SHAKESPEARE AND LATINIDAD

Edited by Trevor Boffone and Carla Della Gatta

Shakespeare and Latinidad

For Terry Boffone and Trina Della Gatta, who ardently supported our work and who passed away before this book came to print.

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Contents

Calaveraspeare by José Rivera

Introduction: Shakespeare and Latinidad

Trevor Boffone and Carla Della Gatta

In 2012, visual artist José Pulido introduced the world to an image that would fully encompass how Shakespeare has been remixed with Latinidad – the Calaveraspeare. Riffing off a portmanteau of *calavera* (the Spanish word for skeleton) and Shakespeare's name, Calaveraspeare is a contradiction in and of itself. The image, which graces the cover of this book, is at once familiar and new and exciting. The image features Shakespeare holding a skull, with his mouth open as if in mid-speech, reciting his iconic 'To be or not to be' monologue from *Hamlet*. He is dressed in traditional Elizabethan costume, much like one would expect of Shakespeare. But something is off about this image. The Bard is a skeleton, modelled on José Guadalupe Posada's famed Day of the Dead calaveras. His hands are bones sans flesh. His face is adorned with colourful marigolds and wavy lines. Even his eyes are yellow marigolds. The *Hamlet* skeleton is also a calavera.

This is Calaveraspeare, that later resonates in the de facto logo of Oregon Shakespeare Festival's Latinx Play Project (LxPP), which grew out of the Latino/a Play Project. Echoing Pulido's image, the artist José Rivera created a portrait of Shakespeare for LxPP that is even more true to canonical images of the Bard, but in this rendering half of Shakespeare's face is covered in Day of the Dead-style artwork. This 'make-up' is *on top* of his skin, as if to say that this is a costume that he wears. He is the same William Shakespeare that everyone read in high school; the same playwright whose work has been adapted into the films we know and love today; the same playwright that theatre companies all across the globe continue to produce year in and year out. But this time, the Bard is celebrating the Latinx community. He is acknowledging that there are cultures and identities outside of his own experience that must be placed on equal footing with his own.

These two images – of a kind and yet each unique in its own right – are at once iconic, British and worldwide, while also being explicitly Mexican and

Latinx. Calaveraspeare is an image of cultures that shouldn't go together so seamlessly, but here they appear to have always gone hand in hand. Pulido and Rivera's work become visual examples of the phenomenon of what follows in this book – the intersection of Shakespeare and Latinidad.

Shakespeare and Latinidad is born out of the recent groundswell of Shakespearean performance generated by Latinx theatre practitioners. 'Latinx' is the gender-non-binary term for people from a shared colonial heritage of the Américas who reside in the United States; 'Latinidad' is Latinx culture. It is a term that encompasses everyone from the Indigenous peoples of Spanish-language dominant countries to the racially white and Black Latinx peoples from over twenty countries. The productions we attend to include adaptations of Shakespearean plays by Latinx playwrights, Latinx performers in Shakespearean productions that are sometimes asked to perform a role as a Latinx character and sometimes not, and Latinx Shakespeares – productions where Latinidad is integrated into Shakespearean stories and plays so that they are made Latinx.[1]

Since the turn of the millennium, events, conversations and productions have occurred across the United States in distinct and discrete spaces that convey the significant role that Shakespeare is playing in Latinx theatre. Latinx theatre spaces and festivals have expanded exponentially in the last decade, but an ongoing connection between Shakespeare and Latinidad remains challenging. This book addresses this challenge by bringing artists and scholars together, in conversation on the page. Our understanding of Latinx theatre is informed by foundational Chicanx theatre historian Jorge Huerta, who advocates:

> Neither the ancestry of its author, not the fact that it is written in a particular language, determines whether or not a play is Chicano. If the theme explores the nature of being Chicano, I would call it Chicano and more particularly, ethno-specific theatre.[2]

Given that Latinx theatre includes any theatre that addresses Latinx themes, Latinx-themed Shakespeare productions are included in the Latinx theatre canon. The diversity of Latinx culture – and theatre for that matter – demands a conversation across regions, dramaturgies, national heritages, uses of Spanish and scholars and practitioners. Shakespeare is the most performed playwright in the United States (and worldwide), and the United States has more Shakespeare festivals than any other country in the world. Latinx theatre is American theatre, and any conversation about American theatre must attend to Shakespeare. Shakespeare and Latinidad is not merely a field worthy of inquiry because it was previously unstudied until the last decade; it is a productive avenue for how we can stage a conversation about theatre and identity.

While Shakespeare as it relates to Central America, South America and the non-US Caribbean is a robust field in its own right, this book is not about theatre-making in those places. A shared aesthetics and dramaturgy – not just of Shakespeare but of any production – between Central and South America and Latinx in the United States varies by country of origin, shared linguistic cartographies and generational and theatrical influences. Latinx peoples in the United States remain in a marginalised position due to linguistic, immigration and racial politics that affect and inform theatre-making. While different national and cultural histories of translation into Spanish may link the performance of Shakespeare by Latinx people in the United States and those in Central and South America, there is otherwise not a strong parallel that unites the hemispheric Shakespeares.

The work of Shakespeare and Latinidad is explicitly US-based, recognising how a marginalised community in the United States has engaged with the world's most iconic playwright. This work might seem unlikely, but, as this book testifies, Latinx theatre-makers, audiences and advocates have been entangled in the web of Latinx Shakespeares long before Carla Della Gatta addressed this means of adaptation in a crucial early career plenary at the Shakespeare Association of America meeting in 2015, when she named Latino Shakespeares as a field.[3] Even so, as this collection demonstrates, the larger scope of this book, the various connections between Shakespeare and Latinidad, predates this conversation. The US Latinx community has been intersecting with Shakespeare for decades, from Spanish-language productions of Shakespeare plays in the 1800s to Latinx-themed productions and adaptations that became increasingly common with the formation of Hispanic/Latino as an ethnic category in the 1950s–1980s, and the growth of the Latinx population from the 1990s onward. In recent years, Latinx scholars have taken up its implications for the performance of identity. As such, the field of Latinx Shakespeares is a recovery project for American theatre in the first two decades of the twenty-first century, and this book begins that process.

Although the majority of Latinx theatre artists do not regularly engage with Shakespeare, very few have been able to avoid him altogether. Shakespeare is so thoroughly ingrained in the worldwide theatre community that nearly every theatre artist has collaborated on a production, adaptation, remix or riff of Shakespeare. The range of intersections highlight how this phenomenon is not relegated to simply one region. There is not just one motivation. It is not even linguistically singular. Shakespeare is more than just a playwright in the United States and throughout most of the world; the singularity of his name does not encompass the vast influence of his cultural status, place in American education and theatre, and his influence on storytelling. Hence, we pluralise his name in Latinx Shakespeares to reflect the variety of possibilities for performance.

Rather, Shakespeare and Latinidad exhibits the plurality of dramaturgies and approaches to adapting Shakespeare for Latinidad. In the 1970s and 1980s, several attempts to incorporate Latinx culture into Shakespeare performance took the form of a Latinx concept layered on top of a Shakespearean play. Several themed productions of *Julius Caesar*, for example, included Cuban and South American motifs that commented on the role of dictatorships, including productions at The Guthrie in 1969 (dir. Edward Payson Call), the American Shakespeare Company in Connecticut in 1979 (dir. Gerald Freedman) and the Philadelphia Drama Guild in 1988 (dir. Michael Murray). The non-Latinx directors and primarily non-Latinx casts invoked Central and South American politics as a thematic concept rather than attempted to represent Latinx culture in a more nuanced way.

Other productions sought to include the Spanish language, invoking partial translation as a form of Shakespearean adaptation. Strategies included sprinkling in Spanish words and phrases to signal Latinx culture, and oftentimes Latinx culture was pitted in opposition to whiteness, or what Carla Della Gatta has termed 'the *West Side Story* effect', or the 'the re-inscribing of Shakespearean representations of difference of various kinds – class, locale, familial – as a cultural-linguistic difference'.[4] 'The *West Side Story* effect' dramaturgy extended to productions such as Interart Theater in New York in their 1979 *Antony and Cleopatra* (dir. Estelle Parsons) that set Latinx (or the Spanish language) in opposition to whiteness (or Shakespearean English), to the New Brunswick Theater Festival in New Jersey and their 2010 production of *Romeo and Juliet* (dir. Daniel Swern) that set Latinx and African American culture in opposition. In both cases, these shows had white directors and employed Latinx translators or Central and South American translations for the Spanish words. There is no one form of adaptation of Shakespeare into Latinx culture.

These productions have also played fundamental roles in theatre companies' engagement with Latinx audiences as well as in the career trajectories of Latinx playwrights. Some efforts have been successful; others have not. Latinx playwrights have translated the Greeks, Spanish Golden Age plays, Lorca, Shakespeare and others, shifting between contemporary English and Spanish, español antiguo and Elizabethan/Jacobean English, depending on the audience. Despite the range of what is included within the scope of Shakespeare and Latinidad, there are two commonalities: a consistent desire to engage with Shakespeare on the Latinx stage and a growing desire to include Latinidad on the Shakespearean stage.

Latinx Theatre: From Ashlandia to San Antonio

In September 2015, Ashland, Oregon – the site of the Oregon Shakespeare Festival (OSF) – became known to Latinx theatre artists and scholars as Ashlandia. This moment was immortalised in a photograph that continues to make the rounds on social media, recognising this critical juncture in contemporary theatre history.[5] The photograph shows over fifty Latinx directors, actors, playwrights, dramaturgs, scholars, designers and producers smiling brightly inside OSF's Allen Elizabethan Theatre. In the photograph, those who typically stand onstage or in front of a classroom are privy to take the audience's role, in the solitude of a space that accommodates almost twelve hundred people. These theatre-makers, who are typically captured in motion, sit appropriately smiling for the picture.

This group of Latinx theatre artists and advocates had convened in Ashland for the OSF's Latino/a Play Project (LPP), an event that was made possible largely due to the presence of Luis Alfaro, OSF's first-ever playwright in residence, and Associate Artistic Director and scenic designer Christopher Acebo.[6] At the LPP, audiences witnessed staged readings of new work by Alfaro and by Isaac Gomez.[7] Neither play was an adaptation of Shakespeare, and none of the LPP programming addressed adaptation or Shakespeare. Nonetheless, Shakespeare dominated in presence. In Brian Sonia-Wallace's recap of the event for *HowlRound*, quotations from Shakespearean plays signal section themes, even though Shakespeare is nowhere to be found in the write-up itself.[8] Attendees could see OSF productions of *Antony and Cleopatra* and *Pericles*, as well as *The Happiest Song Plays Last*, the third play in Quiara Alegría Hudes's Pulitzer Prize-lauded trilogy.[9] There were formal panel discussions with scholars and dramaturgs and informal lunches and dinners. The weekend closed with a celebration at the ranch home of playwright Octavio Solis in nearby Medford.

LPP came on the heels of the first Carnaval of New Latina/o Work, hosted by the nascent Latinx Theatre Commons (LTC) and held at the Theatre School at DePaul University in Chicago in July 2015.[10] Of the eight new plays that premiered at this festival, none were adaptations of Shakespeare. In fact, even though the previous year's offering from LTC, the October 2014 Encuentro in Los Angeles, *did* feature one Shakespearean production (*Julius Caesar*), the canonical playwright was not prominently featured in what was, as Carla Della Gatta has noted, 'an unprecedented one-month Latino Theatre festival with seventeen productions'.[11] By any measure, anyone looking at the state of Latinx theatre in 2015 might miss Shakespeare's connections to the field, but the relationship had already begun.[12]

In the following years, OSF, the largest repertory theatre in the United States, would launch a greater intersection between Shakespeare and Latinx

artists and themes. These efforts, in tandem with Alfaro's position and the work of then artistic director Bill Rauch, would encourage a more diverse American theatre that more thoroughly included the Latinx community. They produced works by Latinx playwrights Quiara Alegría Hudes with both *Water by the Spoonful* (2014) and *The Happiest Song Plays Last* (2015), Marisela Treviño Orta's *The River Bride* (2016), Luis Alfaro's *Mojada: A Medea in Los Angeles* (2017) directed by Juliette Carrillo, Karen Zacarías's *Destiny of Desire* (2018), and Octavio Solis's *Mother Road* (2019). They began to cast more Latinx actors in lead roles in non-Latinx Shakespearean productions of *The Tempest* (2014), *Henry IV, Parts I and II* (2017) and *Henry V* (2018), including contributors to this collection Alejandra Escalante and Daniel José Molina. Further, OSF employed Latinx directors for non-Latinx Shakespearean productions of *Much Ado About Nothing* (2015), *Henry IV, Part I* (2017), *Henry V* (2018) and *Macbeth* (2019), including José Luis Valenzuela, a contributor in this collection.[13] In 2018, a Latina directed a non-Latinx show, and a production of *Romeo and Juliet* had a Latinx production team, including Latinx director Dámaso Rodríguez, dramaturg Tiffany Ana López, as well as a Latinx scenic designer, lighting designer and composer/sound designer. This groundswell of Shakespeare and Latinidad in the unlikely location of rural Oregon is the subject of this book's fourth section.

While these changes occurred on the Shakespearean stage, over the next few years, the movement to produce more Latinx works prompted the Latinx Theatre Commons to produce a number of convenings, and in the Encuentro de las Américas in Los Angeles in 2017, Latinx and South and Central American adaptations and appropriations of Homer, Cervantes and Ibsen were programmed alongside original works. On Broadway, *Hamilton* skyrocketed to unprecedented acclaim and made a household name of Lin-Manuel Miranda while solidifying the integration of hip-hop and multi-ethnoracial casts onto musical theatre stages. Some Shakespeare theatres and practitioners continued their commitment to equity, diversity and inclusion, and well-known Latinx actors nabbed lead roles at high-profile theatres, among them Guatemalan-born Oscar Isaac, who played Hamlet at The Public Theater in 2017; Afro-Latina actress Ariana DeBose, who played Disco Donna in *Summer: The Donna Summer Musical* on Broadway in 2018; and Robin de Jesús, who was Tony-nominated for playing the role of Emory in the high-profile Broadway revival of *The Boys in the Band* in 2018. Meanwhile, conversations about Latinx Shakespeares were brewing in other parts of the country and in the academic landscape.

Much like the aforementioned theatre happenings, the present collection was born out of conversation and collaboration. In April 2018, we gathered at 'Latinx Shakespeares: A Borderlands Drama Symposium', a one-day event that sought to build momentum around the emerging field of Latinx Shakespeares.

Held at Texas A&M University–San Antonio and led by Katherine Gillen and Adrianna M. Santos, the symposium brought together scholars, teachers and theatre practitioners for conversations, workshops and performances that examined the varying ways that Shakespeare intersects with Latinidad, with a focus on how this phenomenon materialises in Texas.[14] Participants shed light on the nuanced ways that Latinx theatre artists engage with Shakespeare and the innovative and culturally relevant ways that this work can enter both classroom and performance spaces. The event included a keynote from Carla Della Gatta on dramaturgies of Latinx *Romeo and Juliet* and a keynote by playwright Josh Inocéncio followed by a performance of his short play *Ofelio*, that reimagines *Hamlet*'s Ophelia in a contemporary queer context during the #MeToo movement.[15] According to Gillen and Santos:

> The event also enriched our regional community of teachers and theater practitioners by providing new ways of drawing connections among texts and imagining canonical literature in new cultural contexts. Just as importantly, it provided space for thinking critically about how we can best serve our students and communities when we teach or produce Shakespeare and how we can do so in ways that don't affirm colonialist and white-supremacist ideologies.[16]

Although Della Gatta and Inocéncio focused on theatre history and theatre-making, respectively, a number of the papers that were presented focused on advocacy and outreach. The symposium demonstrated the growing need for these conversations to take place. For instance, the event featured a large number of high school theatre arts teachers in Texas who yearn for more ways to link canonical theatre such as Shakespeare with the public educational system's growing Latinx population. Moreover, the symposium demonstrated that the very notion of Latinx Shakespeares is still a 'new' concept and, as such, the present volume forges a place in both scholarship and artistic practice for Latinx Shakespeares to take centre stage and be recognised as something greater than the sum of its parts, Shakespearean performance and Latinx theatre.

Shakespeare and Race

Shakespeare and Latinidad brings together twenty-five Latinx artists and scholars. Our methodology is informed by our work with the Latinx Theatre Commons, a movement that prioritises scholarship alongside advocacy, art making and convening. Forward movement requires both aesthetic and critical work, often in conversation, and so this book redefines what, and who, can be included in scholarship. Over two-thirds of the contributors are

university professors, and many teach directing, acting and voice. Many wear multiple hats as actors, directors, writers and, of course, educators. This book also redefines how Shakespearean performance is studied and theorised, not only making space for the voices of practitioners, but also demonstrating how theory infuses practice, just as, for scholars, practice infuses theory.

Much like *Weyward Macbeth: Intersections of Race and Performance*, edited by Scott L. Newstok and Ayanna Thompson, the present volume focuses on those 'weyward' moments in which Shakespeare's work speaks to the plurality of ways that the US Latinx community devises and performs ethnic and racial identities. As Ayanna Thompson notes, '"Weyward" – as weird, fated, fateful, perverse, intractable, willful, erratic, unlicensed fugitive, troublesome, and wayward – is precisely the correct word for *Macbeth*'s role in American racial formations.'[17] Indeed, just as *Macbeth* has been a fundamental site for adaptations and appropriations that comment on Blackness and contemporary racialisation in the United States, the Shakespeare canon at large has done similar work within the Latinx community.

The question of Shakespeare and racial and ethnic identities is not unique to the Latinx or Black community. For instance, Alexa Huang's *Chinese Shakespeares: Two Centuries of Cultural Exchange* demonstrates how this phenomenon has worked in China.[18] While China and Shakespeare would seem to be at odds with each other in global culture, *Chinese Shakespeares* demonstrates how the notion of cultural exclusivity is indeed a myth. As Huang asserts, there is transformative power in how the Shakespearean canon has been adapted, appropriated and remixed within Chinese culture.

Ayanna Thompson, in her role as editor for both the collection *Colorblind Shakespeare: New Perspectives on Race and Performance* and *Weyward Macbeth*, puts artists in conversation with scholars.[19] Artists and scholars have also been in conversation on Latinx and Latin American theatre works such as for the critical edition of *The Panza Monologues* by Virginia Grise and Irma Mayorga, as well as *Theatre and Cartographies of Power: Repositioning the Latina/o Americas*, edited by Analola Santana and Jimmy Noriega. Likewise, essays by numerous scholars make up *Latin American Shakespeares*, which addresses non-US performance of Shakespeare in other cultures and languages.[20] The present collection builds on these approaches, effectively bridging the work of artists and scholars and giving them equal importance.

The Shakespeare canon is more often than not read as white, and the legacy of Shakespeare as a tool of coloniality and English-language linguistic terrorism imbues the reception of his canon. Further, the widespread notions for his presence in education range from literary great to 'universal' ideas of humanity, which do not acknowledge the absence and subjugation of most marginalised people. His work does include several characters who are specifically written as people of colour (e.g. Othello and Aaron the Moor)

and characters who represent marginalised communities (e.g. Caliban and Shylock). Naturally, these figures can become emblematic of oppressed peoples and communities, as has been the case with Caliban. Within the realm of Latinx and Latin American literary studies, perhaps there is no better example of this phenomenon than Cuban writer Roberto Fernández Retamar's 1971 essay 'Caliban: Notes towards a Discussion of Culture in Our America', in which he argues that Caliban is a symbol of the Américas and shows how European colonisers painted Indigenous peoples in a negative light. Yet, as Fernández Retamar notes, this pejorative image can be reclaimed, embraced and animated for a revolutionary politics that sees Latin America's marginalised communities gain power.[21]

Nearly fifty years later, creative writer and literary scholar Marcos Gonsalez remarks on the complicated relationship many people of colour have to Shakespeare's work. In 'Caliban Never Belonged to Shakespeare', Gonsalez details his experiences studying Shakespeare in school and reveals how he became Caliban when white educators reinforced racial power dynamics seen in plays such as *The Tempest*. Gonsalez writes:

> Something becomes clear to me throughout the years taking these many classes in the United States education system. Something becomes clear to me while writing from the margins, as a poor and gay and mentally ill and fat and Mexican-Puerto Rican person existing in the margins of the United States. I, Caliban, am meant to be in awe of, always under the tutelage and auspices of, an imitation of and a foil to, never, dare I even say it, to surpass, these many Prosperos.[22]

In this world, Prospero holds the power, and Shakespeare, in a larger sense, becomes the language of whiteness. Gonsalez proposes that a primary motivation for studying Shakespeare is to learn the language of whiteness.

Much of Gonsalez's essay speaks to the complexity of Shakespeare and Latinidad. Shakespeare is so prevalent in American education, worldwide theatre, Western storytelling and the cultural imaginary that in many ways he has been removed from his colonial British heritage into something different. But the legacies of racism, cultural and religious bigotry, and colonialist literary practices that have shaped perceptions and editions of Shakespeare's works remain. What then is there to do for Latinx artists with Shakespeare? Gonsalez writes, 'And here we are, the various generations of thinkers and creators, identifying with Caliban, this name and character and idea belonging to a white man. Do we break free from it? Should our intent be to craft new characters, new ideas, new Calibans?'[23]

Scholars have come to this conversation through different theoretical lenses. *Shakespeare and Latinidad* takes its frame from the discipline of theatre. Germane to

theatre is the performance of identity, the embracing of a character and perspective outside oneself. All performances are adaptations, even if the sole change that marks the adaptation is a knowing glance, a simple gesture or a set design that alters the tenor of the play. It is something that Latinx practitioners have been doing for years to re-envision myth, canonised plays and Western and non-Western stories for their audiences. As the ethnic category of Hispanic/Latinx has changed in definition, public perception, and in theatrical representation over the decades, so have the possibilities for Shakespeare and Latinidad.

A number of contributors in this collection foreground ethnicity; others do not. Latinx identity and experience is heterogeneous across national and cultural backgrounds, regions, languages, accents and generations. Even in the second decade of the twenty-first century, Latinx indigeneity, queerness and Afro-Latinidad are sorely under-represented onstage, though that is changing across the country. As Latinx production teams take more prominent positions in theatres across the country, notions of Latinx design and dramaturgy, and perhaps even a Latinx Shakespearean aesthetic for both, may take shape. Seemingly contrary to this book's title, the collection as a whole does not take race, or rather ethnicity, as the lens through which to analyse Shakespearean productions. Rather, this is a book of one portion of Latinx theatre and one portion of American Shakespearean performance history, both an archive of what people have done and insights into new directions for Shakespeare and Latinidad. It is predicated on the notion that Latinx artists are always engaged with their culture, even if it is not apparent to an audience or reader. How Latinx culture informs their art is always part of the analysis of theatrical production. This book begins the conversation.

Book Structure and Chapter Overview

As part of the mode of conversation that Shakespeare and Latinidad entails, we offer two road maps for the connections between the essays in this book, the first by theme and the second by production element. The book is organised thematically in four sections, each constituting what we argue are fundamental conversations pertinent to the field of Shakespeare and Latinidad. The first addresses hybridity and borderlands epistemologies, the second strategies for Latinx Shakespeares, the third pedagogy and community engagement, and the fourth, a case study of the *Play on!* initiative at the Oregon Shakespeare Festival. Within each section are traditional scholarly essays that attend to different modes of theatre engagement. A number of the contributors wear multiple hats as scholar/dramaturg, actor/director or playwright/translator, and, as such, the work that follows reflects this plurality of making theatre. These essays and conversations embody theory in the practice and practice in the theory.

The first section of the book, 'Shakespeare in the US Latinx Borderlands', situates liminality and borderlands thinking as two fundamental components of Latinx Shakespeares. Each author addresses various and multiple borderlands epistemologies. Linguistic code-switching includes varieties of language play, from intersplicing Shakespearean words and phrases with Spanish and bilingual, semi-bilingual theatre, and in some cases, multilingual theatre. The physical border between the United States and Mexico makes an appearance in two of the essays, and each of the productions the authors in this section attend to challenges borders of theatrical genres. In this way, the multiplicity of epistemologies of the border – linguistic, dramaturgical and political – pose options for decolonising the historically white dramaturgies of 'realism' of contemporary American Shakespearean performance. As 'decolonisation' has become widely used, and often metaphorically, these authors demonstrate how Latinx theatre-makers challenge hegemonic structures that value Shakespeares, words, stories and theatrical modes.

The section begins with 'Staging Shakespeare for Latinx Identity and Mexican Subjectivity: *Marqués: A Narco Macbeth*', in which Carla Della Gatta challenges the dramaturgies for foregrounding Latinx culture in adaptation, including the incorporation of indigeneity, gender subversion and multimedia platforms. In '*¡O Romeo!:* Shakespeare on the Altar of Día de Muertos', Olga Sanchez Saltveit examines her role as director and deviser of *¡O Romeo!*, a devised, musical play based on the life, work and imagined death of William Shakespeare, created for Milagro's annual Día de los Muertos celebration in 2014. The production situated Shakespeare in conversation with the history of Aztec culture, Spanish colonisation, and the languages of Spanish and Nahuatl, to create a literary celebration of Día de los Muertos in the Bard's imaginary final play.

In 'Passion's Slave: Reminiscences on Latinx Shakespeares in Performance', Frankie J. Alvarez details his experiences as a Latino actor while working on *Measure for Measure* and *Julius Caesar* at Oregon Shakespeare Festival, as well as one of the most challenging and rewarding roles of his acting career: the titular role in the 2012 bilingual production of *Hamlet: Prince of Cuba* at the Asolo Repertory Theatre. Finally, scholars Katherine Gillen and Adrianna M. Santos, in 'The Power of Borderlands Shakespeares: Seres Jaime Magaña's *The Tragic Corrido of Romeo and Lupe*', employ the borderlands theory of Gloria Anzaldúa to analyse how retelling Shakespeare through a Tejanx lens that makes concrete references to life along the Texas–Mexico border can become a subversive remixing of Shakespeare. This work can negotiate questions of identity, place, language and difference and, in so doing, forge collective responses that centre Latinx voices and borderlands ways of knowing. As the chapters in this section demonstrate, the Shakespearean canon lends itself to a form of remixing that takes into account Latinx insider/

outsider liminality and borderlands sensibilities that imagine a new hybrid space for Latinx Shakespeares.

The following section, 'Making Shakespeare Latinx', engages the possibility of a Latinx dramaturgy. These artists and scholars draw upon first-hand experiences and archival research to imagine the myriad ways that racial and ethnic identities are juxtaposed with Shakespearean texts. Although Shakespeare and the US Latinx community may seem at odds with each other, the chapters in this section convey how Shakespeare is, in fact, ever present in the United States and, as such, Latinx artists wrestle with his legacy as they remix, reimagine and even reject Shakespeare in their work.

The section begins with Caridad Svich, whose chapter, 'In a Shakespearean Key', recounts the playwright's childhood curiosity with *A Midsummer Night's Dream*, which eventually led to her *Hamlet*-inspired *12 Ophelias*. Next, in '*Caliban's Island*: Gender, Queerness and Latinidad in Theatre for Young Audiences', Diana Burbano details how her own borderlands positionality influenced her to write *Caliban's Island*, a TYA play that intertwines characters from *Twelfth Night* and *The Tempest* within a context that is adaptable to multiracial casting. As Burbano proposes, because she is Latina, Latinidad permeates the work, and, as such, renders her Shakespeare Latinx. In 'La Voz de Shakespeare: Empowering Latinx Communities to Speak, Own and Embody Shakespeare's Texts', Cynthia Santos DeCure uses her experiences with vocal coaching and directing *The Tempest* to predominantly Latinx students to unpack how feelings of embarrassment when working on Shakespeare's text can transform into a powerful way to declare vocal rights.

Next, in 'Shakespeare's Ghosts: Staging Colonial Histories in New Mexico', scholar Marissa Greenberg examines Shakespeare's impact across a seventy-five-year period in New Mexico, a region shaped by legacies of colonialism. Greenberg argues that Shakespeare makes audible the ghosts of empire building while also contributing to the suppression of spectral voices. The section continues with a *diálogo* between renowned directors Henry Godinez and José Luis Valenzuela, who consider the various ways that their Latinidad has influenced their approaches to adapting and translating Latinx Shakespeares. In 'Shakespeare Through the Latinx Voice', voice and text director Michelle Lopez-Rios introduces the term 'Latinx voice' to reflect the influence of Latinx artists as actors, directors, playwrights, designers and producers. As such, Lopez-Rios considers the ways that Latinx voice affects the production of Latinx Shakespeares. As the work in this section reveals, the question of identity is always present when Latinx theatre-makers engage with Shakespeare, effectively demonstrating a new, perhaps more inclusive Shakespearean dramaturgy.

The book's third section, 'Shakespeare in Latinx Classrooms and Communities', presents artistic and scholarly attempts to forge Latinx

Shakespeares in educational and community-centred spaces. These chapters reveal how access, advocacy, outreach and pedagogy factor into the larger conversation of Shakespeare and Latinidad. As this section demonstrates, Shakespeare can become a powerful tool for culturally responsive community engagement, be it in a theatre company, a public park or in a classroom.

In 'Shakespeare With, For and By Latinx Youth: Assumptions, Access and Assets', artist-scholar Roxanne Schroeder-Arce explores the intersections of Shakespeare, Latinx youth identity, and arts education by shedding light on efforts in theatre education settings, where teachers and directors employ culturally responsive pedagogy and artistry while they write, teach and direct plays by, for and with Latinx youth. In the following chapter, 'Celebrating Flippancy: Latinas in Miami Talk Back to Shakespeare', scholar James M. Sutton includes the voices of his former students and brings this conversation into a higher education setting to highlight how he has used Shakespeare to engage and empower Latinx college students in South Florida. What follows is a *diálogo* between veteran theatre artists José Cruz González and David Lozano, who discuss ways they have made Shakespeare relevant to Latinx communities in California and Texas over the past three decades.

Chapters by Daphnie Sicre, Jerry Ruiz and Joe Falocco present three detailed case studies that tease out this type of community-centred work. In '*Romeo y Julieta*: A Spanish-Language Shakespeare in the Park', Daphnie Sicre details the challenges she faced in summer 2006 when mounting a Spanish adaptation and translation of Shakespeare for Latinx audiences in Miami. Next, Jerry Ruiz, in 'Politics, Poetry and Popular Music: Remixing Neruda's *Romeo y Julieta*', unpacks his experience directing a staged reading of Neruda's play in 2016 as part of The Public Theater's Mobile Unit Shakespeare programme, which tours to correctional facilities, homeless shelters and community centres throughout New York City. Ruiz explains how interpolating well-known Spanish-language songs by Violeta Parra and Luis Alberto Spinetta helped blossom the play into 2018's *Mala Estrella*, an evening of music and excerpts from *Romeo y Julieta*. Finally, in '"Lleno de Tejanidad": Staging a Bilingual *Comedy of Errors* in Central Texas', director Joe Falocco explores how playful language became an entry point into the bilingual community at a 2014 production at Texas State University. Much like the whole of this collection, as the work in this section exhibits, language often becomes an access point into community-engaged Latinx Shakespeares, whether working with youth, college students or community audiences.

The final section, 'Translating Shakespeare in Ashland', uses the Oregon Shakespeare Festival's *Play on!* initiative (2016–18) as a point of departure to explore the diverse ways that Latinx artists map new linguistic realities within the Shakespearean canon. This section offers a specific case study on

Shakespeare and Latinidad. These chapters synthesise many of the book's preceding themes – namely hybridity, the US Latinx borderlands, identity, community outreach and making Shakespeare Latinx. By focusing on a hyper-local case study of how Latinidad intertwines with Shakespeare, this section offers various road maps on how individual communities and theatre companies can engage with Shakespeare to create meaningful culturally responsive work with the Latinx community. Notably, *Play on!* did this through a new – and controversial – form of translation from Shakespearean English to contemporary English, which this section discusses in depth.

In 'Creating a Canon of Latinx Shakespeares: The Oregon Shakespeare Festival's *Play on!*', Trevor Boffone focuses on OSF's much-debated *Play on!* initiative, which commissioned thirty-six playwrights to translate the Shakespeare canon into contemporary English. *Play on!* led to the groundbreaking *La Comedia of Errors*, a bilingual community engagement project that saw OSF move from equity and diversity measures to legitimate inclusion of previously marginalised communities in Oregon's Rogue Valley. The remaining chapters examine the work of Latinx artists at OSF who have engaged in these Latinx Shakespeares. In 'What I Learned from My Shakespeare Staycation with *Macbeth* and *Richard III*', playwright Migdalia Cruz unpacks her process of translating *Macbeth* and *Richard III* into contemporary English as part of *Play on!* As a Puerto Rican woman from the Bronx, Cruz was eager to become part of the Western canon in such a subversive way, enhancing Shakespeare's drama. Likewise, in '*Will*ful Invisibility: Translating William Shakespeare's *The Reign of King Edward III*', playwright Octavio Solis unpacks what it means for a Latinx playwright to share authorship with Shakespeare and, specifically, considers how choosing a lesser known play offered him more impunity and creative freedom.

This section then transitions to performance, specifically looking at the work of actors and voice coaches. OSF company actors Alejandra Escalante and Daniel José Molina discuss their approaches for working with the language of Shakespearean productions, both in English and in Spanish. Finally, in 'What's with the Spanish, Dude? Identity Development, Language Acquisition and Shame while Coaching *La Comedia of Errors*', voice and text coach Micha Espinosa discusses how OSF's *La Comedia* allowed Espinosa's bilingual identity to be seen in a way she had previously never encountered despite working professionally in the field for over two decades. As this section highlights, these artistic and scholarly perspectives present how OSF has become a cultural centre for new possibilities of Latinx Shakespeares, even in rural Oregon, perhaps the unlikeliest of settings.

Alternative Roadmap

Actors will find useful the essays and interviews by Frankie J. Alvarez, Daniel José Molina and Alejandra Escalante. Alvarez and Molina discuss how playing the role of Hamlet and the role of Romeo, respectively, changed when played in Spanish versus English. All three actors compare their methods for performing in Latinx theatre, Latinx Shakespearean productions and non-Latinx themed Shakespearean productions.

Those interested in how playwrights approach adapting and translating Shakespeare can look to the essays by Migdalia Cruz, Octavio Solis, Caridad Svich and Diana Burbano. Both Cruz and Solis approach their translations for OSF's *Play on!* initiative in fundamentally different ways. Svich, who has adapted Shakespeare, Lorca, Greek and Spanish Golden Age plays, writes of her connection with canonised literatures and her motivations for adaptation and translation. Burbano writes of her personal trajectory in developing a Latinx-themed Shakespearean appropriation for young people.

Approaches to directing range from devised theatre, collaboration and the physical spaces for Latinx Shakespearean performance. As actors, directors and professors, José Luis Valenzuela and Henry Godinez discuss their experience directing Shakespeare in non-Latinx theatres versus their experiences as directors in Latinx theatres. Scholars Daphnie Sicre and Joe Falocco address their work as directors of Spanish and bilingual productions, respectively. Playwright, professor and director José Cruz Gonzalez converses with director David Lozano to explore strategies of engagement with Latinx communities in southern California and in Texas. Scholar Olga Sanchez writes about her experience devising a Shakespeare appropriation with Day of the Dead themes during her long-time position as Artistic Director of Milagro Theatre in Portland.

Methods for voice and dialect training are detailed by Michelle Lopez-Rios, Micha Espinosa and Cynthia Santos DeCure. Espinosa details her process for coaching a semi-bilingual production of *La Comedia of Errors* at OSF in 2019 and Lopez-Rios compares her approaches and the directors' visions for Latinx actors and Latinx Shakespeares in productions at OSF and Chicago's Goodman Theatre. Santos DeCure compares her approaches to coaching for Latinx accents in Shakespeare versus Latinx theatre productions.

Scholars focused on performance analysis can look to the essays of Marissa Greenberg, Carla Della Gatta, and Adrianna M. Santos and Katherine Gillen. Trevor Boffone theorises OSF's *Play on!* initiative that employed contemporary playwrights and dramaturgs to translate Shakespeare's plays into modern-day English. James Sutton's essay on pedagogy at a Hispanic-Serving Institution (HSI) is ultimately a collaboration with his Latinx students that gives voice to their experiences engaging with Shakespeare as well as his strategies for the classroom. Marissa Greenberg employs a local-historical approach to detail

how Shakespeare resonates in New Mexico. Gillen and Santos use performance studies to define and analyse a production of borderlands Shakespeares, and Della Gatta takes a holistic approach as to how a Latinx-themed *Macbeth* adaptation can challenge representation along and south of the border.

Although *Shakespeare and Latinidad* is the first comprehensive record of artistic and scholarly work on Latinidad and Shakespeare, it is only a snapshot. Much like the OSF 2015 photo, there are artists and scholars attending to these productions all over the country. Moreover, theatre companies such as the Old Globe in San Diego and The Public Theater have also been key allies in this work. University productions, devised pieces, and the creativity of designers, playwrights and dramaturgs reveal that the intersection of Shakespeare and Latinidad is a bigger phenomenon than these pages manifest. It simply can't be confined to just one book, and, quite frankly, it shouldn't have to be.

Notes

1. Carla Della Gatta, 'From *West Side Story* to *Hamlet, Prince of Cuba*: Shakespeare and Latinidad in the United States', *Shakespeare Studies*, 44 (2016): 151.
2. Jorge Huerta, 'Looking for Magic: Chicanos in the Mainstream', in *Negotiating Performance: Gender, Sexuality, and Theatricality in Latin/o America*, ed. Diana Taylor and Juan Villegas (Durham, NC: Duke University Press, 1994), 39.
3. Carla Della Gatta's early career plenary was published in *Shakespeare Studies* in 2016. See Della Gatta, 'From *West Side Story* to *Hamlet, Prince of Cuba*'.
4. Della Gatta, 'From *West Side Story* to *Hamlet, Prince of Cuba*', 152.
5. That photograph from 2015 shows the group of Latinx artists and scholars seated in the empty Elizabethan stage at OSF. But like many photographs of significant events, it doesn't capture the relationships. Everyone in the photograph knew a few of the people there, but unlike the deliberate curating and comprehensive list of attendees at LTC convenings such as Carnaval, this was more of a social event with inadvertent meetings and chance run-ins. The photograph is a false memory of cohesion and unity, but one that makes sense more in hindsight than it did in its present moment.
6. The Latina/o Play Project (LPP) was rebranded as the Latinx Play Project (LxPP) in 2017.
7. Alfaro's play, *Delano*, became *The Golden State Part I: Delano*, and Gomez's play, *The Women of Juárez*, would later become *La Ruta*, the play that jump-started his career.

8. Brian Sonia-Wallace, 'Moving from Event to Tradition: A Report from the Latino/a Play Project at Oregon Shakespeare Festival', *HowlRound*, 3 November 2015. Available at https://howlround.com/moving-event-tradition (last accessed 10 November 2020).
9. Hudes was the second Latinx playwright to win the Pulitzer Prize for Drama, following Nilo Cruz for *Anna in the Tropics* (2003). Hudes won the Pulitzer for *Water by the Spoonful (*2012), the second play in her trilogy, and she was nominated for *Elliot, A Soldier's Fugue* (2007), the first in the trilogy. Later, Lin-Manuel Miranda became the third Latinx stage writer to win the Pulitzer, doing so for *Hamilton* in 2016.
10. Shakespeare is also linked to the Latinx Theatre Commons, arguably one of the most visible US-based theatre movements of the twenty-first century thus far. It was founded in response to a problematic staging of *Much Ado about Nothing* by the Shakespeare Theatre Company in 2011, when the so-called DC 8, a group of eight Latinx theatre-makers, gathered under the auspices of what would later become *HowlRound*. The DC 8 brainstormed ways to reinvigorate Latinx theatre-makers all across the country, and in this moment the seeds for the LTC were planted.
11. Della Gatta, From *West Side Story* to *Hamlet, Prince of Cuba*', 155.
12. We, the co-editors, met at the LTC Carnaval in 2015, when we serendipitously sat beside one other at the Scholars' Pod session. The photographer took a picture of the two of us in conversation as if we were old friends catching up. While this image became immortalised by the LTC as a recurring stock photo of sorts, it was another false memory of a chance first meeting of future collaborators: we had never met before that moment.
13. Lisa Loomer's *Roe* premiered in 2016 at OSF. While Loomer has a long history with the Latinx theatre community, especially in the 1980s and 1990s, she is of Spanish and Romanian descent.
14. For more on the symposium, see Katherine Gillen and Adrianna M. Santos, 'Latinx Shakespeare in the Texas–Mexico Borderlands', *Shakespeare Newsletter*, 67.2 (2019): 112–13.
15. For more on Josh Inocéncio's *Ofelio*, see Katherine Gillen, 'Shakespeare Appropriation and Queer Latinx Empowerment in Josh Inocencio's *Ofelio*', in *The Routledge Handbook of Shakespeare and Global Appropriation*, ed. Christy Desmet, Sujata Iyengar and Miriam Jacobson (London: Routledge, 2019), 90–101.
16. Gillen and Santos, 'Latinx Shakespeare', 112–13.
17. Ayanna Thompson, 'What Is a "Weyward" *Macbeth*?' in *Weyward Macbeth: Intersections of Race and Performance*, ed. Scott L. Newstok and Ayanna Thompson (New York: Palgrave Macmillan, 2010), 3.

18. Alexa Huang, *Chinese Shakespeares: Two Centuries of Cultural Exchange* (New York: Columbia University Press, 2009).
19. Ayanna Thompson (ed.), *Colorblind Shakespeare: New Perspectives on Race and Performance* (New York: Routledge, 2006).
20. Virginia Grise and Irma Mayorga, *The Panza Monologues*, 2nd edn (Austin: University of Texas Press, 2014); Analola Santana and Jimmy A. Noriega (eds), *Theatre and Cartographies of Power: Repositioning the Latina/o Americas* (Carbondale: Southern Illinois University Press, 2018); Bernice W. Kliman and Rick J. Santos (eds), *Latin American Shakespeares* (Madison, NJ: Fairleigh Dickinson University Press, 2005).
21. Roberto Fernández Retamar, 'Caliban: Notes Toward a Discussion of Culture in Our America', *Caliban and Other Essays*, trans. Edward Baker (Minneapolis: University of Minnesota Press, 1989).
22. Marcos Gonsalez, 'Caliban Never Belonged to Shakespeare', *Literary Hub*, 26 July 2019. Available at https://lithub.com/caliban-never-belonged-to-shakespeare/ (last accessed 10 November 2020).
23. Gonsalez, 'Caliban Never Belonged to Shakespeare'.