

SAA 2024 Seminar #2: Anglo-Hispanisms

Joyce Boro (Université de Montréal), *Espejo de príncipes y caballeros* on the Early Modern English Stage

Margaret Tyler's translation of Diego Ortúñez de Calahorra's *Espejo de príncipes y caballeros* has a well-established position in the history of the development of English romance, women's writing, and translation, but its theatrical afterlives remain neglected. Not only do allusions to *Espejo* appear in at least 30 plays written or performed between 1600 and 1642, but also the romance supplies the plot for the lost anonymous play *The History of the Knight in the Burning Rock* (c. 1579). In this paper, I argue that while the dramatic references to *Espejo* testify to its continued popularity amongst readers and theatregoers, the romance tends to function as a cultural shorthand for risible, outdated, or debased chivalric values, reflecting the paradoxical intertwining of hispanophilia and hispanophobia in early modern England. As a conclusion, I briefly investigate *Knight in the Burning Rock*, situating this elaborate courtly production within *Espejo*'s rich history of literary reception.

Juan F. Cerdá (University of Murcia), Late Spanish *Macbeths* (2000-2020): Regions, Nations, Countries

Even productive models, such as Raymond Williams' perspectives on emerging, dominant and residual culture, prove somewhat limited or restrictive when considered within a nation-centered understanding of culture. Paradoxically, it seems, the more we limit the scope of inquiry to a community's "national" product, the more we are at risk of missing out on some of its substantial features, a concern that has for long been of interest for cultural historians, whether ascribed to the more established perspectives of comparative literature and source studies, or to more recent trends in adaptation and reception. These have instead provided models that promote taking into consideration transnational and transhistorical elements that can be constitutive in the characterization of any "contemporary" cultural context, so it is from this perspective that I inspect the presence of Shakespeare's *Macbeth* in the last two decades of Spanish theatrical culture. From performances that render Shakespeare's text closely to creative adaptations that unashamedly depart from the Jacobean play, practitioners and companies — such as Calixto Bieito (2002), Elena Pimenta/*Ur teatro* (2006 and 2011), Carlos Alfaro (2006), Alex Rigola (2012), Andrés Lima/*Animalario* (2014), Alex Gerediagak (2019) and the Centro Dramatico Nacional (2020) to mention only some of the most relevant — have reconfigured and reterritorialized *Macbeth*'s Scotland in a few dozen productions which provide an opportunity to reflect both on the elusiveness of their "anglo" foundations and on their similarly precarious "hispanism," in a recent stretch that has mostly been dominated by productions performed in "minority languages" or that have been constructed through a heavily localized or "regional" approach to the play.

Mayra Cortés (University of California, San Diego), The "New World" Anglo-Hispanic Travel Book: Early Colonial Acousmatic Techno-Utopias

The “New World” Anglo-Hispanic Travel Book: Early Colonial Acousmatic Techno-Utopias
In the last chapter, I turn to two English travel utopian fiction narratives: Francis Bacon’s *New Atlantis* (1627) and Francis Godwin’s *The Man in the Moone* (1638). These two English authors satirize the Spanish explorer-narrators of their respective accounts by portraying them like spies who employ travel writing/geographical narration as a tool for military intelligence, authority, and legitimacy over discovering so-called “New World” spaces. One of the questions that sits at the center of this paper is the following: Why did both English authors (Bacon and Godwin) opt to have a Spanish travel narrator? This may have been done to a certain extent to show admiration for the secret tactics used in travel/geographical writing by the Spaniards to protect its growing empire from competing rivals and ensure their successful colonization of the New World. But at the same time, it seems that by having a Spanish travel narrator, both Bacon and Godwin position themselves from a safe, satirical distance as being able to mock the Spanish colonial written technologies of empire-building, as well as those of England, to reveal the obsession, not just of the Spanish but of the English too, of using New World travel writing as a cryptic storytelling technology, which I call “acousmatic,” that is essential for the building of empire and capital.

Barbara Fuchs (University of California, Los Angeles), Towards a New History of the English Novel

Histories of the English novel have traditionally traced its origins to Richardson in the eighteenth century, with an occasional nod to Defoe as predecessor, while Spain is acknowledged to have developed the novel much earlier, with Alemán and Cervantes. This essay asks why translations have not typically figured in English histories of the novel, given that they form part of the same literary culture, and presumably reach the same reading publics, as “native” texts. Cordoning off translations, I argue, distorts our sense of literary history, not only by occluding key transnational circulations, but by suggesting that translations don’t really count, in an enduringly nativist conception of the literary. As Karen Newman, Anne Coldiron and others have shown, by the early 17th century, England was enmeshed in the transnational circulation of texts, with English readers consuming a great deal of material in translation and sending their own texts abroad. Yet the reluctance to include what is not fully native in literary histories endures, despite the recognition that English readers were busily consuming and responding to translated novels of all kinds. Considering translated texts within the literary history of the target language, rather than relating them exclusively to the source text and nation can serve as a powerful thought experiment, privileging historical publics and the actual presence of texts within a literary culture over nationalist fictions.

Sarah Grunnah (Weber State University) and Robin Kello (Seton Hall University), Bilingual Shakespeares in Performance: *The Winter’s Tale*

This collaborative conversation by Sarah Grunnah (Weber State University) and Robin Kello (Seton Hall University) explores the potential of bilingual Shakespeares in performance by considering a filmed scene of *The Winter’s Tale*. Adapted and co-directed in January 2024 by the conference presenters, the scene will premiere at the “Adapting, Translating, and Performing Shakespeare in the U.S.-Mexico Borderlands” conference, hosted by the Borderlands Shakespeare Colectiva in San Antonio in March 2024. Following the screening at our SAA

panel, Kello and Grunnah will discuss the objectives of the project, the process from conception to filming, and the possible afterlives of the piece, including its use as a digitally archived pedagogical resource and the second phase of this project, which involves adapting Shakespeare's play into a 45-minute-long bilingual piece, to be performed by students from an emerging Hispanic-Serving Institution, and toured around high schools in northern Utah. As well, we will share our intention to expand upon this work in future bilingual scenes from both Shakespeare and the theatrical tradition of the Spanish-language *comedia*. The supposed canonicity and cultural ubiquity invite adaptive and linguistic disruption, and we expect and hope that sharing the film in the collaborative context of the conference will lead to generative conversations and creative ideas that go beyond our time there and our academic homes as scholars. As an initial foray for us in *Bilingual Shakespeares in Performance*, we look forward to presenting this film as one possible avenue for extending dramatic translation and adaptation beyond the worlds of theatre and academia. Unsettling the Anglophone assumptions that often correspond to Shakespeare, bilingual performance speaks to the present through a creative rejection of the uncritical bardolatry that has long been the norm on stage and in the classroom.

Victoria M. Muñoz (Hostos Community College, The City University of New York), *Between Two Poles: The Black Legend and Early Modern Anglo-Hispanisms*

For scholars whose research occupies the lacuna of consensus between England and Spain with respect to global imperialism and colonization, discussion of the so-called *Leyenda negra*, or Black Legend, is not only inevitable, but also necessary. This paper delves into new perspectives on the Black Legend as a contentious juncture of academic disciplinarity devoted to Spain and England. I seek to uncover how the Black Legend has influenced both historical interactions between these powers and scholarly truisms about their respective wrongdoings. My inquiry spans from a ground-level examination of the early modern period to a broader contemporary overview, seeking to distill the field's most valuable discoveries from its more problematic assertions. I examine the ethical drives of late nineteenth and early twentieth-century critics who first applied the term "*Leyenda negra*" to the highly negative picture of imperial Spain that emerged during the late-fifteenth and sixteenth centuries. I also probe these critics' attempts to address the perception of imperial Spain's decline in consequence of the Black Legend's legacies. This context reveals that the Black Legend has functioned as a totem for polarized thinking in texts poised between Spain and England, particularly in works that endeavor to absolve either power of responsibility for racialized violence, promoting versions of the "benevolent conqueror" narrative in the process. If aligned to the English pole, these studies' references to the Black Legend might attribute imperial cruelty predominantly, if not entirely, to early modern Spain, specifically to the exclusion of England. Conversely, if aligned with the Spanish pole, these studies may overlook Spain's documented enormities in global colonization by citing dissenting voices that were critical of its actions. This phenomenon points toward a moral dilemma at the core of Black Legend studies that has arisen in part because of the historical rivalries between Spain and England. Accordingly, this paper advocates for a more comprehensive understanding of both powers that does not align with either pole of national perception.

Ana Sáez-Hidalgo (Universidad de Valladolid), *Material Anglo-Hispanisms*

In Cervantes's exemplary novel *La Española Inglesa* (The Spanish-English Lady), when Isabela appeared in court at the queen's request, Ricaredo's family "solved that Isabella should not be dressed humbly like a prisoner, but in bridal attire... accordingly they dressed Isabella in the Spanish style." Clothes were at the time one of the markers of national identity. By resorting to such a material object, Cervantes visually and symbolically evinced one of the conflicts running through the short story: the naturalization of the foreign, the stranger Spanish lady at the English court, while maintaining her distinctiveness. That tension between naturalization and distinctiveness is central to the understanding of material Anglo-Hispanisms. Material exchanges between Spain and England have received less attention than historical, political, literary, and cultural Anglo-Hispanic relations and influences. Precisely that gap this paper aims to bridge. Based on recent studies that analyze objects as carriers of meaning and re-conceptualize the early modern period as a "culture in which civic, religious and personal status was both shaped and conveyed by the proliferation of objects that people and social groups owned, used and displayed" (Motture & O'Malley 2011, 2), I shall examine objects through the lens of their transnational, Anglo-Spanish mobility. The instability resulting from the geographical and cultural displacement of these objects problematizes not only their identity but also their use after relocation from England to Iberia or vice versa. Importantly for Anglo-Hispanisms, the mobility of objects from one country to the other carried the added baggage of decades-long confrontations, and ideologically charged stereotypes, which heavily hampered a positive reception. Through a number of case studies of early modern Anglo-Hispanic material exchanges, this paper will explore the tensions emerging from such cultural contacts, and the subsequent effects, ranging from exclusion to cultural appropriation and hybridity.

Alexander Samson (University College London), *Hispanic Orientalisms: World-making and the Global in England and Spain, 1580 – 1640*

England's early colonial endeavours took inspiration from the example of Spain, starting with translation, before literally staging scenes of colonial encounter and imperial struggle. The Islamic World and contact with others in Africa, Asia and the Americas frequently reached England through Spain. Departing from an exploration of some of the possible Iberian sources of knowledge for this wider world, this paper reflects on how representations of global geography constituted an early modern brand of Hispanic Orientalism. From the pastoral to romances of chivalry and parodic counter romance (the imperial struggle with the Turk animating Don Quixote), poetry both epic and domestic, and scientific knowledge, from Dioscorides to cartography, a series of texts negotiated a changing world in which the balance of power seesawed between and amongst different European and extra-European powers as the relative importance of religion, race and culture came into focus. Views about intermarriage, race, power, and identity foundered on the rocks of endogamous/exogamous practices bound up with family politics, on one level dynasticism and on another domestic drama or tragedy. To assimilate, disavow or erase were three possible responses, but often representations combined all three and their instability speaks to an irreducible residue that continued to haunt England's global

ambitions which continued to be forged in relation to the Hispanic world well into the 18th century and beyond.

Gabriela Villanueva Noriega (Universidad Nacional Autónoma de México), Reading “The History of Cardenio by Mr. Fletcher. & Shakespeare” (1653) within broader Anglo-Hispanic contexts

Of the three sources that attest to the existence of a play written by John Fletcher and Shakespeare based on an episode of the famous *Don Quixote* by Cervantes, one is placed within the entangled context of the Protectorate and its vexed connections to both the stage and foreign influence. As many of the paratexts of the fictional works printed between 1642 and 1658 manifest, the closing down of theatres proclaimed by Parliamentary forces in 1642 altered cultural life in radical ways that pushed playwrights and poets to ascribe new political value to witty prose, poetry, and drama (McDowell, 2008). The prefatory lines to Fletcher and Beaumont’s 1647 folio, published by the same Moseley who was responsible for the 1653 *Cardenio* entry, present the act of printing drama as a victory over the imposed silence of the theatre. As different scholars have noted (Wiseman, 1998; Willie, 2015), by transforming the public experience of play-going into the private act of reading, censorship, ironically, spurned the preservation of many plays that otherwise would have been lost. Sadly, this was not the case of *Cardenio*, yet a historicised understanding of the milieu in which it was intended to be published can help us further problematise the intricate connections between Spanish and English literature during the second half of the seventeenth century, a period that has received far less attention than the opening years of the same century.

This paper intends to take another look at the (albeit phantasmagoric) presence of the *Cardenio* in the 1650s not only within a general context of movement of plays from stage to page but also as a testimony to a generalised recovery of Spanish fiction that took place during the 1650s in connection to the defense of the value of entertainment, wit, and laughter within the restrictive political context of the Protectorate.