

THE ZAYAS SYMPOSIUM

FEBRUARY 24-25, 2012
THE COLONY HOTEL
DELRAY BEACH, FLORIDA



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SYMPOSIUM PROGRAM

FRIDAY, FEBRUARY 24, 2012

5:00PM: Welcome Reception at the Colony Beach Club

SATURDAY, FEBRUARY 25, 2012

9.45AM: Opening Words, Michael Horswell, Chair of the LLCL Department (FAU)

The Zayas Symposium Project: Yolanda Gamboa and Frédéric Conrod

10.00AM: The Battleground of the Passions: More about “Al fin se paga todo” and the *Decameron V,4*, John Slater, University of Colorado at Boulder

María de Zayas’ debts to Boccaccio have never been a secret and her borrowings are never clearer than in the enigmatically titled “Al fin se paga todo.” This novella conspicuously draws on the *Decameron V, 4*, but it might be said that imitation is the very subject of “Al fin se paga todo”: García considers imitating Tarquinius, Hipólita nearly imitates Thisbe, and the references to “Nuestra Señora de San Llorente” inevitably recall Cervantes’ “La gitanilla.” In this context, even casual references, such as the mention of the “ruiseñor” invite comparisons to Lope de Vega’s *No son todos rruiseñores*, also based on the *Decameron V, 4*. The garden setting that characterizes Zayas’ and Lopes’ borrowings from Boccaccio becomes the site of a literary contest, a place where the nature of literary antecedents and exempla is interrogated. The garden becomes a locus for understanding the acquisitiveness, even the covetousness of authors who desire to claim for their own works elements of others. Throughout *Zayas Novelas* and *Desengaños*, however, gardens function as battlegrounds where literary, philosophical, erotic, and even supernatural contests are staged. From the introduction’s description of “el cuarto de la hermosa Lisis”—adorned with “paños flamencos, cuyos boscajes, flores y arboledas parecían las selvas de Arcadia o los pensiles huertos de Babilonia”—in the *Novelas*, to the mathematical precision of the “jaula dorada” Beatriz constructs in her garden to imprison Federico near the end of the *Desengaños*, gardens are the place where, on the one hand, desire and the passions do battle with reason and restraint, and on the other, the hostilities of literary competition find their expression. This talk will explore Zayas’ appropriation and construction of gardens, situating them within contemporaneous discussions of horticulture as a spiritual and philosophical exercise. My object will be to show how Zayas reformulates broader considerations of the battle between reason and the passions in the garden, to reflect her own concern for the tensions between the weight of authority and the desire for freedom. In short, I will show how Zayas’ gardens constitute the place where the philosophical implications of literary creation and competition are most apparent.

10.30AM: La belleza del sufrimiento, Sonia Pérez Villanueva, Milton Academy

Este artículo trata la violencia de género en dos épocas diferentes en España, la temprana modernidad y la época contemporánea a través de un trabajo comparativo entre *Tarde llega el desengaño* (1647), de María de Zayas, y *Te doy mis ojos* (2003), de Iciar Bollain. Este estudio nos permitirá analizar representaciones narrativas

y visuales de violencia y dolor, o en otras palabras, el bello o grotesco espectáculo del sufrimiento. El trabajo comparativo que nos ocupa tiene, por supuesto, un común regulador: el control de las mujeres y la violencia contra ellas. A pesar de los siglos que las separan, y la importancia del progreso político con respecto a la situación de las mujeres en el siglo XXI, este trabajo refleja la influencia de la cultura patriarcal española de la temprana modernidad, su papel en la opresión de las mujeres y su efecto en la España contemporánea.

11.00 AM: Espacios corporales y cuerpos textuales: Producción y antiproducción en los *Desengaños amorosos* de María de Zayas, Elena Rodríguez-Guridi, Le Moyne College

En los *Desengaños amorosos* de María de Zayas gobierna una ley de clausura que, mediante la imposición de marcos (textuales, arquitectónicos y corporales), persigue frenar el movimiento e interacción entre clases y géneros, y mantener el valor fijo que define a la mujer en la economía de intercambio masculina. La composición textual de los “desengaños” coincide con la producción de espacio y de cuerpo, de modo que el exceso de marcos textuales que territorializan la obra tratando de contener su sustancia narrativa principal equivale en el plano espacial a los marcos arquitectónicos (puertas, recámaras y cerrojos) que delimitan espacios (público/privado) para preservar la castidad de las protagonistas. A su vez, estos marcos constituyen metáforas del contorno corporal que, mediante el sacrificio y la exclusión de todo fluido e impureza, busca inmovilizar y clausurar el cuerpo femenino. En esta ponencia será mi propósito demostrar cómo esta lógica que territorializa texto, cuerpo y espacio deriva, paradójicamente, en una narración que continuamente se pierde en la digresión y producción indefinida de historias, en un laberinto de espacios que no encuentra ni inicio ni fin, y en un cuerpo en constante descomposición. El texto, el cuerpo y el espacio, sometidos a una redefinición y regeneración mediante la eliminación y reterritorialización de desecho, son perpetuamente reinsertados en el proceso de producción, subvirtiéndose con esta movilidad el valor fijo que los definía en la economía masculina.

11.30AM: Coffee Break

11.45AM: An Interdisciplinary Approach to María de Zayas’s *La traición en la amistad* through Somaesthetics, Elizabeth M. Petersen, Florida Atlantic University

In an effort to expose María de Zayas’ work to students, this paper outlines an interdisciplinary course that introduces the student to acting through the principles of Richard Shusterman’s somaesthetics, while focusing on the production of Zayas’ *La traición en la amistad*. The class can be offered as intermediate Spanish conversation where the primary focus is on the student’s ability to carry on a conversation, express ideas and opinions in Spanish, while gaining an understanding of the disciplined process of acting. In order to demonstrate this process, this paper will outline the methodology and techniques successfully implemented in a course entitled “*Taller de teatro y performance*,” which incorporated an *entremés* as the class final project. Using conversation and acting as a means of exposing students to early modern Spanish drama, the final class project culminated in the reading of *La cueva de Salamanca* at the 3rd Annual South Florida Cervantes Symposium. I propose using a similar interdisciplinary methodology to teaching María de Zayas’s *La traición en la amistad*. A pragmatic approach to teaching María de Zayas’ work—through the actor’s craft of character embodiment—can enhance the student’s appreciation of this early modern Spanish dramatist, contributing to a fuller experience and enjoyment of the *comedia* as a whole.

12.15PM: Deflecting the Orientalist Vision of Spain in María de Zayas’ “Tarde llega el desengaño,” Javier Irigoyen-García, University of Illinois at Urbana-Champaign

The early modern Spanish imaginary resorted to several strategies to come to terms with its Moorish legacy. It has been amply studied how attitudes ranged from proposals to excise the Moorish legacy to openly embrace it; what has not been studied is how Spaniards resorted to projection as a strategy for emphasizing instances of Moorishness and Africanness within other parts of Europe, as a way to solve their own cultural anxieties. Following this second line of inquiry, I will explore how María de Zayas' novel "Tarde llega el desengaño" locates Moorish cultural practices in her representation of Flanders, as a tropological strategy that aims to deflect traditional accusations of cultural hybridity against Spain.

12.45PM: Conceiving Women: Medical Discourse and Metaphorical Pregnancy in María de Zayas, Mindy E. Badía, Indiana University Southeast, Bonnie L. Gasior, California State University, Long Beach

This project examines literal and metaphorical references to pregnancy in two texts by María de Zayas y Sotomayor, the play *La traición en la amistad* (1632?) and, to a lesser extent, the short story "La inocencia castigada" (1647). We read such references in light of an early modern obstetric manual, *Libro intitulado del parto humano* (Francisco Núñez de Coria, 1580), arguing that Zayas's literary discourse constitutes both a product of, and a response to, the ambivalent role assigned to women's sexuality in seventeenth-century Spain by such pseudo-scientific texts as Núñez de Coria's. Following this avenue of inquiry, we explore potential links between the author's prose and dramatic fiction and revisit the question of Zayas as a proto-feminist writer. Such issues, the latter in particular, have received considerable scholarly attention and were most recently discussed in Robert Bayliss's "Feminism and María de Zayas's Exemplary Comedy, *La traición en la amistad*" (*Hispanic Review*, 2008). Our approach expands the relevance of such critical readings by situating Zayas's work within a wider discursive framework. Broadly, we establish relationships between early modern Spanish literary and medical discourses, two distinct modes of cultural expression whose surface differences make any underlying similarities all the more provocative. This connection has not been made in the specific case of Zayas's work.

1.15-3.00PM: Lunch Break on Atlantic Avenue

3.00PM: La casa barroca del afecto: Zayas arquitecta, Noelia Cirnigliaro, Dartmouth College

La novelística de María de Zayas se ofrece en forma de denuncia y de protesta para, tanto desde el registro trágico como del cómico, motivar a la reflexión sobre las condiciones de producción de la violencia de género y, a la vez, para reafirmar la potencia creativa de la mujer en el espacio privado. La producción novelística de María de Zayas abre, como continuación al modelo narrativo de la novela cervantina pero también como respuesta, una nueva forma de discursividad acerca de la esfera privada justo allí donde Cervantes cierra un capítulo del imaginario doméstico del barroco. *El celoso extremeño* es la novela paradigmática que materializa, mediante la meticulosa racionalización del espacio de la casa una estructura arquitectónica de dominación sobre la mujer que, con delicada ironía, Cervantes orada y subvierte. Como lo ha sugerido Egginton Cervantes es el arquitecto de la "casa barroca de la razón". No obstante, el modelo de Zayas difiere en este punto al articular en esta racionalización espacial las propiedades afectivas de la casa mediante una exploración estética y filosófica del interior material y el universo del afecto. Mi trabajo avanza esta propuesta de análisis eligiendo, en particular, tres relatos específicos como vectores para la argumentación: "Al fin se paga todo" (*Novelas*), "La inocencia castigada" y "Amar solo por vencer" (*Desengaños*).

3.30PM: Emblems and Memory Technique in María de Zayas's Novella Collections, Alicia R. Zuese, Southern Methodist University, Dallas

In this paper I shed light on an understudied aspect of baroque Spanish novellas by investigating María de Zayas's use of potent imagery associated with emblems and memory technique. The specific approach detailed here aims to help other scholars discover the virtues of incorporating baroque material culture and emblems into their courses on Zayas. Verbal-visual expressions pervade Zayas's novellas and haunt her characters, from dream visions and dazzling lights in mirrors to magic rings, blinded roosters, swollen corpses, wax dolls, and bodies encased in walls. I situate my discussion in light of theories regarding emblematic and verbal-visual expression in baroque literature, following scholars such as Aurora Egido, Fernando R. de la Flor, and Bradley Nelson. I elucidate the ways in which the novella genre's ties to orality and its modeling of storytelling strategies impel writers to integrate mnemonic devices into their fictional worlds to aid the audience in the remembrance and creative retelling of the stories in other contexts. Specifically, I theorize that the writers incorporate the verbal-visual elements as mnemonic placeholders that the audience may file mentally and use to meditate on or relate anew the novellas. I examine in detail this methodology in action in the first novella of Zayas's first collection: *Aventurarse perdiendo*. I illustrate the importance of verbal-visual imagery on two levels: 1) the story's plot and message and 2) the character development of Jacinta as protagonist and internal narrator of the opening novella. I demonstrate that the depiction of images throughout the novella relies not merely on imagery commonplace to the visual vocabulary of the audience; their full meaning depends on the interrelation between the image and the specific verbal context, following the juxtaposition between word and image that emblems and memory technique require. This narrative strategy culminates in a scene in which Jacinta creates a full-fledged woman-centered emblem, reorienting the meaning of the prompt that Celio has given her. My interpretation of the protagonist and the novella in the light of emblems and memory helps me to suggest that Jacinta serves as a model for women's creative transformation and regeneration of experience that Zayas models in her collections and links to the storytelling act. With this in mind, I conclude the paper with a reflection on the meaning of the convent as a gathering space at the end of the second collection by elucidating its emblematic and mnemonic associations. This points to Zayas's sustained use of the verbal-visual context throughout the two collections and helps to prove its efficacy as a site of critical engagement with her texts.

4.00PM: Reading Zayas's *Desengaños amorosos* through an Anamorphic Lense, Carrie L. Ruiz, Colorado College

It is indeed a challenge to teach 17th century texts to US undergraduates both because of the difficult language and also because of their spatial and temporal distance to these works. Therefore, Spanish Baroque literature courses often are relegated to the margin in small departments since they do not fill up. For the students, this is not a topic that is high on their priority list. However, the gap between these texts and the 21st century undergraduate students can be closed by appealing to their knowledge and comfort with visual materials. In a society that places great emphasis on images, and in which students are constantly partaking in and defining (i.e. through Facebook, blogs, Youtube, etc.), there is no better way to introduce them to Baroque literature than through Baroque art. It is in the relationship between the visual and the verbal that students can apprehend the Spanish Baroque culture. I propose a reading of Zayas's *Desengaños amorosos* by pairing it with contemporaneous anamorphic compositions. By exploring the anamorphic perspective, with its inception in the 16th century and its resurgence and expansion in the 17th, students can identify mechanisms and themes that are particular to Baroque culture. Working from an interdisciplinary approach, they can more easily approach Zayas's *novellas* by establishing an analogy between the act of seeing and of reading. Both actions form part of a reflection process that generates interpretation and understanding. Through the exploration of

the anamorphic parameters, students are able to indicate how the fascinations in art are translated into the textual dimension. Both the anamorphic artistic creations and the *Desengaños amorosos* reveal a common preoccupation in relation to the construction of perception, the interpretive process, and the representation of truth. The conjunction of the visual composition with Zayas's text is particularly fruitful in the analysis of notions regarding vision, deception and wonder. Consequently, students are able to pair literature with the artistic realm and acquire a better understanding of the Baroque aesthetic by referring back to a system with which they are familiarized: the visual sphere.

4.30PM: Break

5.00PM-6.00PM: Keynote Address, "Cervantes, Zayas, and the Seven Deadly Sins," Anne Cruz, University of Miami