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An Anachronistic Proposal: An Imagined

Production of *Lo que quería ver*

el marqués de Villena

Morgan A. Call

A thesis submitted to the faculty of
Brigham Young University
in partial fulfilment of the requirement for the degree of

Master of Arts

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ABSTRACT

An Anachronistic Proposal: An Imagined
Production of *Lo que quería ver
el marqués de Villena*

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This thesis proposes an anachronistic, imagined production of Francisco de Rojas Zorrilla's Golden Age play, *Lo que quería ver el marqués de Villena*. Using the story of a *mujer varonil*, I intend to address a problematic aspect of Brigham Young University's (BYU) culture—specifically the pressure that women at the university face to choose between a family life and continuing their education. The imagined production utilizes seventeenth-century-style costumes and set contrasted with a General English dialogue to provide the theoretical audience a better emotional, physical and intellectual understanding of the *mujer varonil* protagonist whose story reflects an issue that many women at BYU face. This thesis begins with an introduction explaining a problematic aspect of BYU's culture and the reason that this production of *Lo que quería ver el marqués de Villena* could assist students and faculty at the university in addressing said issue. Following the introduction, each chapter will provide both an analysis of the theatrical element and a description of the theatrical element in the proposed production.

Keywords: *mujer varonil*, Francisco de Rojas Zorrilla, Golden Age theater, theatrical production

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INTRODUCTION

Whether contemporary or Golden Age, comedic or tragic, theater acts as performance for an audience with some hope of communication. Theater productions elicit distinct intellectual, emotional, and sensorial reactions according to the performance's relationship to the audience, stagecraft, text (performance and written) and creative direction. Theater, and literature in general, has the exciting ability to produce a distinct experience for every person who receives that work regardless of the intention of the creator. A written dramatic text differs from a live performance of that text because the written word never changes, despite the infinite possibility for reception. In contrast, each performance text provides a unique experience, which will never repeat itself (De Marinis 16). Studying theater through the lens of performance criticism means embracing inconsistency. Furthermore, theatrical production constantly reconstructs and restages, imagining and creating from the original text. In this way, each live performance is an adaptation and every adaptation reflects the anachronistic nature of theater. By this logic, an adaptor has the right to change and manipulate the different aspects of theater to communicate with the audience.

An adaptor must base their adaptation in the process and practice of performance. Here I imagine a *refundición* of *Lo que quería ver el marqués de Villena* by Francisco de Rojas Zorrilla with a BYU audience specifically in mind to explore ways in which the *refundición* tradition can recast the *mujer varonil* for a modern Brigham Young University audience—helping them discover a possible connection between themselves and this important trope. A *refundición* is a recast of a dramatic work “in a new form that reflects the aesthetics of the recaster's era, or to redirect the thrust of a play in order to expand upon specific issues developed in the original” (Ganelin 5). By translating and updating the dialogue while all the other stagecraft elements

imitate a seventeenth-century aesthetic, the imagined production reflects the aesthetic of BYU as well as emphasizes the parallels between gender norms of the Spanish Golden Age and women at Brigham Young University today.

In *Lo que quería ver el marqués de Villena*, the female protagonist must choose between living a stereotypically masculine and feminine life, meaning that she must choose between studying as a man or living as a woman. The play takes place in a world, not completely unlike that of BYU, where students run around trying to get married quickly. One of the brightest and most studious scholars, contrary to rules of the time, is a woman by the name of Doña Juana. Doña Juana, having disguised herself as a man in order to study, must decide what to do after falling in love with the Marqués de Villena, Don Enrique. She feels she must choose between her masculine life (as a student) and her feminine life (as a woman in love), a characteristic struggle for a female protagonist that represents herself as a man (Luna 23). Although masculine in appearance, doña Juana's femininity creates an unsustainable duality that forces her to give up her studious life for love. Unfortunately, though she does eventually take off her disguise, the man whom she loves does not marry her in the end, an unusual ending for a *comedia* that probably served to discourage women from mimicking the actions of doña Juana.

Doña Juana's struggle especially is a poignant theme for the intended audience because the internal struggle of the protagonist mirrors a struggle that many women at Brigham Young University face. Women at BYU receive conflicting messages about their role on campus and in life. Because of its religious nature, Brigham Young University expects its students to share its values. BYU's honor code and general religious culture serve as a standard intended to foster academic and personal achievement. The university reiterates the religious principles of the Church of Jesus Christ of Latter-Day Saints through campus-wide devotionals, lectures, and

classes; however, at times, these lectures can contain confusing messages about roles for the female members of the church. Some messages tell women that their place is primarily in the home and discourage them from working while also raising their children (Witesman; Ballard; Faust). Other messages (sometimes in the same lecture) contradict this idea, encouraging women to be leaders in male-dominated fields that are not friendly to mothers who choose to stay at home (Witesman; McIntire; Faust). Most college students encounter conflicting ideas during their time at a university, but BYU expects its students to share similar values which, considering the confusion around women's lives, creates a conflict analogous to that experienced by the *mujer varonil*.

A woman at Brigham Young University may reasonably feel that she can fulfill a traditionally masculine role by having a career without having a family, or a feminine role as a mother and wife, but cannot live up to the standards of both gender roles at the same time. This idea has a long history at the university, as leaders have pushed this message for decades. A 1985 speech by James E. Faust highlights this conflict, as the speaker claims that women can be doctors or lawyers, but not at the same time as being mothers. While one might expect such ideas to have been prevalent almost four decades ago, contemporary messages often mimic this same sentiment. In a 2018 speech at the United Nations, BYU student Halli Boman delivered a speech in which she stated her belief that we should be empowering women through their divine nature, which is motherhood, while also saying that “women are important in masculine fields of work” (Donaldson). The very idea of masculine fields of work alienates women from professional decisions that might lead them to those traditionally masculine fields. Even today, some of those highest up at the university base their administrative decisions on a document written in 1995 by the presidency of The Church of Jesus Christ of Latter-Day Saints called “The Family: a

Proclamation to the World,” which states that “mothers are primarily responsible for the nurture of their children.” This idea has always and continues to live within the main culture of BYU. In March 2020, Paul V. Johnson, Commissioner of the Church Educational System, called the document a “foundational doctrine” (qtd. in Weaver). Women at BYU may find it confusing to hear that their true calling is motherhood from the same institution encouraging them to pursue an education and advance in their career, especially considering many women at the university (staff included) are very ambitious. Although not all at BYU agree with Johnson, and many women at BYU choose not to have children, the fact that this message is a dominant part of BYU’s history and present identity points to a problematic aspect within the culture.

Although motherhood and education are both emphasized as important for women, BYU often fails to support mothers. While there are a few nursing stations and even a family study room in the library, there is a lack of childcare, leaving couples with children to pay for childcare off campus (Bancroft). Women in general are encouraged to pursue an education, but many women with children choose to attend school part time or not at all because of this lack of childcare on campus, among other problems (Bancroft). These conflicting messages can leave women feeling confused and like failures for their inability to comply with the expectations. Likewise, Doña Juana cannot study as a man and live as a woman at the same time, similar to how some women at BYU feel about their situation. An audience of students and faculty that is familiar with these conflicting messages could easily recognize the similarities between seventeenth-century culture and their own, thus hopefully making connections between their lives and that of the *mujer varonil* protagonist.

The question of gender and societal norms proves complicated and difficult for both the *mujer varonil* and the students at Brigham Young University. Some aspects of the culture at

BYU highlight problematic behavior toward ideas of sex, gender, and society. Although these problematic ideas do not permeate from every individual nor group, they are, on the whole, a dominant part of the culture. According to Judith Butler, repeated signifying practices create identity (33; 144). If true, one can easily see why women in both early-modern Spain and at BYU may experience a crisis of identity regarding gender roles. Both cultures subscribe to the idea that gender identity is static and pre-existing, rather than created, but both also set a standard for femininity that one could never achieve. Although sixteenth-century art and literature employed some realism in the portrayal of the woman, conflicting ideas still mimicked the traditional Eva/Ave mentality as many authors either lauded women or scorned them (Mckendrick 11). Important literary figures held contrasting views about the ideal women. Society still held qualities such as humility, modesty, tenderness, and silence as the most valuable for a woman to have, but other ideal qualities of the time differed from previous centuries, making it confusing for women to live up to society's notions of the ideal woman (Mckendrick 12). Later in that century, authors began to vilify traditional feminine qualities like tenderness and meekness while still encouraging women to fulfil their traditional roles (Mckendrick 13). Although the ideal women in this time was one who portrayed masculine traits, society still expected women to complete their feminine roles and responsibilities.

The *mujer varonil* personifies BYU's conflicting messages about gender despite the temporal distance between the Golden Age and modernity. Melveena Mckendrick defines the *mujer varonil*, a typical trope of the Spanish Golden Age, as a "woman who departs in any significant way from the feminine norm of the sixteen and seventeenth centuries" (ix; x). She is essentially a female protagonist who departs from the norms of her time and enters a world of unforgiving duality in which she is neither completely feminine nor masculine. Often, a *mujer*

varonil character dresses as a man and takes on a masculine persona making her a *mujer vestida de hombre* (McKendrick x-xi). As a key characteristic of the *comedia*, by the end of the play the conflict of appearances is always resolved, meaning that the fluidity between genders ceases to exist and the *mujer varonil*, returns to her expected, feminine role. Women dressed as men put their petticoats back on and accept their traditional role—essentially declaring that a life lived between genders is unsustainable.

The protagonist doña Juana, having performed both feminine and masculine genders, shows the audience that gender is a process, but ultimately reverts to what would be considered a standard enactment of femininity. This narrative posits that gender, therefore, is both constructed and also inherent, thereby offering a conflicting message to women. Similarly, the culture at Brigham Young University instructs women that their feminine sphere is comprised of motherhood and home while simultaneously encouraging women to get an education for a possible career, a typically masculine endeavor. These same speakers describe gender as performative, but only in some capacities; for example, a woman may pursue typical masculine hobbies, but leaders preach that gender does not change (Samuelson; Faust). Apart from the fundamental conflict in the teaching of gender, the standards of ideal attributes attached to a specific gender are unattainable because of these conflicting viewpoints. *Lo que quería ver el Marqués de Villena* prefigures these conflicts in BYU's cultural view of gender.

The similarities between Doña Juana's situation in *Lo que quería ver el marqués de Villena* and that of the women at Brigham Young University makes for an opportune *refundición*. The *refundición* is a theatrical tradition that holds an important place in theater history. *Refundición* literally translates as "recast" or "remake," as in to recast something new based on the old (Ganelin 4). Harley Erdman and Susan Paun de García define it as "a theatrical

reworking of a playwright's script, usually in which the original has been reshaped, altered, re-imagined, or transformed in some way so as to become something new for a contemporary audience" (xviii). Though similar to an adaptation, the *refundición* specifically involves the Spanish *comedia* and was common in the seventeenth and nineteenth centuries (Ganelin 4; Erdman & Paun de García xvii). Starting in the seventeenth century, authors often rewrote and reworked their contemporaries' plays. For example, Francisco de Rojas Zorrilla penned *Lo que quería ver el marqués de Villena* most likely based on the *entremés* "La cueva de Salamanca" by Cervantes. Calderón de la Barca rewrote one of Lope's plays, *El alcalde de Zalamea* as a work by the same name which gained more popularity than Lope's original play (Ganelin 4). In the nineteenth-century, the *refundición* became popular and brought renewed attention to the Golden Age *comedia* (Ganelin 7). Through this tradition, authors and adaptors explored Spanish themes, national identity, and history in a new light. Modern English-language theater does not often produce *refundiciones*. While theater festivals like the Festival Internacional de Teatro Clásico in Almagro, Spain and the Siglo de Oro Drama Festival at the Chamizal National Memorial in El Paso, Texas regularly perform Spanish *comedias*, including *refundiciones*, overall they are infrequently produced (Paun de García 1). Outside of the academic Spanish theater world, most theater-goers have little to no knowledge of the Golden Age's most beloved works.

Modern practitioners of the *comedia* continue to produce *refundiciones* because of their ability to communicate with their audience. Charles Ganelin explicates that the *refundición* is a "translation of an earlier culture" for a contemporary audience (19). This translation allows its spectator to understand what would not otherwise be comprehensible. More than just decoding unfamiliar cultures, *refundiciones* recast a play to highlight a particular theme relevant to the intended audience. This kind of adaptation includes changes that reflect the aesthetics of the

recaster's time, to "re-direct the thrust of a play in order to expand upon specific issues developed in the original" (Ganelin 5). Modern adaptations of *comedias* often take this point of view, that a shift in the original work (as it was written or performed) unlocks the text for a new audience. Modern changes to a work include anachronism, small structural changes, and gender swapping.

The recaster's beliefs and the audience's time period and socioeconomical circumstances influence the production of *refundiciones*. Amidst the political unrest in 1932 Spain, Enrique López Alarcón recast a production of one of the Golden Age's most famous works, Lope's *Fuenteovejuna*. López Alarcón's subtle changes to the dialogue, including changing the word *rey* to *ley*, as well as adding dialogue that explained the history and context of *Fuenteovejuna*, created a theatrical performance that emphasized the idea that a small group of powerless *villanos* could inspire genuine change in the country (Dougherty 127, 131). Because of changes such as these, this *refundición* effectively communicated a specific message to its audience. Other *refundiciones* rework less often produced works with just as much potency. For example, in 2012, Ian Borden created a production of Ana Caro's *Valor, agravio y mujer* called *Agravio*. It was a provocative piece because Borden changed a male character to a female in order to play with gender. The original text motivates directors to experiment with gender (Hegstrom and Williamsen 90). Just as with *Valor, agravio y mujer*, the original text often justifies the potential changes of any adaptation; however, the target audience also dictates what kind of changes are needed.

Ultimately, an audience justifies the changes made to an original work, or more accurately, the culture, time period, political atmosphere, and socioeconomic situation of an intended audience motivates the alterations. My proposed production of *Lo que quería ver el*

marqués de Villena involves drastic changes to the original work in order to communicate the similarity between early modern and contemporary gender roles with the audience. Some *refundiciones*, and adaptations in general, involve small modifications to communicate effectively with their spectators, while others require a more radical approach. Artists make and perform productions as a product for the audience members, who act as consumers. Just as advertisers specialize their content for specific consumers, artists can adapt content to an audience.

An adaptation's adjustments play an important role in how the audience experiences the play. My imagined audience for this production is the faculty, staff, and students at Brigham Young University. Most in this group do not speak Spanish, and those who do may struggle with seventeenth-century *comedia* dialogue. Beyond the obvious need for dialogue that a modern audience can understand, the contrast between contemporary dialogue and a seventeenth-century staging is an integral part of the effect of this imagined production. The stark juxtaposition between the proposed dialogue and the period costumes, set, and direction emphasizes important themes. This deliberate anachronism highlights the *mujer varonil's* inability to live both a masculine and feminine life and connects the protagonist in this play to the women at BYU, as will be discussed throughout this thesis.

Though radical, the anachronistic element of this proposed production establishes a duality typical of both theatrical adaptation and theater in general. Beyond this playwright's penchant to include anachronism, theater simply *is* anachronistic. Art lives in every present moment but is never truly of the present (Tambling 9; Gadamer 848). The moment an artist brings his creation into the world, his art diverges from the actual moment in time that it represents. That piece then represents a moment that no longer exists. At the same time, every

time the receiver of the art interacts with it, he experiences the work as if it were a present moment. In fact, to truly interact with art, one must juggle multiple senses of time. To really understand a text, Hans-Georg Gadamer states, “does not mean primarily to reason one’s way back into the past, but to have a present involvement in what is said” (848). To have a present involvement in something in the past is to experiment a duality of time and anachronism starts with this double perception of time (Tambling 1). Theatrical productions purposefully construct this anachronism by allowing the audience access to the realm of the play, permitting them to live in a different world with altered rules. Audience members are actively present in an event that never happened, encountering a timeline that does not exist, and the public experiences the hours, days, and years that pass on stage in mere minutes. The spectator simultaneously experiences their own time and that of the stage production.

An adaptor must keep in mind the mix of theatrical and real time to carefully construct a production that allows the audience to experience both times simultaneously. This imagined production combines both times by integrating elements of each. The stark contrast between the modern dialogue and the seventeenth-century staging makes the audience aware of the anachronistic characteristic of theater. What may not have been obvious to the spectator previously—that theater creates its own time—becomes evident in a production that highlights the nature of anachronism in theater. Although slightly unconventional, adapting a theatrical work in this way creates its own time in the exact same way as every other theatrical production. In her book *Time and Sense*, Julia Kristeva describes time as an “association between two sensations that spring from signs and make their presence known” (169). A performance contains many sensations, all of which ideally work together to create a specific time. Kristeva goes on to say that the effect of all of these signs together creates a metamorphosis in the audience. This

metamorphosis relies on a production that brings attention to the theater's creation of a sense of time, meaning that the adaptor must act like a conductor of sensations—studying and constructing effective signs to create the desired sense of time. In this case, the desired effect helps the audience become aware of their ability to experience a new sense of time, which is constructed multiple times.

In an adaptation, the audience has a significant role in the translation of the original text to the performative one making the adaptor, as playwright Juan Mayorga posits, “a translator...between two time periods” (qtd. in Fischer 14). This potential proposed production of *Lo que quería ver el marqués de Villena* constructs a time that intentionally separates the text from its original context to create an unconventional and purposefully fictional time period in which seventeenth-century characters use General English (for more information on General English, see Chapter 3). This translation treats the text respectfully while catering to the audience, following the philosophies of Hans Robert Jauss's reception theory in which he establishes a reader-centric reception aesthetic. Jauss considers the text a fountain of potential source of meaning that only becomes a completed or actual act once the audience has appropriated it according to their own knowledge and experience (30). This proposed production of *Lo que quería ver el marqués de Villena* seeks to accommodate the audience's knowledge and experience by bringing attention to the process of entering this new time. This meets audience's expectation by anticipating that its members participate in theatrical time without realizing it. To help the audience realize its entrance into fabricated time, this imagined production seeks to create an adaptation with an anachronistic sense of time. This method also creates an experience that will heighten the audience members' ability to understand important themes of the play.

The creation of a new sense of time coupled with the multiplicity of theatrical time brings attention to the *mujer varonil*'s inability to create or live in a duality of gender, thus allowing the audience to better comprehend and therefore sympathize with her plight. Due to the anachronistic nature of this imagined production, the audience successfully juggles different times during the production while the protagonist (a *mujer varonil*) cannot live two lives and must choose between a feminine and masculine life. While characterized as a comedy, to modern eyes this plot appears dismaying, especially when combined with a modern performance that highlights one's ability to successfully experience possible multiplicities. It would make the audience aware of its ability to experience multiple worlds, the seventeenth-century and the contemporary, while Doña Juana cannot. This awareness brings the audience to a comprehensive experience of the play—one which appeals to their emotions, senses and understanding of structure. While the audience experiences an amalgam of time periods, they must also watch as a concerned protagonist struggles to amalgamate gender norms. It is through a better understanding of the *mujer varonil* as a Golden Age trope that audience members can emotionally identify with the protagonist and the anachronism of the staging allows them to do just that.

With a better understanding of this *mujer varonil*, audience members can make connections between the culture at BYU, hopefully discerning the outdated and harmful views that some elements of BYU culture offer to women. This *refundición* follows the idea that an interpretation strives to make something understood, felt, and accepted, not just clarified (Gadamer 852). The adaptation is in direct communication with the audience, using codes and signs that they not only comprehend but also decipher and apply. In an adaptation such as the one proposed here, the intellectual aspect of the work changes in order to produce a more

powerful emotional response, hopefully encouraging the audience to reflect on their own culture. Not only would the audience better understand a General English dialogue but would also link the life of the protagonist of *Lo que quería ver el marqués de Villena* with their own lives. The modern dialogue provides a way for the spectators to see themselves reflected in a Golden Age play, which can bring attention to their own culture and views. The work itself is a powerful statement on society's hesitance to allow women to live anywhere between the stereotypically masculine and the feminine.

The decision to create an anachronistic production does not reflect a disrespect for the text; on the contrary, by taking a semiotics approach to this analysis, this proposed adaptation must look at all parts of the text in order to create a cohesive and carefully constructed imagined production. Because of the view that semiotics takes, that a text has a privileged role, this proposed adaptation can convey important themes from the text to an audience that otherwise might not comprehend them. The study of semiology as it applies to theater concerns itself with signs of the stage and how those signs communicate with the audience. Essentially, theatrical semiology analyzes the symbols and languages of the stage. The idea of semiology as it relates to the theater started with drama scholars such as Tadeuz Kowan and Keir Elam, but this thesis employs the ideas of Patrice Pavis, who argues that semiotics explains the interaction between textuality and the signs of the stage (13; 28). Semiology is the process of production in concordance with the original text and the performance text, or in the words of W.B. Worthen, “[t]o understand the drama, we need to understand all the ways that we make it perform” (455).

Imagining a specific production of *Lo que quería el marqués de Villena* that links the audience's idea of gender to that of the early modern period means to study the manipulation of stagecraft. Theater includes more than just written and performance texts. A lofty production

goal, such as linking the audience's culture to that of the early modern period, requires carefully constructed stagecraft and an attention to semiology. The process of adaptation often leaves little trace. While the original text can be studied and a performance watched, the text in between, the why and the how of the signs, gets lost or remains unrecorded in a director or designer's mind. The following chapters studying *Lo que quería ver el marqués de Villena* look towards performance and strive to be a text between the original written and the performance text. The following chapters focus on the construction of adaptation through the manipulation of signs and. They outline a possible stage production of *Lo que quería ver el marqués de Villena* that communicates with a specific audience using performative and stagecraft elements. In effect, the following chapters study the complex strategies of signs and stagecraft so as to explore a possible adaptation of *Lo que quería ver el marqués de Villena* that highlights themes of the *mujer varonil* for an audience of Brigham Young University students and faculty.

Plot Summary

In *Lo que quería ver el marqués de Villena*, Francisco de Rojas Zorrilla tells the story of a particularly intelligent woman, Doña Juana, and a smart but prideful Marquess, Don Enrique. Although it does not end in marriage like most Golden Age comedies, it does include magic, love and humor.

The story begins on Christmas Eve. Students enter excitedly, talking about the debate at Serafina's house, her beauty and who will receive the next professor position at the university. Some believe that Pedro Bermúdez deserves the position, while others rally in favor of el Doctor Madrid, Doña Juana in disguise. Eventually the students make it to Serafina's house where they meet up with Bermúdez, el Doctor Madrid, and Serafina with her *criada*, Julia. The students also meet Don Enrique, the Marquess of Villena, for the first time.

The students, Serafina and the Marqués take their seats and begin the debate. The students receive their first question, asking what they believe to be the most important science. After everyone gives an answer, Serafina declares Doña Juana the winner. Serafina then asks the students to decide the worst possible scenario of four possible answers; is it worse if your lover dies, if your lover hates you, if your lover forgets you or if your lover loves someone else? The Marqués declares that it is worse for your lover to hate you, and Doña Juana strongly disagrees, much to the Marqués' frustration. Because he prides himself on his intelligence, the Marqués expresses frustration over having lost the debate and feels slighted by its hostess, Serafina.

During the debate, a student named Fileno and Don Enrique begin talking about magic. Fileno asserts that he is a sorcerer and can perform magic. When the Marquess does not believe him, Fileno invites him to come to his lair, a cave in Salamanca, to see for himself. Don Enrique accepts. Later that night, the Marquess walks up to Fileno's lair with Zambapalo, a student at the university. The door opens by itself, and the pair step inside. After the two speak with Fileno for a bit, Bermúdez enters looking for advice. As he explains it, Bermúdez saw a beautiful woman bathing in the forest and has fallen in love. He believes the woman is el Dotor Madrid but does not know how best to test his theory. The Marquess does not believe that someone as smart as el Dotor Madrid could be a woman. Fileno suggests using magic to find out the truth, but Bermúdez leaves before he can see anything.

Fileno brings out a magic mirror that allows the men in his lair to see all goings-on in the city that night. After seeing quotidian scenes of servants cooking dinner and students going to the market, they watch as Serafina admits to her *criada* and Doña Juana (dressed as a student), that she loves the Marquess. Doña Juana, in jealousy, says she wants Serafina to hate him. The mirror follows Doña Juana back to her house where she talks to her confidant about her life disguised as

a man and her love for the Marquess. She undressed from her student clothes into a dress and heads for the door intending to talk to Serafina. Before she can leave, Bermúdez reveals himself and forces her to give her story.

According to Doña Juana, she was born in a noble, if not wealthy, family where her father encouraged her to read and learn. Even when she became old enough to marry, she kept studying. When her parents died and left her with nothing, she decided to disguise herself as a student and support herself. She had studied in Salamanca for six years and has had many successes. Bermúdez asks who she loves, and she replies that she will tell him soon if he keeps her secret.

The scenes in the mirror end and the Marquess still feels hesitant about magic. The next day, Serafina, Doña Juana (dressed as a student), and Obregón (Doña Juana's *criado*) arrive where the Marquess is staying. Serafina meets with the Marquess to tell him that they should marry. The Marqués asserts that she does not love him and is actually in love with someone else. After seeing her confusion, he offers to bring this lover to her house later that day for an impromptu wedding. Next, Doña Juana talks to Don Enrique. She does not know that he knows that she is a woman, and so when Doña Juana tries to ascertain whom the Marquess loves, he does not comply and simply says to come to Serafina's house for the wedding later.

Later at Serafina's house, everyone gathers in anticipation of the wedding between Serafina and the mystery person. Once everyone has arrived, the Don Enrique has Serafina and Doña Juana hold hands declaring they will get married. With no other option, Doña Juana comes forward and reveals that she is a woman and explains that she is in love with the Marqués. After hearing this, the Marqués tells her that he has no feelings for her. Doña Juana is heartbroken and

the Marqués, referring back to the debate, says that it is worse for your lover to hate you, and Doña Juana agrees that she was wrong.

Character Summary

Doña Juana

Doña Juana was born into a noble, if not rich, family as she clarifies in her monologue explaining her decision to disguise herself as a student (127). As a young woman, Doña Juana took an interest to reading and learning as opposed to traditionally feminine endeavors, such as marriage even if she was, according to doctor Bermúdez, a beautiful woman (81). In her own words, "...mi inclinación / desde mis primeros años / fue a lograr la disciplina de los libros"(128). Her parents' death when she was still young left her poor and alone so, in an act of desperation, she disguised herself as a student and begins to study as one (129).

Doña Juana shares the (then radical but now common) view that women have the same capacity for knowledge, bravery, wit and intelligence. In the passionate speech she gives before changing into her feminine clothes, she makes the case for women by using her own successful life as a student as an example:

llego a Salamanca, empiezo
a cursar sus doctas clases,
y en ellas experimento
que es verdad que en las mujeres
hay valor y ingenio, puesto
que igualmente necesarios
en esta ocasión me fueron
ingenio para seguirlo

y ánimo para emprenderlo. (132)

Doña Juana is intelligent and charming and does well in the stereotypically masculine role of student as evidenced by how the other students cheer for her and her abilities in the beginning of the play (15). Doña Juana did so well in her traditionally masculine role that even *she* questioned her true gender, claiming, "...que como habla tanto / que era hombre, estuve creyendo / que no había sido mujer"(132). In fact, the text gives little to no indication that our lovely protagonist could not have continued as a student forever had she not fallen in love with the Marqués.

Because she sees them as two opposing lives, Doña Juana's love for the Marqués forces her to choose between continuing as a student or revealing herself as a woman to the man she loves. This is the tragic end to the aforementioned speech; after describing her intellectual prowess, Doña Juana steps forward dressed as a woman and says, "...mujer soy, / porque voz y traje miento, / que no pudiera haber hombre / que amara como yo quiero"(132). Apart from affirming the homophobia of the time, this piece also shows Doña Juana's belief that she cannot study like a man and at the same time love as a woman. Even though she admits her love, Doña Juana still attempts to distance herself from femininity. When her *criado* (who knows her secret) asks why she changed to the typically feminine clothes she says, "Es porque tengo / celos, y es este su traje"(133). The *traje* does not belong to Doña Juana, but to her feminine feelings for which she seems to see as a weakness.

Don Pedro Bermúdez

Bermúdez is a student and colleague of Doña Juana and, like her, is very intelligent, evidenced by the fact that he wins a round of debates against the Marqués and Doña Juana. In addition to his intelligence, the other students have a great admiration for him. In fact, the first line of the play is, "¡Vitor el dotor Bermúdez!"(9). From early on, Bermúdez suspects that Doña

Juana is a woman, and is in love with her (81). However, he is also cruel in addition to smart, as he does not hesitate to insult her by calling her strange when he finds out that she does not love him the same way (202-04). Although perhaps a little bitter in the end, Bermúdez does believe that Doña Juana has the intelligence of any man, and that women have the same capacity for intelligence, even going as far as to say that women have more capacity for ingenuity than men (86).

Don Enrique el Marqués de Villena

As a historical as well as anachronistic character, Don Enrique's character serves as the most important next to Doña Juana. Evidently Rojas Zorrilla saw his life, studies, and personality as such an integral part in the plot, that no other Marqués would do. According to stories and legends about him circulating during Rojas Zorrilla's life, Don Enrique was a small man who favored science and arts that to warfare, knighthood, and administration (Sachs 111). The Marqués alive during the sixteenth century (Diego López Pacheco y Portugal) did not have this reputation and therefore would not have been an ideal character in the story. Rojas Zorrilla portrays Don Enrique as young and charming, as well as smart. In Serafina's words to him, "Único sois en las ciencias, / dueño de las experiencias / sin la costa de los años. / Sois en la escuela el mayor / sujeto della, eso sé" (36). Although Serafina tells the Marqués that he has more intelligence and experience than anyone else, Serafina does not choose the Marqués as the winner of the debate. This frustrates the Marqués who prides himself on his intellect. He sees the loss as a slight that he uses to justify the punishment of both Doña Juana and Serafina.

In Don Enrique's eyes, neither woman possesses the same aptitude as he. In fact, he does not believe women enjoy the same intelligence as men in general. While talking to Bermúdez, he reveals his position about women telling him, "Tener puede una mujer / tal ingenio y tal razón?"

...Dejad, don Pedro, por Dios / esa locura, que es rara"(86). When he discovers that el Dotor Madrid is a woman, he decides to use that information to exploit her and her love for him as payback for her winning the debate in the first act. Initially, Doña Juana disagrees with him when he claims that nothing more painful could happen to someone than to love one who hates them (60). However, at the end of the play once the Marqués has exposed Doña Juana, he takes pleasure in the fact that her unrequited love proved his point that women do not have the same intelligence as men. He boasts to Serafina (who slighted him by giving the victory of the debate to another) and to Doña Juana (who won the debate and questioned the Marqués' opinion), "[p]ues que el amor me vengase de quien me olvida y desprecia..."(204). In Don Enrique's eyes, both Serafina and Doña Juana ignored his power and intelligence and disdained him by allowing the victory to go to another and he uses love to punish them for this.

Serafina

According to the ensemble of students, Serafina is the most beautiful woman in all of Salamanca (17). In fact, the students spend an entire page describing the ways in which she surpasses other women in beauty, saying such things as, "No hay en Salamanca dama / de iguales partes" and "sus ojos vítor" (18). Additionally, Doña Juana (as doctor Madrid), doctor Bermúdez, and the Marqués each attempt to charm Serafina with an entire moderately-sized monologue about her beauty with such phrases as, "A ese río lisonjero / también os comparo yo, / al ver que el susto os dejó / más hermosa que primero" (43). As these three are more clever than the other students, they manage to describe her beauty with a little more poetry, but the message ultimately remains the same.

In addition to her incomparable beauty, Serafina also has a talent for philosophy and is fairly intelligent. If not as intelligent as the other three main characters, Serafina has enough

interest in philosophy and science to host and judge the debate in the first act. Moreover, her *criada*, Julia, mentions Serafina's interest in the academic when she details how Serafina sent invitations to the students of different school to participate in the debate (20). Sadly, Julia, who herself has studied many subjects and has a vast knowledge of science and art, is the only one to mention anything about Serafina's abilities (19-20). All the other characters, even Doña Juana, only address her beauty. There is a bit of irony in Doña Juana's inability to see past Serafina's beauty, although whether Rojas Zorrilla purposefully included this irony or simply wrote Serafina as symbol for beauty, no one can definitively say.

To add to this misfortune, Serafina, despite her beauty, comes from a humble upbringing. Compared to the Marqués, for whom she admits her love in the third act, she is—in her own words—nothing (167).

Fileno, Mágico

Fileno is a student and sorcerer. Although he gets less stage time than the above characters, Fileno constitutes an important part in the plot. He makes his entrance near the end of the first act during the academic debate when Serafina asks what they believe is the most important science, and he answers that it is magic (50). When the Marqués asserts that he does not know anyone who knows how to perform magic, Fileno answers that he does (50). This introduction to the character shows Fileno's mischievous and dark side. Fileno also has a competitive nature which manifests itself when the Marqués states that he does not believe that he can perform magic. Fileno seeks him out after the debate to convince the Marqués to visit him in his sorcerer's cave so that he can prove his abilities (66). Although clever enough to practice magic, he is not clever enough to see how the Marqués's future moves. After seeing Fileno's use

of magic the Marqués masters some magic of his own and uses it against Fileno near the end of the play.

Julia

Julia is the *criada* of Serafina. Along with Zambapalo (description below), she serves as comic relief, providing humor with her wit. Having received an education in Latin, art and astrology (19-20), she keeps up with the students' banter and proves her cleverness. For example, at one point Julia fails to catch the turkey she was planning to prepare Serafina for dinner. Instead of telling her mistress what happened, Julia attempts to convince Serafina with a comical and witty monologue that she should not eat dinner (110-111).

Zambapalo

Zambapalo acts as a kind of silly foil for the Marqués, filling the role of the *gracioso*. He does not have a monologue or significant line to show his intelligence, but as a student, we must assume that he has some aptitude for learning and a certain intelligence. His comical aspects serve to emphasize the good characteristics of the Marqués. For example, when the Marqués and Zambapalo visit Fileno's cave, Zambapalo admits to being afraid while the Marqués has no hesitation in entering (75). In a later conversation, Zambapalo plays the ignorant believer in magic to the Marqués's scientific and practical mind when the Marqués jokes about witches flying and Zambapalo asks, "they don't?" (88). Although he has a fair amount of stage time, Zambapalo serves no purpose other than to make the Marqués look better.

Casting

Decisions regarding casting and direction, while important, prove difficult to make in advance, however, an adaptor can anticipate some of these. Because this adaptation focuses on

creating a production that illustrates the similarities between the audience and the *mujer varonil*, the cast will be comprised of BYU students (and faculty, if they so desire). To avoid the discomfort a BYU audience might have toward characters played by actors of a different gender, characters will be played by actors of the same gender. Additionally, Iberian or Iberian-Passing actors will play the part to help convey the culture in which the show takes place. Beyond this, I do not believe there is reason to further limit the casting choices.

Chapter Summary

The following chapters describe how the costuming, sets and translation of the proposed production emphasize the connection between the *mujer varonil* (in this production, Doña Juana) and the experience of some women at BYU. I describe each of these elements as well as their intended emotional, intellectual, and sensorial effects on the audience. Although described in separate chapters, these theatrical elements all work together as parts of a larger whole to create a coherent and compelling imagined production.

The chapter on costume begins by defining, comparing, and contrasting costume and dress. It then explores the nature of costume and its relationship with the *mujer varonil*, specifically the *mujer vestida de hombre*. The *mujer vestida de hombre* is defined in this chapter, as well. The chapter makes clear how costume in this imagined production brings attention to an individual's ability to cross gender lines with costume. The chapter ends by describing the costume designs of the most important characters, including Doña Juana, the Marqués, and Serafina, and examines how the audience might receive these costume designs in regard to the themes of the adaptation.

The following chapter focuses on the sets of the imagined production. It begins by exploring the way in which a theatrical space (whether sets, props, or the theater building) can influence an emotional, intellectual, or physical reaction in an audience. I intend the set design to elucidate the story of Doña Juana and the *mujer varonil* in a way that influences the audience to empathize with those at BYU who find themselves in similar situations. The chapter explains the approach taken in designing the set and describes in detail key sets, including those of Serafina's house and the streets of Salamanca.

The last chapter addresses the translation of the original work into a General English dialogue. In addition to presenting various philosophies on translating, this chapter explores the purposes of a General English translation juxtaposed with the sets and costumes which mimic seventeenth-century styles. I also discuss the benefits of this style of translation within the intended production, which I believe aids the audience to experience the narrative in a way that furthers important themes in the adaptation. The chapter ends with a discussion of the role of anachronism within the translation and imagined production.

CHAPTER 1

COSTUME

Costumes transmit information about characters to the audience, including the time period they inhabit as well as their age, social class, profession, culture, and gender. A carefully designed costume will illicit emotional and physical responses from the audience in addition to providing the aforementioned information. An analysis of a work of theater that includes semiotics, particularly the costumes as signs that transmit meaning, allows us to better understand the written play text. An in-depth study of the *mujer varonil* includes the study of costume and gender through dress because *the mujer vestida de hombre*, a type of *mujer varonil*, forces the reader and/or audience member to consider aspects of identity, gender, and status that otherwise they may not have considered. The following paragraphs will outline the importance of costume studies, as well as present potential costume elements that will enhance the main theme of the imagined production. Additionally, this chapter will describe how costume reveals important aspects of the *mujer vestida de hombre*.

Although both costume and dress are distinct, the study of costume in theater depends heavily on dress. Joanne B. Eicher and Ellen Roach-Higgins define dress as, "an assemblage of body modifications and/or supplements displayed by a person in communicating with other human beings" (15). Because most humans deliberately choose such modifications, dress is linked to identity and sociocultural gender roles. Costume, on the other hand, relates to a performance identity based on a fictional character as opposed to dress as a manifestation of one's own identity. Both dress and costume allow the wearer to perform, but costume allows the wearer to exist in an identity almost completely separated from their own (Shukla 5). For example, In the Golden Age, costumes did not reflect the social class of the actors wearing them

but instead the social class of the character played on stage (Mendoza 143). Dress connects an individual to a geographical area, a specific community, social position, family, power, and, of course, gender (Barnes & Eicher 1-2). We form initial opinions and modify our reactions based on one's clothing. Costume accomplishes the same with an audience, although it often provokes stronger reactions due to its exaggerated and elaborate nature (Shukla 4). Designers do not construct costumes like they do dress. Costumes serve a different purpose depending on who is wearing them, what it intends to communicate to the audience, and the physical needs of the wearer. For example, an opera singer needs room in the bodice to breathe, a dancer needs full range of motion for their arms and legs, and each costume needs to portray a specific character. Different from clothing designers, costume designers create hyper-specific modifications to the display of particular human bodies. Lastly, costume supports the written and performative text by communicating information and emotion to the audience.

Even though some actors may immerse themselves in a role in order to try and connect to a fictional character, that character still exists as a separate entity, a fact emphasized by costume. More than being just the dress of a character, costume encourages the wearer to step out of their own identity and into another. Men's clothing allows the *mujer vestida de hombre* to assume a distinct identity in the same way that costume does. The lower-class actress in the seventeenth century who played this type of *mujer varonil* crossed multiple societal boundaries and assumed various identities by going from low-class to noblewoman to nobleman. By this logic, the men's garb that a *mujer varonil* wears constitutes a costume, and is, therefore, a metatheatrical reflection of how dress influences gender and gender influences dress. The *mujer vestida de hombre* reflects the actor's masquerade in putting on a costume and assuming a new identity which forces the audience to consider the tenuous distinction between different identities. *Lo que*

quería ver el marqués de Villena strongly emphasizes this metatheatricality with its scene in which Doña Juana undresses from her student clothes and puts on her feminine garb while onstage. The scene forces the spectator to watch as an actress, who has already stepped into a theatrical role, changes identities by simply changing clothes.

For the actor, costume affects the way in which a character moves as well as the way in which an actor thinks (Pavis 175). The physicality of the attire affects the mentality of the actor through what Privina Shukla describes as the magic of the costume and its process (210). While not technically magic—the cultural significance we give to clothing as a signifier often works backwards, changing how we feel about ourselves depending on what signifiers we display—costume still feels magical. We can, in a matter of moments, transform ourselves with permission to act completely outside of ourselves. Costume has this effect on both actor and audience as it is usually the first impression audience members have of a character. In other words, costume functions as the first stagecraft element to communicate the identity of the character to the audience.

Costume, like dress, can communicate with the just as language does, since costume functions as a form of nonverbal communication of signs (Lurie 3). A key difference is that while dress may have some element of protection or security (like how a jacket protects from the cold and armor prevents physical harm), costumes exist mostly as a means of communication. Although made only of fabric, costume exists within a sociocultural context just as dress does. Every element, including color, material, condition, etc., has meaning associated with it. Contemporary baby clothes, for example, most often come in pink and purple with bows and princess designs for girls, and in blue with sport balls and trucks for boys. Each of these details signify gender in a way that even newborn bodies do not. By looking the color of their clothes,

adults adjust the way they address the infant. The nonverbal act of putting a baby in a pink onesie changes the way the world interacts with that baby. Similarly, a costume might incorporate pink to convey femininity. The difference in these examples comes back to functionality; while baby pajamas with pink flowers on them communicate with the person who sees them, they also keep the child warm. On the other hand, a costume of pink child pajamas has the primary purpose of communicating.

Because costume consists of physical material as well as a mental concept, it acts as both the signifier and the signified (Pavis 174). Even the slightest change in a costume can shift what information it transmits. As a signifier, costume relates an abundant amount of non-verbal information to its audience, which the audience receives consciously and unconsciously. For instance, spectators consciously understand that women dressed in poodle skirts probably means that the play takes place in the fifties, however they may not consciously understand that a hint of red in a character's costume connotes passion. Spectators subconsciously absorb such messages not only because society imbues clothing with such meaning, but also because audiences are aware that costume communicates with them.

As with any form of communication, dress and costume have the capacity for deception. The deceptive nature of costume, in which the spectator willingly participates, prepares the audience to read and interpret the signs communicated through costume. As Alison Lurie describes it, "Theatrical dress, or costume in the colloquial sense, is a special case of sartorial deception, one in which the audience willingly cooperates, recognizing that the clothes the actor wears, like the words he speaks, are not his own" (Lurie 25). Dress deceives without announcing its intentions; examples range from undercover cops in plain clothes to a person wearing horizontal stripes to appear thinner. The audience of a performance knows that costumes deceive

them, and they therefore enter a production hyper-aware of the performative nature of clothing. The audience members, having already arrived at the production ready to interpret the signs of costumes, open themselves to take in what the costumes communicate. By interpreting costumes, audiences receive varied information about the character's gender, place in society, and stage of life. Costume also helps audiences identify groups of characters (Pavis 179). Families will often wear similar colors to show their relationship. Young characters wear trendy and form-fitting clothing. Older characters wear shawls and grey wigs. Poor characters wear exaggeratedly ragged clothes and dirt on their face. Costumes help identify these groups. The audience, sensitive to the signs of costume, understands the costume's communication with them on some level.

The audience's heightened awareness of costuming's intent to communicate advocates for the careful construction of costume beginning with the close reading and interpretation of a text. Ideally, costume design for a specific performance should follow the overall vision of the director and enhance important themes in the work. An adapter decides which signs the costumes should signify based on the themes from the play that they wish to emphasize. In order to adapt a play, one must look at costume, specifically what the costumes signify. The costumes for my imagined production will signify basic information like class, profession, age, and time period, but most importantly, the costumes will emphasize the theme of the *mujer varonil's* inability to straddle two genders. The following paragraphs further explain how costume can accentuate the overall theme.

El Marqués

Of all the characters in the play, the Marqués has the most power and position, and his costume should reflect that. The character, listed as "El marqués de Villena Don Enrique," (8)

not only holds a position of political power within the narrative, but the man Rojas Zorrilla modeled him after also played an important part in the history of Spain. The historical figure Marqués Don Enrique lived in the medieval period, and not in the seventeenth century, an interesting fact that introduces an inherent anachronism to the play. Don Enrique de Villena was a writer, poet, and theologian (Sachs 109-11). He is the more interesting choice for the part compared to the contemporaneous Marquess, Diego López Pacheco y Portugal, because of his known intelligence, and his studies in philosophy, ‘natural magic,’ and other sciences (Sachs 111, 117-18). The following paragraph regarding the character of Don Enrique will not explore Rojas Zorrilla’s choice of leading man more than as a support for the proposed anachronistic adaptation of his play as outlined in this study. Instead, it will look at ways in which the costuming of this character can reflect the playwright’s decision to insert a medieval nobleman into a seventeenth-century play.

Because of his unique position as a both a medieval figure and a seventeenth-century character, his costume could include fashion of both the fifteenth and seventeenth centuries, which will serve not only to reflect his anachronism, but also to set him apart from the other men of the show. Setting him apart and above other men will help the audience understand the internal conflict of Doña Juana—it allows them to see Doña Juana as a woman giving up her career for not just any man, but a truly unique man. In order to achieve this effect, the Marquess’s imagined costume incorporates the high collar of the seventeenth century but without lace, the simplicity of which mimics the medieval style. It also uses a cape made in the seventeenth-century style while the sleeves of his shirt underneath are long and flowy, mimicking the noble style of the fifteenth century. His wig should be a bowl cut mimicking the haircut in the famous portrait of Don Enrique, with a hat styled after those fashionable in the

seventeenth-century (Navarro 1878). To further show his nobility and position, his costume should look like it is made of luxurious fabrics and should be well-tailored.

Serafina

Serafina is the most beautiful woman in all of Salamanca, according to the students in the first act (17). Her imagined costume (including makeup) will reflect the kind of beauty the characters ascribe to Serafina. Her makeup will emphasize her big, beautiful eyes and red lipstick will make her teeth appear whiter to match the student's description (18). Bermudez, the Marqués, and Doña Juana all compare Serafina to the sun and to reflect that, her costume will be bright and warm, using yellows, oranges, and reds (41-43). Although noble, Serafina makes it clear that her nobility does not compare to that of the Marqués when she says to him, "la amor quiere igualdad / sois el marqués de Villena, / la que vuestra igual no es" (38). Because of her stature, Serafina's costume will be regal and well-tailored, but still fairly simple and understated as to emphasize her feminine features and to show that she does not pertain to the highest tier of nobility.

In addition to being beautiful, Serafina serves as a link to the fashions of the day. Bermudez describes Serafina as better than all else (42), and if we are to take that description at its logical conclusion, it would imply that Serafina succeeds in all aspects beyond her peers, including dressing fashionably. Additionally, physical beauty rarely consists of the beauty of a body on its own; fashion also dictates beauty. Although not overly elaborate, Serafina's costume will reflect the fashion in Spain of the time, which serves not only to deepen Serafina's character, but also portray Spain's unique identity in Europe. All of the costumes mimic seventeenth-century Spanish style, but Serafina's will contain the features of the Arabic style common in that time, for example, the chopine. She will wear closed-and-upturned-toed chopines, a shoe with

Moorish influence unique to the Spain (although shoes by the same name in different styles were also popular in countries like Italy) (Semmelhack 121; 123). The design on the leather of some of the styles shows a distinctly Moorish fashion (123). As another nod to a more Arab style, her dress's hem will display a geometric pattern easily recognizable as Moorish in influence. These elements of Serafina's costume show the unique identity of Spain as it relates to the history of Muslims in the country, which is important because I consider the imagined production to be a translation of the original text. Costume, as well as the other theatrical elements, is a part of the translation that in this case conveys (although only to a small degree) part of the history and culture in which Rojas Zorrilla created these characters. Although each character conveys cultural information, I believe Serafina's connection to fashion makes her the best suited to convey this message.

Zambapalo

Although Zambapalo is a student like many of the characters, he also acts as the *gracioso* of the play and his imagined costume reflects that. His costume will be similar to that of the other students but will reflect his lower status as well as his silly disposition. Like Doña Juana's costume, Zambapalo will sport a cape over a simple high-necked top. Other aspects such as his ill-fitting trousers and worn-out hat will allude to his stature as well as separate him from the other students and identify him as the outsider.

Doña Juana

To begin with, the audience must believe Doña Juana's student costume so that seeing her dressed as a man does not serve as a visual joke. From the very beginning, she establishes her academic aptitude. In the very first scene, the students praise the name of Doctor Madrid (Doña

Juana), and within moments of entering the stage herself, she presents well-constructed arguments and thoughts (10-12). Doña Juana fits the role of a male student so well that when Dotor Bermudez tells the Marqués that he saw a woman who looks like Dotor Madrid in the woods and thinks it is her, the Marqués does not believe him (81-83). To reflect Doña Juana's ability as a student, she should wear a neat and precise student uniform. Her uniform reflects her serious attitude toward studying, meaning that her black student robes appear neat, her cap straight, and her clothes clean. Thus, Doña Juana presents as a serious student; however, the audience should still know that she is a woman. To reflect as much, her student costume should be a size too large to remind the audience that the society in which she lives has not made this role accessible to her, and her makeup should keep her feminine facial features intact. Her stole separates her from the other students in their uniforms and places her in a position of power next to that of Dotor Bermudez.

Doña Juana's costume is perhaps the most important as far as theme goes because it portrays the performative aspect of gender. The most compelling element of costume in the work happens when Doña Juana changes her clothes from a man's to a woman's onstage. This poignant moment in the play requires a symbolic costume to bolster the emotional impact as both costumes are signifiers and highly imbued with meaning. In this moment, Doña Juana decides that she can no longer live a man's life. On stage in the second act, Doña Juana undresses as a man and dresses again as a woman, physically illustrating the change in societal gender roles. This moment is complex and devastating. As she takes off her student garbs, she also removes her potential as a student and scholar. As she puts on her feminine attire, she slips into societal standards of womanhood, including the possibility of love and marriage. The costuming should reflect and enhance the complexities of this scene because, while perhaps Rojas Zorrilla wrote

this scene to provoke the audience—“porque suele / el disfraz varonil agrandar mucho” as Lope de Vega says (282-283)—the moment perfectly encapsulates the conflict of the protagonist and communicates with the audience on multiple levels including physically, emotionally, and intellectually.

This is the first time Doña Juana appears in feminine garb, so the costume should produce an emotional impact, inform the audience of her dilemma, and move them to feel a physical discomfort like that of Doña Juana within the scene. In short, this scene influences the audience’s emotional, physical and intellectual understanding of the character. Doña Juana angrily references her feminine garb, calling it an “engaño de los ojos” (123), meaning that she recognizes the deception of dress and believes that her manly garb portrays her identity more accurately than her feminine garb. This appeals to the audience’s intellectual understanding by illustrating the baroque paradox of imagination versus reality, which manifests itself in the fact that Doña Juana feels that her expected role is not reality. As a type of *mujer varonil*, this could mean that she possesses attributes typically assigned to men. A couple of lines later, she mentions the “ricas y hermosas telas” (336) of her feminine clothing. Because of this line, and to portray the idea that her womanly clothes do not accurately represent her identity, the dress should be overtly feminine and as frilly as possible. Her costume should be tight and clearly show her feminine figure, which serves to reveal her in a feminine role as well as emphasize the discomfort of such a role. One interesting line describes her feminine garb as noisy when she says they “sirven para estruendo” (123). While this may reference jewelry, it also perhaps calls attention to the many layers of starched clothing that a woman wore in the period. To add to Doña Juana’s discomfort, the dress should appear stiffly starched, and the sound design could include a sound effect to mimic the noise of such an article of clothing.

Although not wealthy, Doña Juana does come from nobility, and her dress should include a disproportionate amount of small embellishments. These costuming details appeal to both the emotions and physical being of the audience. The audience, perhaps remembering a time in which they were uncomfortable in their clothing, should feel just as uncomfortable as Doña Juana. The noise and the sight of the ridiculous garb mixed with that memory or the thought of being Doña Juana in that moment, would lead the audience to—even if just ever so slightly—tighten their muscles or clench their jaw. To see a character that they have grown to love and appreciate feel such emotional turmoil and physical discomfort, would illicit an emotional reaction in the audience. This could cause the audience to empathize with Doña Juana and, therefore, the *mujer varonil*.

Dress and costume play an integral role in the theatrical experience. Because we, as humans, have imbued meaning into dress, it causes powerful reactions in us. From the moment one is born, he or she begins to interact with dress and its performative aspects, making costume (similar to dress although not the same) a compelling element of theater. These deeply held beliefs and reactions to clothing cause us to react physically, emotionally, and intellectually. The costumes in this proposed production of *Lo que quería ver el marqués de Villena* would illicit reactions that help the audience better understand, empathize with, and feel connected to Doña Juana, which ultimately does the same for the *mujer varonil*.

CHAPTER 2

SETS

This proposed production intends to give a modern audience a better intellectual, emotional, and physical understanding of the *mujer varonil*. This chapter will explore the possible ways in which a theatrical space (principally sets) can influence a physical reaction in an audience, and how that physical reaction can elucidate Doña Juana's story as well as the *mujer varonil* in general. To give the audience a physical perception of the story, the space of the production must appeal to one's senses—guiding them to feel, in some way, like the *mujer varonil*. The following section will explore both the inherent nature of theater and how the use of space (by way of props and set) will lead the audience to physically and emotionally relate to the *mujer varonil* in the play. This imagined production will use the vivid descriptions included in the stage directions¹ to design spaces that elicit physical responses that mimic those of the protagonist Doña Juana.

Theatrical space allows for the creation of a sensorial experience. It connects the audience's experience to a physical sphere; in this way, theater differs from other literary genres. A book, although a physical object, encourages escape from the physical world through its engrossing storytelling. Theater, on the other hand, maintains the audience's senses within the space they physically occupy. Theater connects one's senses to story through its use of space. Because a stage production involves an audience's physical senses, the performance and the narrative attach themselves to the physical world. This attachment augments the experience,

¹ Stage directions in Golden Age theater differ from those of contemporary theater in that contemporary theater utilizes specific and detailed directions about the set, movement and even, at times, character choices. Often, Golden Age plays use little to no stage directions, making *Lo que quería el marqués de Villena* unique in its liberal use of them. Although still not as detailed or profound as contemporary plays, Rojas Zorrilla describes sets in a way similar to that of Tirso de Molina and Calderón de la Barca. In *Lo que quería ver el marqués de Villena*, Rojas Zorrilla outlines the physical aspects of sets that have a direct impact on the plot.

allowing the audience to interact with the narrative sensorially. This prospective production intends to manipulate the audience's senses to match those of the protagonist in extremely emotional times.

All definitions of space lie between the idea that space is physical, tangible, empty and in need of filling, and that space is unlimited and that its users determine its parameters (Pavis 150). Theatrical space falls somewhere in between these opposites. For example, the physical proximity of the bodies of two actors playing lovers portrays a closeness only understood within the context of their identities as lovers. This kind of negative space—the emptiness between bodies or objects—starts where physical object ends and continues outward around the object until it stops at a different physical object. The architectural theater marks off an area with brick and wood.

The ability of two objects to establish a relationship based on space (as described above) shows that although it interacts with inanimate objects, space is not an inanimate object. Henri LeFebvre describes space as movement and flow. Spaces, he says, “are traversed by myriad currents. The hyper-complexity of space should now be apparent, embracing as it does individual entities and particularities, relatively fixed points, movements, and flows and waves—some interpenetrating, others in conflict” (88). Space, like costume and narrative and dialogue, breathes and lives as part of a larger picture. The emptiness between two actors playing lovers tells a story that evolves and changes as the actors move. Theatrical space, especially, shifts and breathes as different performances come and go.

Theatrical space has to do with more than just sets; it also refers to the physicality of the theater as a building. My study of physicality and the audience's sensorial experience will also include the study of theatrical objects, but only as they relate to the sets. Although theatrical objects have a subtler

physical presence, they have a similar role in the sensorial experience. From this point in the chapter on, set will also include the idea of theatrical objects, although I will not explicitly express this. Patrice Pavis outlines different types of theatrical spaces, including external space, gestural space, and dramatic space. We can fill external space with sets, actors and props. It is three-dimensional space which includes the theatrical building, the stage and the liminal space that separates the audience from the stage. Actors, movement, and presence create gestural space, also known as negative space. Gestural space outlines position and movement of all the physical elements onstage and highlights the relationship between the distinct characteristics of physical objects. For example, a tall, thin actor next to a short, stocky one creates a comedic effect because of the opposing characteristics. Similarly, actors costumed in the same color would lead the audience to believe those characters are associated with one another. Dramatic space exists only within the fictional world of the story. Designers translate the dramatic space to the physical theater building by studying the written text and designing a set according to its content. Efficient designers and directors understand these subcategories of theatrical space and use them to create their desired visual and kinesthetic effect.

The infinity of space and the endless possibilities for set design demonstrate the need to study and understand a play's original physical context. The set and props that modern-day audiences expect when they attend a theatrical production vary greatly from those that would have accompanied an early modern production of this play. In the time and region of Rojas Zorrilla, residential properties were converted into theatrical spaces, meaning many theatrical spaces were not designed first as theaters. As most residential properties had patios, these spaces easily transformed into an ideal theatrical space with part of the patio serving as stage. Charles Davis and J.E. Varey describe these re-purposed areas in this way:

Estas propiedades consistían en un corral o patio, más o menos rectangular, situado detrás de una casa, por la que se pasaba para acceder al corral desde la calle. El patio estaba rodeado de tapias o de las paredes de casas vecinas. Al fondo se construía un edificio con tejado que servía de vestuario y ocupaba todo el ancho del patio; delante de este edificio se hacía un tablado saliente para los representantes. Los espectadores podían quedarse de pie en medio del patio, delante del tablado, o sentarse encima de otros 'tablados'...[t]ambién se podían ver las comedias desde las ventanas de las casas vecinas, donde las habían...por último, se con[s]truían tejados alrededor del patio, cubriendo el tablado y los asientos laterales y dejando la parte central abierta al cielo. (45)

As these theatrical spaces fostered a communal spirit, they provided a uniquely unifying experience to theatergoers. Not only do audience members at a play absorb the plot, but they also physically occupy the theater space that houses the tools that make the story, i.e. the set, costumes and props. As opposed to pre-nineteenth-century theater, where set design did not reflect the action of the play, modern-day set design often defines a realistic space in which the action takes place (Davis and Varey 16-17). Corral theater favored simple scenery in which stairs on a stage could become a mountain and sewn fabric could become a building (Fothergill-Payne 62-63). Unfortunately, a modern BYU audience, accustomed to the elaborate and realistic theater spaces popularized in English and American theater at the end of the nineteenth century, would most likely feel uncomfortable in a corral-like space (Oddey and White 13). The deviance from audience expectations would perhaps separate the spectators from the story in an unfavorable way and prevent them from focusing on the story. For that reason, this proposed production does not center on creating a replica of the corral theatrical experience. By creating a set that more closely follows the audience's expectations, the adaptation will enhance the audience's

connection to the *mujer varonil* through a better emotional, intellectual, and sensorial understanding of this character type. The imagined production would take place in a modern theater with realistic scenery (the most popular and common style of modern set design). With this design, the audience will have the opportunity to experience a physical facsimile of the culture that produced the *mujer varonil* phenomenon and consume the *mujer varonil*'s story in a way that works with the emotional and intellectual abilities of the audience. In other words, this adaptation caters to the audience's expectations of theater (that the show will have a contemporary-style set), and by doing so creates an experience that allows the audience to focus on important themes instead of on what, to them, may be an unusual theatrical set.

Theatrical space seamlessly combines fiction and reality into one experience, and this production will use this combination to fundamentally influence the audience's sense and understanding of the *mujer varonil*. As illustrated in the introduction, the audience of this imagined production would see this adaptation and, ideally, understand, connect with, and empathize with the *mujer varonil*—thus revealing the ways in which contemporary culture and thoughts mimic those of the seventeenth century. For this to occur, audience members must perceive the experience of the *mujer varonil* protagonist. It is no easy feat to produce a change of perspective. However, the physicality of theater can provide such a change through providing the spectators with an opportunity to operate in two simultaneous existences. In the words of Alison Oddey and Christine White, "[t]he potentials of spaces for performance are necessarily spaces where the reality and illusion are both a simulation of the material world but also, and simultaneously, real"(13). A performance encompasses both reality (because of the actual physical space it shares with the audience) and non-reality within the dramatic space. This duality creates a powerful effect as audience members occupy the liminal space between the one

their bodies physically occupy and the dramatic space in which the story takes place. Similarly, theatrical space blurs the line between different time periods. Just as audience members can seamlessly alternate between their physical space and the story's figurative spaces, they can also alternate between time periods. This experience of duality will broaden the audience members' perspective and allow them to find connections between their experience and that of the *mujer varonil*.

What is more, Doña Juana's experience mimics that of the physicality of theater. Like the audience, Doña Juana lives in two separate and seemingly opposite spaces. In her case, she switches between presenting herself as man and woman, often questioning her own true gender and perhaps even biological sex. Confused as to whether she herself identified as a man or woman, Doña Juana had to convince herself that she was a woman saying, "...que como habla tanto / que era hombre, estuve creyendo / que no había sido mujer...Y yo dije: mujer soy / porque voz y traje miente"(132). This shows that the protagonist's transition from a typically feminine to a masculine life was so successful that even *she* began to believe that she was a man. Again, Doña Juana's story in this moment parallels the theatrical experience. Theater's inherent ability to allow the audience to switch between their physical reality and the play's fictional story mirrors the journey of the *mujer varonil* who switches between gendered worlds.

Apart from the inherent elements of theater that force the audience to switch between various spaces just as the *mujer varonil* switches between stereotypically feminine and masculine worlds, space—as expressed through set and props—can make the audience "more vividly aware of some aspect of life" (Welker 10). With the physicality of a masterful set, the audience can enter the fictional world of the play. The director and designers, as with the other elements of theater, must decide how the set and props will enhance specific themes. Spaces within theater,

especially as defined by sets, can affect an audience's physical as well as emotional state. Stage sets are a powerful tool that differs from the scenery of a movie, as moviegoers do not coexist in the same physical space as movie sets. The external space of a stage production, which includes the physical space both on and offstage, quite literally surrounds the audience—influencing the audience's physical and emotional reactions. Although each audience member will react uniquely to a work's design, and although directors and set designers do not have control over all aspects of external space, with work and ingenuity, they can control many aspects. The shape, the height, the texture, and even the smell of the set can affect an audience by affecting an individual's physical state. For example, the designers of a play that takes place in a diner might decide to use fresh pies to emit the smell of fresh-baked goods. This choice would physically alter the audience's experience, perhaps by soothing or making them hungry. In the hands of a skilled artist, the manipulation of space can create a physical experience that anchors the audience in the emotion of the story.

Rojas Zorrilla's *Lo que quería ver el marqués de Villena* shows his skillful understanding of dramatic space. His scenes overflow with poetic imagery and include the description of creative and exciting stage objects that generate spectacle. Ana Suárez Miramón describes his work in this way: "Rojas consigue iluminar los espacios dramáticos y jugar con todo tipo de lugares para ofrecernos una obra singular a partir de topoi ya asentados por la tradición y reiterados sobre todo en las comedias" (54). Rojas accomplishes this singular effect with his interesting and varied dramatic spaces portrayed through his characters' dialogue as well as through his stage directions. *Lo que quería ver el marqués de Villena's* dramatic spaces include the streets of Salamanca, a magician's cave, and the houses of two vastly different women. In addition, he contrasts different spaces with the use of light and dark as well as interior and

exterior dramatic locations. By magnifying the expansive dramatic space already present in the work, my proposed stage production can lead the audience to consider the important themes within. The first scene in the play takes place on the streets of Salamanca on a lovely Christmas Eve (Rojas Zorrilla 9). In this scene, a group of students walks toward Serafina's house where they will have an academic debate (9). On the way, they stop at the house of Bermúdez and he speaks to them from his balcony (11). Once at Serafina's house, her *criada*, Julia, talks to the students through a window facing the street. Doña Juana, already inside, leaves Serafina's house to chat with the students (24). Julia eventually opens the door and the students enter Serafina's house (40). At this point in the play, Doña Juana does not yet have a reason to feel any intense emotion. Here, the set serves as initial world-building—an especially important role in this proposed production because of the typical BYU student's lack of familiarity with seventeenth-century Spain. The theatrical set introduces the culture of the play to the audience through its design.

In this proposed set, the city facade made of two-or three-story buildings standing close together will surround the actors in warmth and ease, portraying a kind of comfort and rightness with the world in that moment, just as Doña Juana feels comfortable in her life. The yellow-brown sandstone of traditional Salamantine buildings combine with yellow lighting (made to look like lamplight) to create a warm and comforting atmosphere. In the background, a silhouette of the Salamanca cathedral stands firm and tall while stars shine in the sky. This set will also reflect the intertwined cultures of the three predominant religions of Spain—Christianity, Judaism and Islam. The complicated relationship between these belief systems influences much of Spanish culture, including theater in the Golden Age. As previously stated, theatrical elements, like sets, make up part of the translation of the original text. The original text is

imbued with hundreds of years of religious and cultural history, and several lines in the play reference or allude to the differences between these religions and cultures. The set, in this case, serves to provide the audience with context that will help them better understand the narrative. To reference this complex cultural relationship, a modest water fountain reminiscent of the Arabic style sits on center stage, not because the Arabic style greatly influenced Salamanca, but because the difference between the Arabic and European styles of the other buildings in the set communicates a varied cultural influence. To convey the Jewish influence on typical Spanish culture, stars of David will adorn houses in the background.

Bermúdez's balcony will stand on upper stage right and the door to Serafina's house will be lower stage left to provide a space in which the actors can travel. Although not in the center of the stage, the size and beauty of Serafina's door will draw the audience's attention. To reiterate that Serafina is the most beautiful woman in the play, her house will stand out compared to the other buildings, not in expense, as Serafina does not come from money, but in warmth and light (167). The exterior of the house will have more detail than the other buildings and her door will be large. Her balcony will cascade with yellow flowers to convey her liveliness and vivacity. Serafina's house must also contain a window that Julia uses to speak to the students. Overall, at this point in the play, the bright, warm, and comfortable set design should influence the audience to feel light and comfortable. The varied styles reflective of Spain's many cultures will help the audience to have a basic feel for Spanish culture at the time.

Rojas Zorrilla used opposing dramatic spaces within the same acts, and sometimes even within the same scenes, in *Lo que quería ver el marqués de Villena*, and the transition from the streets of Salamanca to Serafina's house contrasts the inside of the structure with its facade. In order to enhance this contrasting effect, the set will transition from street to house before the

audience's eyes as the students enter the door. As Julia opens the door to the students, the set will morph into the living area of Serafina's home. To create this effect, the three walls that create Serafina's house will detach from one another and open into her house set. While the students are still outside, stage crew will discretely detach the walls. When Julia opens the door, she will pull the wall with it to the other side of the stage (stage right) as stage crew clear the fountain, Bermúdez's house and balcony, and other miscellaneous set pieces. The wall and window that faced the audience on stage left will then stand sideways on stage right. Bright, clean curtains hang on the windows. Crew will move the other two walls, including additional wall sections, to fill out the back and side of the stage. The background of Salamanca and the streetlamps will still be visible as to continuously remind the audience of the setting. Crew will also fill the house set with pieces of furniture, including chairs for the students. Julia, once done opening the door, will stoke the embers of the brazier (a small, round, metallic dish meant to hold embers), which will further emphasize warmth and comfort, and bring attention to the large table under which the brazier sits—a centerpiece for the house. Although modest, the table under which the brazier sits will display carvings of mythical animals and plants to introduce magic, an integral part of the plot. The rest of the room will include typical seventeenth-century decor in a warm and bright color pallet including yellows and oranges to contrast with the green holly, ivy, and mistletoe in the house. As this is still the first act, and the main conflict has not begun, the set will not affect any major change in the audience.

When we return to Serafina's house at the end of the play, Doña Juana has undergone extreme conflict in wanting to study as a man but loving the marquis as a woman. As the play ends, the marquis admits that he used Doña Juana's love for him against her (204), and her good friend Bermúdez, upset that she does not love him, declares his intention to separate himself

from her. As stated in the introduction, although Rojas Zorrilla wrote this work as a comedy, the ending appears tragic to a modern eye. To reflect this, Serafina's house will change, different from when the audience first sees the house, becoming more claustrophobic and conflicting with the audience's first experience with it. The walls will stand closer together, to create a smaller space. Paintings will hang slightly uneven and chairs and tables will not appear evenly spaced. No embers will burn in the brazier and the stage light will shine a dim blue instead of warm yellow, making the actors look pale and cold. Instead of a city backdrop with stars, audiences will only see darkness. Fewer lights will shine, causing bigger and darker shadows. Longer, duller curtains that gather messily on the ground replace the original curtains to make the room feel smaller. This should give the audience an *unheimlich* feeling for something that once was comforting and warm but that now makes them subconsciously uncomfortable. With this sense of discomfort, the audience's body will clench, and the mind will notice changes in the set. The physical reaction of the audience to this set mimics how the character Doña Juana feels having been tricked and trapped by the man that she loves, saying, "pues me engañ[ó], con la m[i]sma / industria la he de engañar" (203). Like the experience of many women at BYU, Doña Juana felt as if she had to choose between love and education. When she could not decide, the man she loved tricked and shamed her.

This proposed design would help the audience feel trapped and uncomfortable just as Doña Juana feels in the scene. Because many of Doña Juana's emotions in this moment mirror those of the women at BYU who have experienced a similar situation, some in the audience would understand and feel sympathy for the protagonist immediately. However, the set design described above will create a negative physical reaction in the audience regardless of their past experiences or familiarity with this problem. Because every person experiences emotions

differently, each member of the audience will feel a distinct variance of the emotions the set intends to elicit. Overall, audience members will feel anxious, nervous, and upset. These distressing feelings will, ideally, resemble those of Doña Juana and women at BYU who have felt the need to choose between love and learning. Undergoing this experience will generate compassion, empathy and, eventually, a change in the culture that often creates a situation similar to that of Doña Juana. In this way, the process of physical reaction to a theatrical space and to emotion leads to a deeper understanding of the *mujer varonil*.

CHAPTER 3

DIALOGUE AND TRANSLATION

The translator of a work makes various decisions that impact the meaning, reception, and style of the text. Because these choices can deeply affect a work, the translator must consider the ethical, intellectual, emotional, and visceral consequences of their translation. A modern English version of *Lo que quería ver el marqués de Villena* would employ a translation approach that would be accessible to modern audience members in the same way it was to seventeenth-century audience members. A more contemporary text would help the audience decode, comprehend, and appraise the play, and therefore the culture surrounding the *mujer varonil*. My proposed translation of *Lo que quería ver el marqués de Villena* seeks the implicit meaning of the text, encapsulates the tradition of Spanish theater, and, as outlined in the introduction, emphasizes the anachronistic elements of the intended production. As previously stated, a contemporary style of dialogue in the imagined production would work in conjunction with other theatrical elements in order to help the imagined audience better understand the *mujer varonil* within this play and as a trope.

To elaborate, this version would employ a modern English; that is, an accessible, general English as opposed to the standard, formal English to which traditional translation often defaults. Stephan Gramley and Michael Pátzold define Standard English as the overt norm of the language taught in schools, used in written text, and taught to foreign learners of the language (7-8). In contrast, General English is the descriptive antithesis to the prescriptivism of Standard English. Prescriptivism refers to a strict and rigid view of language and its rules, while descriptivism views language as a communication tool. General English allows for variants not accepted in Standard English. Lawrence Venuti calls Standard English a "plain style," used to make the translator invisible, ironically, through its prescriptivism (*The Scandals of Translation: Towards*

an Ethics of Difference 5-7). Standard English dominates English writing and translation while General English dominates quotidian conversation. A translator focused on Standard English looks at how to manipulate the text in order to fit the many regulations of the language. This method can make it difficult to look past the prescriptive rules of Standard English. Although translators often use Standard English, not every work benefits from a translation into this style of language.

This is not to say that Standard English has no place in translation; on the contrary, just like any other style or type of language, translators can utilize it to effectively communicate intended meaning. However, the decision as to what kind of language to use in a translation must take into consideration method, implicit purpose of the work, authorial voice, and audience. When considered thoughtfully, these may lead the translator to stray from the traditional Standard English, as is the case with this imagined project. After thoroughly considering these points, I argue that the best translation for this work would employ a modern, general English.

The choice as to what method to use depends on one's view of the role of translator. Venuti believes that the translator should purposefully inscribe him or herself into the work, thereby collaborating with the original author instead of pretending he or she does not exist (*The Translator's Invisibility* 1, 8). Venuti draws attention to what he calls the "domestication" of a work when an author seeks to be invisible by moving the text toward the target language and culture. As he puts it, "the translator's invisibility at once enacts and masks an insidious domestication of foreign texts, rewriting them in the transparent discourse that prevails in English and that selects precisely those foreign texts amenable to fluent translating" (*Invisibility* 17). Although my translation does domesticate the text, it is not a more egregious domestication than a translation into Standard English. However, due to the contrast between the sets and

costumes and the translation, this General English translation does not render the translator invisible. So while a General English translation domesticates the text as much as a Standard English translation, it is not an invisible one.

A different approach to that of Venuti is that of Susan Bassnett-McGuire who postulates that the translator decodes the original text, then recodes it in a new language in a process similar to that of semiotics—which does the same with signifier and signified: "[T]ranslation involves the transfer of 'meaning' contained in one set of language signs into another set of language signs through competent use of the dictionary and grammar" (13). This is the approach that my translation will take. This transfer of meaning relies on an analysis of intended meaning instead of mechanical translation. Similarly, Eugene Nida argues that the first step to translation is to genuinely understand the meaning of a passage (36). The translator, relying on the culture in which the language is embedded, then generates a similar effect in the target language (Bassnett-McGuire 14-15). Both Venuti and Bassnett-McGuire's approaches maintain that a translation must take culture into account while admitting that the same appropriative problems would still affect the translation even if the effect is lessened by their preferred methods. Venuti admits that a translation is always ethnocentric—it always communicates an interpretation even if foreignized (*The Scandals of Translation* 5). Bassnett-McGuire addresses the problems with idioms as well as other words and phrases that carry hard-to-translate meanings, insisting that equivalence is not sameness and that an exact translation is impossible (29). Although both have their flaws, Bassnett-McGuire's approach best serves this imagined production's purpose.

Valid concerns may arise regarding the ethics and philosophy of translation since ethnocentricity and domestication pose a threat to the integrity of the original work. At first glance, a translation that caters to a twenty-first century audience seems overtly ethnocentric;

however, it is no more ethnocentric than the use of Standard English. The traditional translation into English has a certain ethnocentricity because it favors the aforementioned "plain style" associated with Standard English (Venuti 5). As addressed previously, the uniformity of plain style refuses to draw attention to the changes in the language caused by the influence of different cultures, classes, and races. Standard English overtly favors a set of grammatical rules put in place by predominately white, upper-class, male elites. In other words, the ethnocentricity comes from assuming that the clearest and most faithful translations adhere to strict Anglo-Saxon language traditions. A modernized translation is not necessarily overt domestication. Although the proposed translation would appeal to a specific audience, it would not require a more violent linguistic change than that of a more typical translation. Manipulating the text to fit a typical English translation style (Standard English) is the same as doing so to fit modern English (General English). Both require a level of domestication that alter the original text to follow a specific set of rules or customs.

Translation in theater proposes specific problems because it includes both written and oral translation and the dialogue exists as only one of the signs that form the complicated system that is production. It is one thing to translate a written or an oral text, but in a work of theater, the translator must consider the translation as something that will be read as well as spoken. Written text and spoken dialogue serve similar functions in distinct ways. A written text needs to communicate with only graphic symbols while "[t]he dialogue [is] characterized by rhythm, intonation patterns, pitch and loudness, all elements that may not be immediately apparent from a straightforward reading of the written text in isolation" (Bassnett-McGuire 122). The translator must consider both types of text, not only because oral speech and written words are two distinct signs, but also because a reader and a listener have different advantages and disadvantages. A

reader has the advantage of studying the text in a way that an audience member cannot because "unlike a theatre-goer, a reader is in a position to consult footnotes and encyclopedias providing information about unfamiliar social and cultural concepts" (Anderman). While the reader can search for missing information, the theatergoer has the advantage of hearing the spoken dialogue, which communicates to the audience physically through sound reinforced by the actor's gestures (Pavis "Analyzing Performance" 216). In addition, the spectator receives other information from the stagecraft of the performance, including costumes, sets, props, and sound, as well as the actors' movements and overall creative direction of the show. A translator must consider both the theatergoer and the reader in their translation.

Thus, the written theatrical text is only one part of a theatrical production. As Bassnett-McGuire says, "[a theater text] is read as something incomplete, rather than a fully rounded unit, since it is only in the performance that the full potential of the text is realized"(120). In line with this idea, I choose to translate the dialogue of the imagined production as part of a complex system that communicates through various methods including costume and set. A translation that intersects with the other signs of a production will move the audience towards the author and the culture of seventeenth-century theater. An approach like the one described by Susan Bassnett-McGuire would maintain the integrity of the text while also justifying the decision to translate the text into General English.

Although this approach perhaps differs in style from how others might translate a seventeenth-century Spanish play, it is no less legitimate according to the logic of Bassnett-McGuire who ascribes it as a process of decoding and recoding, which starts by separating the sign from what it signifies and then transferring that meaning and reconstructing it into the target language, meaning practitioners can translate a seventeenth-century text into modern English as

long as they use this process. Although anachronistic, a modern, general English translation can transfer meaning even more effectively than the more traditional method of general English. Although both Standard and General English translations create a specific theatrical time in which the production combines the author's work with an imagined time and place, a modern English production draws the audience's attention to its anachronistic nature instead of masquerading as the author's voice. While one cannot completely avoid the domestication of a work, this translation, in conjunction with the other theatrical elements, can help the audience better understand and connect with the narrative.

The translator must consider the importance of maintaining the author's voice, but in order to do so, he or she must define that voice and identify the most important aspects of it. Voice consists more of desired effect than literal translation of words or phrases. Obviously, each translator's culture, experiences, and worldview dictate this process, but, as previously mentioned, this is impossible to avoid. As stated in the introductory section, a theater production translates the written text into a performance. Theater, as a practice, is adaptation, therefore even a performance of the original written text assumes an understanding of the desired effect of the text and reflects the personal beliefs and culture of the production team. This is not to say that all interpretations are valid, but rather that there are many ways to translate a text depending on purpose, target audience, desired effect, and the culture from which the texts originate. In this imagined production, I as the translator do not pretend to be the voice of the author. Other translations strive for invisibility by not acknowledging how translation changes the text. By contrast, in the proposed production, the distinct style of dialogue that employs contemporary English would not lead the audience to conflate the translator's voice with the author's because the audience would be extremely aware of the dialogue as a translation. Instead, this imagined

production would bring the audience's attention to the translation, not only to allow the spectators to feel the contrast between early modern culture and contemporary language to emphasize important themes in the play (as mentioned in the introduction) but also to call their attention to the practice of translation.

This style of translation, paired with the content of the original written text, brings the audience into the culture of theater in general not only because of the anachronism created by the use of contemporary English, but also because of the theatrical tradition of Spain. In other words, the modern English translation better represents the audience's experience of seventeenth-century Spanish theater because it would cater to a modern audience in the same ways that the original play catered to its public. We know that Spain's seventeenth-century theatrical audience "came from across the entire social spectrum" (Cañadas 10) and, according to Lope himself, the *comedia's* entire purpose is to "[i]mitar las acciones de los hombres y de pintar de aquel siglo los costumbres" (52-53). This includes the imitation of language, which, according to Lope, consists of three parts; verse, casual speech, and music (49-51). A translation that seeks to honor the *comedia* as an imitation of early modern customs must consider what is said, how it is said, and for whom it is said. Although in verse, Rojas Zorrilla wrote *Lo que quería ver el marqués de Villena* for a public audience which would have included both educated and uneducated audience members. In order to have provided a good experience for the majority of an audience, Rojas Zorrilla would have needed to use generally understood language, which makes a case for a general English translation. Furthermore, as the adaptor of a play functions in a sort of collaboration with the author, he or she must take into consideration the experiences of the public in both the contemporary and the original time period. A translation into general English would maintain the character's theatrical actions and textual intentions while adhering to a

contemporary audience's speech patterns, thereby creating a truly anachronistic production capable of giving a twenty-first century audience a similar experience to that of the original audience by way of language.

Culture is as much a part of language as its signs and signifiers, therefore cultural understanding plays an integral part in translating meaning, a task that becomes especially important for a theme like the *mujer varonil*. McKendrick addresses the difficulty in translating this term saying, "[c]ertainly there is no translation with exactly the nuance of meaning which I wish to convey" (ix). Indeed, the direct translation of "manly woman" does not even come close to describing the culturally and theatrically important *mujer varonil* trope. However, where direct translation fails, performance succeeds by translating culture through extratextual signs. If we think of translation, as does Bassnett-McGuire, as a transference of meaning, we can look to other signs in the production to make up for the loss that occurs in translation. Other stagecraft elements like costume, set, and direction can communicate as does language, and therefore can help convey cultural elements that may be lost in the translation of dialogue. Translation, like theater, must communicate using signs and signifiers. This is the great advantage of theater as opposed to written translation. Centuries of culture guide the use of language, although much of the dialogue defies translation because no translation adequately encapsulates the meaning. In the case of the *mujer varonil*, I intend to translate costumes, sets, and other stagecraft elements from their original text and culture into one that a modern audience can better understand. By doing this, I believe that the non-Spanish-speaking audience will recognize the *mujer varonil* despite our inability to translate the term precisely.

CONCLUSION

Although a trope from Spain's Golden Age, the *mujer varonil* continues to be relevant today even in a culture as unique as that of Brigham Young University where women can feel forced—much like Doña Juana in *Lo que quería ver el marqués de Villena*—to choose between a stereotypically feminine or masculine life. Doña Juana wanted to follow an academic path, a culturally masculine endeavor, but once she fell in love she had to choose between her career and marriage. At BYU, women can find themselves in a similar situation—caught between choosing to have a family and stay at home, as many leaders of the church under which the university operates suggests, or having a career and furthering their education. The path between those two options, to have a career and a family, can be difficult and can feel impossible, especially without proper resources from the BYU or the church to do so. Doña Juana also finds that the most difficult life is one somewhere in between the stereotypically feminine and masculine paths. The production proposed in this work strives to adapt the play *Lo que quería ver el marqués de Villena* in a way that allows students and faculty at BYU to identify the connection between Doña Juana and those at BYU with a similar plight.

To help the audience identify this connection, the imagined production intends to adapt the text in a way that brings the material closer to the audience while still anchoring it in the seventeenth century. I will do this by translating the text to a General English while styling the costumes and sets to mimic seventeenth-century styles. The juxtaposition between the dialogue and the costume and set design will enable the audience to better understand the dialogue, become aware of their ability to simultaneously experience multiple existences—including that of gender—and will anchor the narrative in both the seventeenth and twenty-first centuries,

allowing the audience to identify the connection between the *mujer varonil* and the women in their own culture who face similar difficulties.

Because theater includes more than just written text, this thesis looks toward the proposed performance by imagining the additional theatrical elements of costume and sets. Although each chapter deals with a separate theatrical element, in the proposed production all the elements will operate together to create a single, coherent adaptation. None of these elements function without the others; together, the costuming, sets, and dialogue of the imagined production will create an experience that affects the audience intellectually, emotionally, and physically. This will, ideally, inspire the audience to identify the similarities between the *mujer varonil* and the plight of many women at BYU. It is my intention that such a production will help shift some of the toxic aspects of BYU's culture toward a more inclusive culture that does not encourage women to choose between historically masculine and feminine roles.

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