM: TECE-TEI

SUMMARY (1 page):

The aim of the Project is the formal constitution of the research team **CLASSICAL SPANISH THEATRICAL PATRIMONY. TEXTS AND RESEARCH INSTRUMENTS (TECE-TEI)** in order to provide an operative framework of great capacity in Spain capable of developing high quality research in the field of the Humanities by a team with a critical mass unattainable until now and greatly interrelated, leading to a significant advancement in the performance and the productivity of the different groups and projects that integrate the team.

This team, formed by 136 researchers belonging to 49 universities (25 Spanish, 15 European and 9 American) and some research centres (CSIC), is organized in 12 groups, and aspires to compete for international leadership in the field of humanistic studies and contribute to the participation of Spanish patrimony in the new global network of references.

The specific area of research is classical Spanish theatrical patrimony, which from the beginning of Modernity constitutes one of the most identifying cores of Spanish cultural patrimony at the same time that it is, nowadays, one of the most active, extended and interrelated domains in the field of international Hispanism.

Regarding this patrimony, we asked ourselves a series of questions capable of guiding our research and favouring a scientific advancement in the current state of our knowledge, what allowed us to outline a research programme consisting of five main lines : 1. The creation of new research instruments and the application of new technologies to research on Spanish classical theatre; 2. The systematic edition of Spanish theatrical patrimony in order to offer it to the scientific and professional community; 3. A diverse group of studies on specific aspects of this field of knowledge; 4. The creation of a collection of European Classical Theatre as a digital edition and in several languages (with hyperlinked translations); and 5. An active policy of spreading and projecting developed research and training new researchers in this field of studies.

Abstract for non specialists (1/2 page): The TECE-TEI team, formed by 136 researchers belonging to 52 universities and research centres, and consisting of 12 groups, has designed a project on classical Spanish

theatrical patrimony, its texts, its history, the instruments needed to study it and the possibilities of its social transfer, based on a philosophy that considers the development of the global society of information as its operative framework, and with a strategy that aspires to incorporate this patrimony in the new cultural canon that is being developed. This canon comprises multicultural differences, but includes elements that will tend to shape a global network of references and that will have to be negotiated in a setting whose coordinates have been modified by new technologies, which humanistic knowledge will have to completely join.

The Spanish theatre that, under the name of *Comedia Nueva* ("New Comedy"), developed during the sixteenth and seventeenth centuries as a radically modernizing social and aesthetic practice, that broke with classical preceptive tradition and created the first modern cultural market in the Hispanic world, became one of the central elements of Spain's cultural patrimony starting in the nineteenth century, with European Romanticism, and consolidated this privileged position during the twentieth century.

At the present time, and in order to be able to direct the scientific advancement with which we intend to transcend the current state of knowledge, we have asked ourselves a series of strategic questions that, in short, can be summarized as follows:

1.- How can we contrast the results of the research done during the last thirty years on Spanish classical theatre in order to be able to determine the constitutive elements of a new explanatory model that is appropriate to the episteme of an information society?

2.- How can we multiply, with the help of new technologies, the productivity of a state of knowledge that is vast but is not subject to formalization nor systematization?

3.- How can we go from the concept of a classical theatrical patrimony based on great central figures (Lope de Vega, Calderón) and about twenty canonized plays, and justified by a theory of Spain's national identity born during European Romanticism and consolidated by the generations of Modernist writers and thinkers, to a concept based on a diversity of authors and a plurality of genres and tendencies, which encourages the rediscovery of the patrimonial value of plays, authors and differentiated historical moments, that takes into consideration general social processes and specific practices, that is able to obtain value from the current uses of this patrimony, and stimulate the reading of the classical texts in the education system and among the general public?

4.- How can we evolve from a Hispanocentric and almost autarchic conception of classical theatrical patrimony, systematically encouraged since the nineteenth century and by the nationalist structure of European academic disciplines (Spanish Philology, French Philology, English Philology... Hispanism, Italianism, Germanism...) to a conception that assimilates the diversity of the national processes of classical theatre in Europe and is capable of rethinking our patrimony in a European framework? And how can we contribute, from the study of our theatrical patrimony, to the conformation of a European cultural patrimony?

5.- And finally: how can we promote the knowledge and recognition of classical Spanish theatre among the new generations? How can we assure the continuity of research and promote the training of new scholars?

In order to answer these questions we have elaborated a programme that comprises five main lines of research: 1. The creation of new research instruments and the application of new technologies to research on Spanish classical theatre; 2. The systematic edition of Spanish theatrical patrimony in order to offer it to the scientific and professional community; 3. The preparation of a diverse group of studies on specific aspects of this field of knowledge; 4. The creation of a collection of European Classical Theatre in a digital edition in several languages (with hyperlinked translations); and 5. An active policy for the diffusion and projection of completed research and the training of new researchers in this field of studies.