

## **The *Comedia* in Context**

The “Golden Age” of Spain offers one of the most vibrant theatrical repertoires ever produced. At the same time that England saw the flourishing of Shakespeare on the Elizabethan stage, Spain produced prodigious talents such as Lope de Vega, Tirso de Molina, and Calderón de la Barca. Although those names may not resonate with the force of the Bard in the Anglophone world, the hundreds of entertaining, complex plays they wrote, and the stage tradition they helped develop, deserve to be better known.

The *Diversifying the Classics* project at UCLA brings these plays to the public by offering English versions of Hispanic classical theater. Our translations are designed to make this rich tradition accessible to students, teachers, and theater professionals. This brief introduction to the *comedia* in its context suggests what we might discover and create when we begin to look beyond Shakespeare.

### *Comedia* at a Glance

The Spanish *comedia* developed in the late sixteenth and early seventeenth centuries. As Madrid grew into a sophisticated imperial capital, the theater provided a space to perform the customs, concerns, desires, and anxieties of its citizens. Though the form was influenced by the Italian troupes that brought *commedia dell'arte* to Spain in the sixteenth century, the expansive corpus of the Spanish *comedia* includes not only comic plays, but also histories, tragedies, and tragicomedies. The varied dramatic template of the *comedia* is as diverse as the contemporary social sphere it reflects.

While the plays offer a range of dramatic scenarios and theatrical effects, they share structural and linguistic similarities. Roughly three thousand lines, they are usually divided into

three different *jornadas*, or acts. Plots move quickly across time and space, without much regard for the Aristotelian unities of action, time, and place. The plays are written in verse, and employ different forms for different characters and situations: a lover may deliver an ornate sonnet in honor of the beloved, while a servant offers a shaggy-dog story in rhymed couplets. The plays' language is designed for the ear rather than the eye, with the objective of pleasing an audience.

The *comedia* was performed in rectangular courtyard spaces known as *corrales*. Built between houses of two or three stories, the *corral* offered seating based on social position, including space for the nobles in the balconies, women in the *cazuela*, or stewpot, and *mosqueteros*, or groundlings, on patio benches. This cross-section of society enjoyed a truly popular art, which reflected onstage their varied social positions. A *comedia* performance would have included the play as well as songs, dances, and *entremeses*, or short comic interludes, before, after, and between the acts. As the first real commercial theater, the *corral* was the place where a diverse urban society found its dramatic entertainment.

What's at Stake on the *Comedia* Stage?

*Comedias* offer a range of possibilities for the twenty-first-century reader, actor, and audience. The plays often envision the social ambitions and conflicts of the rapidly-growing cities where they were performed, allowing a community to simultaneously witness and create a collective culture. In many *comedias*, the anonymity and wealth that the city affords allows the clever to transcend their social position, while wit, rather than force, frequently carries the day, creating an urban theater that itself performs urbanity. An important subset of *comedias* deal with topics from national history, exploring violence, state power, the role of the nobility, and religious and racial difference.

The *comedia* often examines social hierarchies that may be less rigid than they first appear. Whether the dominant mode of the play is comic, tragic, historical, or a mixture, its dramatic progression often depends on a balancing act of order and liberty, authority and transgression, stasis and transformation. The title of Lope de Vega's recently rediscovered *Women and Servants*, in which two sisters scheme to marry the servant-men they love rather than the noblemen who woo them, makes explicit its concerns with gender and class and provides a view of what is at stake in many of the plays. Individuals disadvantaged by class or gender often challenge the social hierarchy and patriarchy by way of their own cleverness. The *gracioso* (comic sidekick), the *barba* (older male blocking figure), and the lovers appear repeatedly in these plays, and yet are often much more than stock types. At their most remarkable, they reflect larger cultural possibilities. The *comedia* stages the conflicting demands of desire and reputation, dramatizing the tension between our identities as they are and as we wish them to be.

Among the many forms of passion and aspiration present in the *comedia*, female desire and agency are central. In contrast to its English counterpart, the Spanish stage permitted actresses to play female roles, thus giving playwrights the opportunity to develop a variety of characters for them. While actresses became famous, the powerful roles they played onstage often portrayed the force of female desire. In Lope's *The Widow of Valencia*, for example, the beautiful young widow Leonarda brings a masked lover into her home so as not to reveal her identity and risk her reputation or independence.

The presence of actresses, however, did not diminish the appeal of the cross-dressing plot. One of Tirso's most famous plays, *Don Gil of the Green Breeches*, features Doña Juana assuming a false identity and dressing as a man in order to foil the plans of her former lover, who is also in disguise. Dizzying deceptions and the performance of identity are both dramatic

techniques and thematic concerns in these plays. Gender, like class, becomes part of the structure the *comedia* examines and dismantles, offering a powerful reflection on how we come to be who we are.

### Remaking Plays in Our Time

In Lope's witty manifesto, the *New Art of Making Plays in Our Time*, he advises playwrights to stick to what works onstage, including plots of honor and love, strong subplots, and—whenever possible—cross-dressing. For Lope, the delight of the audience drives the process of composition, and there is little sense in a craft that does not entertain the public. Lope's contemporaries followed this formula, developing dramas that simultaneously explore the dynamics of their society and produce spectacle. For this reason, early modern Hispanic drama remains an engaging, suspenseful, often comic—and new—art to audiences even four hundred years later.

The *Diversifying the Classics* project at UCLA, engaged in translation, adaptation, and outreach to promote the *comedia* tradition, aims to bring the entertaining spirit of Lope and his contemporaries to our work. Rather than strictly adhering to the verse forms of the plays, we seek to render the power of their language in a modern idiom; rather than limiting the drama as a historical or cultural artifact, we hope to bring out what remains vibrant for our contemporary society. Given that these vital texts merit a place onstage, we have sought to facilitate production by carefully noting entrances, exits, and asides, and by adding locations for scenes whenever possible. Although we have translated every line, we assume directors will cut as appropriate for their own productions. We hope that actors, directors, and readers will translate our work further

into new productions, bringing both the social inquiry and theatrical delight of the *comedia* to future generations of audiences.

#### A Note on the Playwright

Guillén de Castro y Bellvis (1569–1631) was a Valencian playwright whose theatrical oeuvre developed right alongside the *comedia* itself. He was highly involved with the literary world of Valencia, and at age 23 joined the *Academia de los Nocturnos* under the pseudonym *Secreto*. Castro submitted works of prose and poetry to the group, discovering his voice as part of one of the most renowned literary gatherings in Spain. The *Nocturnos* maintained Valencia's position as a highly influential city in the changing literary and intellectual landscape at the turn of the seventeenth century, and Castro's theater owes much to his years in the *Academia*. Like many of his contemporaries, Castro was a military man as well as a poet; in addition to serving as a captain in the Valencian coast guard in 1593, he also had a brief governorship of a district of Naples. Little is known about his time in Italy, although during his absence two of his plays, *El caballero bobo* and *El amor constante*, were published in a collection of *comedias* by Valencian dramatists. After failing to revive the literary circles of his youth with the short-lived *Academia de los montañeses del Parnaso*, Castro decided, like so many of his contemporaries, to try his luck in the capital city of Madrid. In preparation for his move, Castro published a collection of his plays with the last of his money, pinning all his hopes on selling these volumes to get him out of debt. The gamble paid off, allowing him to enter a thriving community in which poets, playwrights, and novelists jostled for fame. The care he took to publish his own creations and adaptations of some of the most popular works of the period, including Miguel de Cervantes' *Don Quijote de la Mancha*, present us with a playwright who was not only interested in

developing his craft but also deeply invested in succeeding in the emerging commercial theatrical market. He published a second volume of plays in 1625, and remained active in literary circles in Madrid until his death in 1631.

Although only twenty-six of his plays were published in his lifetime, most scholars agree that the total number of works produced by Castro is closer to thirty-five. His plays vary in genre, from the mythological to the urban, and yet across Castro's works there are certain characteristics that signal the influences of a Valencian tradition existing alongside the developing *comedia* as well as dramatic techniques, themes, and characters that are unique to his theater. Unlike many of his contemporaries, Castro was not afraid to tackle subjects that were thought to be highly taboo in Spanish society on the stage, in particular regicide, bigamy, and sexuality. The major themes explored across Castro's works include the formation of identity, including gender; power and authority, especially between rulers and their subjects; the troubled domestic relationships of husbands and wives; and center and periphery, examining the social dynamics between Valencia and Castile, and Valencia and its Mediterranean neighbors.

Like many of his Valencian contemporaries, much of Castro's theater portrays the dramatic lives of the high-born, and often uses legendary figures from Iberian history and ballads, adapting them to the stage as in his best-known play, *Las mocedades del Cid*. Castro's works also tend toward the tragic, and even his urban plays, like *Los mal casados de Valencia*, are full of dark humor. His works show a playwright fully engaged with his contemporaries across literary genres, and his skill in adapting popular stories, like the ballad of the Cid or Don Quijote's exploits, and unflinching presentation of urban life make him one of the most interesting playwrights of Spanish *comedia*.