

Myth, Role and Resistance in Itziar Pascual's *Las voces de Penélope*

Carolyn J. Harris
Western Michigan University

One of the brightest stars among the many new voices of Spanish theater today, Itziar Pascual (b. 1967) began staging her works in Madrid in the 1990's. Her theater has been well received by reviewers and theater specialists alike, and she has been awarded such prestigious national accolades as the *Accésit del Premio Marqués de Bradomín* for *Las voces de Penélope* in 1997 and *Mención Especial del Premio María Teresa León* for *Blue Mountain (Aromas de los últimos días)* in 1998. Like other writers of her generation, Pascual distances herself from traditional realism in favor of a fragmented structure that better reflects the fast pace of life in contemporary Spain. Using suggestive, poetic language, her works present an elliptic and impressionistic portrait of modern experience at the same time that they lead spectators to consider timeless questions facing humanity. María José Ragué-Arias notes that Pascual's dramatic texts represent a fusion of genres. She further describes her works: "Llenas de poesía, ternura y ambigüedad, son reflexiones intimistas sobre la humanidad; constituyen un fresco retablo cotidiano de búsquedas de identidades, de soledades" (232-33).

Also an accomplished journalist, Pascual has expressed her view that the theater provides another avenue for searching for the truth and discovering the stories that have been silenced by official accounts of the past. In a presentation at the Festival de Teatro Iberoamericano de Cádiz in 1997, she remembered the official version of history that she once studied and memorized in school: "Esa historia sin mujeres, sin niños, sin ancianos, sin pobres, sin desheredados. Esa historia llena de fechas, de batallas, de guerras. Esa historia que, finalmente, ni me pertenece ni me representa" ("De la historia oficial..." 221). She concluded her talk by calling for writers to

review the past from new perspectives in order to tell the stories of women forgotten by history, and so direct their contemporaries to a more worthy future. She alluded to the need to give attention to feminine concerns and closed with words from the *Popol Vuh* : "el silencio es desolación, abandono y muerte" ("De la historia oficial..." 225).

Pascual's quest to discover the untold stories of women has led her to reread the lives of female characters of classical mythology, examining their experience and their motivations. The figure of Penelope, the woman who faithfully waits, has been the focus of two of Pascual's best known works. In *Fuga*, first staged in 1993, Ariadna decides that she should have been called Penélope, for in her view "Espera, silencio y calma" (18) are her last names. She spends her time on the Isla del Sueño sewing as she waits for the return of her father, who is ruler of the island and the man she calls the "Señor de Bellver. Y de mi vida" (18). She waits for him to look at her, for the war to end and for life to begin. Her dream is to escape his domain and create a world where all live in freedom, without needles or thread. The three women presented in *Las voces de Penélope* live in very different time periods, but all are prototypes of the faithful wife of Homer's classic tale. Pascual imagines Penelope discussing her situation with her loom or with a close friend and articulating her inner-most struggles and desires. In both plays, female characters are given voice, and through the empowerment of words they come to a better understanding of their identity and circumstances. Through reflective monologues and listening to one another, all become convinced of the need to overcome the limitations of traditional gender roles.

This study analyzes the resistance of the characters of *Las voces de Penélope* to prescribed roles and the process which leads them to re-define their concept of self. It looks at the way in which Pascual's work explores the relationship between sexual roles and identity,

exposing the performative nature of gender. It examines the use of both alienation and identification in this play, and how these techniques expose the power of restrictive roles that are assumed at a subconscious level.

The dramatic tales of classical mythology have been the subject of Spanish theater throughout its history, and twentieth-century playwrights have frequently demythologized its heroes and heroines in order to shed light on fundamental human emotions and circumstances. During the Franco years, myth also served as a veil for disguising protest and dissent, but the treatment of mythical themes and characters did not fade after the death of the dictator. In his study of the mythological tradition in Spanish theater, Michael Kidd writes that: "If anything, the use of myth in the post-Franco theater has gained momentum as artists employ it for a wider cultural critique of traditional values and morality" (182). Women characters are given prominence in these works and are frequently associated with change and sociocultural progress.

The figure of Penelope has been central to a number of contemporary Spanish plays, and, unlike Ulysses, the queen of Ithaca has been consistently presented in a positive light. While Ulysses frequently loses his heroic greatness in twentieth-century theater, Penelope is often the major focus of these works and she is generally portrayed as a strong woman who knows how to protect her husband's interests as she waits for his return. Buero Vallejo's *La tejedora de sueños*, first staged in 1952, centers on Penélope's inner reality of suffering and reveals her reluctant sacrifice of personal happiness and fulfillment for political purposes. In contrast to Ulises, who uses logic and reason in the service of violence and vengeance in Buero's account, Penélope represents dreaming, love and hope (Kidd 196). The shroud she weaves in resistance to masculine power must be unraveled and her dream destroyed at the play's conclusion in order to sustain the official version of Ulises' story.

Although, like *La tejedora de sueños*, many modern adaptations of the *Odyssey* have ostensibly presented Penelope's point of view, Pascual comments in a recent interview that for her none of the previous interpretations of the character's motives rings true. She explains:

Antes de escribir *Las voces de Penélope*, yo leí todas las Penélopes españolas de este siglo: *La tejedora de sueños* de Buero Vallejo, por ejemplo. Admiro profundamente a Buero, . . . , pero el punto de vista que él da es el de Ulises y es el de Homero, por mucho que la Penélope que él perfila sea de enorme interés. Yo no me encuentro con esa Penélope, que lo que hace es estar al servicio de la histórica imagen de fidelidad que Ulises necesita. (Huguet-Jerez 9)

In *Las voces de Penélope*, Pascual not only allows the mythic heroine to tell her story from her own perspective, but she creates two contemporary Penelopes, La mujer que espera and La amiga de Penélope, who join her in uncovering what has not been told of their common feminine experience. The fact that the two women of today are not given proper names points to the universality of the circumstances all encounter. Although very present in their thoughts, Ulysses and his unnamed contemporary counterparts are never portrayed on stage. Men are displaced in Pascual's version of the well-known tale, relegated to the periphery and without voice, as Penelope's consciousness is explored. Through the process of waiting in solitude and finding solidarity among themselves, the three female characters come to the realization that women of today must resist inherited paradigms in order to find more authentic ways of relating and living.

In her essay "What Was Penelope Unweaving?" Carolyn Heilbrun underscores the importance of subverting antiquated tales and creating new texts by which women may live. She

maintains that throughout history women have been restricted to passive, subordinate roles, without alternate models. She explains:

In literature and out, through all recorded history, women have lived by a script they did not write. . . . Theirs has been the marriage plot, the erotic plot, the courtship plot, but never, as for men, the quest plot. . . . Within the quest plot, men might do anything: literature tells us all they have done. Within the marriage plot women might only wait to be desired, to be wed, to be forgotten . . .

(108)

Because we live our lives through texts, Heilbrun reasons, the chief source of patriarchal power is its embodiment in unquestioned narratives (109). While myth sustains the narratives of an ideology, new fictions can provide new ways of interpreting reality. But in order to create new stories, she argues: "we can only transform old tales, and recognize how women have transformed old tales in the past. Out of old tales, we must make new lives" (109). When Pascual's contemporary Penelopes come to understand that they are subconsciously adopting prescribed roles by repeating acts traditionally associated with their gender, they are able to finally resist the power of myth and begin to write new stories.

Las voces de Penélope is composed of twenty brief scenes, each with an instructive heading, that take place "En Itaca. Y en todas las ciudades del mundo que se llaman Itaca" (105). The reflections of Penélope, La mujer que espera, and La amiga de Penélope are voiced in a series of monologues, phone conversations and dialogues that contrast poetic, nostalgic language with colloquial and frequently comic outbursts. The disparate and minimalist scenes presented in rapid succession disclose the characters' progressive discontent with the roles they have assumed as they relate the series of events that set in motion their journey toward self-

knowledge. Penelope's well-known story is presented in a fragmented, suggestive way that focuses on her inner world. The two women of today echo her words and emotions, seemingly unaware at the play's onset that they have fallen into age-old patterns, taking on the role of the woman that exists to wait for and on a man. By the play's conclusion, however, the characters have come to understand that the attitudes and acts that seem a natural part of their identity as women closely resemble those traditionally associated with the mythic Penelope.

Judith Butler has theorized that gender is not a stable identity from which various acts proceed, but rather, "it is an identity tenuously constituted in time—an identity instituted through a *stylized repetition of acts*" (270). These acts give the "*appearance of substance*," in Butler's view, but are in reality "a constructed identity, a performative accomplishment which the mundane social audience, including the actors themselves, come to believe and to perform in the mode of belief" (271). If gender identity is understood as performance and a repetition of acts, then the door is opened to a subversive repeating that transforms the established role. For Butler, it is the performative character of gender identity that allows for the "possibility of contesting its reified status" (271).

The presentation of the stories of three Penelopes in Pascual's work leads spectators to recognize that waiting on another is not a natural part of female identity but a role that women have assumed. By the play's conclusion, it becomes evident that prescribed gender roles, as the performance of a repetition of acts, can be resisted and altered. This change is brought about in part through the use of Brechtian techniques of representation which defamiliarize the play's action, allowing the critical distance necessary for reflection on the ideas presented. Elin Diamond finds that a playwright who seeks "to expose or mock the strictures of gender usually uses some version of the Brechtian A-effect" (84). Brecht contends that the effect of alienation,

created by means of "Verfremdungseffekt" or defamiliarization, enables spectators to see the ordinary and the familiar with new eyes. He explains that "A representation that alienates is one which allows us to recognize its subject but at the same time makes it seem unfamiliar" (192).

Diamond finds Brechtian techniques to be very effective in dramas that present feminine concerns because, in her view, the effects of the alienation of gender in these works are stunning. She explains: "When gender is 'alienated' or foregrounded, the spectator is enabled to see a sign system *as* a sign system—the appearance, words, gestures, ideas, attitudes, etc., that comprise the gender lexicon become so many illusionistic trappings to be put on or shed at will" (85). In *Las voces de Penélope* the alienation effect is achieved by means of minimalist staging, abbreviated and exaggerated, humorous discourse, jumps in time, and striking contrasts in tone and language. This defamiliarization causes gender roles that form part of the reigning ideology and are normally invisible to be exposed and perceived as performative acts that can be changed.

The absence of formal realism in Pascual's work does not preclude, however, all identification with the characters as they narrate and enact their stories. The female spectator in particular may be led to identify with the feminine experience presented and examined by the play's three Penelopes. As Diamond points out, in a Brechtian-feminist work, the female body on stage that is given voice to tell her own story "is paradoxically available for *both* analysis and identification, paradoxically within representation while refusing its fixity" (89). Brechtian intervention dismantles the male gaze and provides "a viable position for the female spectator" (88).

In the opening monologue of *Las voces de Penélope*, the mythic wife stands alone on stage with an enormous blue loom and unravels a ball of blue yarn as she says good-bye to an already absent Ulises. She accepts her circumstances, understanding that her husband's thirst is

for conquest and her lot is to suffer and wait. "Vete," she repeats. "Un solo día marcharas y larga me sabría tu ausencia. . . . Vete ya para volver antes. Para que las lunas de soledad pasen más deprisa; aunque el dolor comience antes" (107). Waiting becomes for her a kind of death as she must put her life on hold until her reason for living returns. In a scene entitled "La dulce muerte" she tells her servant: "Dejadme dormir. . . . No tengo razones para comer. No tengo razones para respirar. No tengo razones para vivir" (118). When the "extranjero," who the audience assumes to be Ulysses in disguise, visits her home, she tells him that time stopped for her when her husband left and Ithaca became "la patria de los ausentes" (125).

Penelope's large blue loom is a visible symbol of waiting and dependence on another. Dominating the stage throughout the play, the loom posits waiting as an acceptable, natural role for women and serves to link the stories of the three characters of different times and cultures. *La mujer que espera*, described in the stage directions as a "mujer en tránsito por una ausencia" (105), echoes Penélope's sad monologues as she waits for her loved one. The scenes that contain her reflections are introduced by romantic, dated, and somewhat affected lyrics and dance rhythms that include «Cómo fue» and «Encantada de la vida» by Benny Moré and Armando Manzanero's «Somos novios» among many others. Like Penélope, the modern *Mujer que espera* pines for her absent lover and feels that his shadow accompanies her when she dances with others. As she reminisces in her first appearance on stage, *La mujer que espera* arranges an army of shoes, boots, sandals and slippers until they give the appearance of a dance floor. With a minimum of words, her attitudes and activities are easily recognized by the audience. At the same time, the scene's lack of realism defamiliarizes the events narrated and creates for spectators a critical distance from the play's action.

In subsequent scenes, *La mujer que espera* attempts to fight the loneliness that overtakes her by following the advice of her friend who tells her to be frivolous, to weave, and to shop. These activities are suggested in a rapid exchange that is reduced to a series of short phrases. The poetic language of *La mujer que espera* stands in sharp contrast to her friend's down-to-earth suggestions and creates a comic tone that contributes to the effect of alienation:

La mujer que espera – *La mujer que espera* lleva tallado en el pecho un almendro en flor.

La amiga de Penélope – Un cursillo de macramé y se te quita la tontería.

La mujer que espera – *La mujer que espera* lava sus sábanas con cal y ceniza.

La amiga de Penélope – Iniciación al punto de cruz, que relaja mucho.

La mujer que espera – *La mujer que espera* sabe a deshielo en eclipse de luna.

La amiga de Penélope – En esta revista lo explican todo. Y con el primer fascículo, gratis, un telar y dos ovillos. (110)

The two women later recount the events of a day of shopping in which *La mujer que espera* buys many items with a credit card that repeatedly pops out of her billfold all by itself. But in spite of following all of her friend's advice, the contemporary Penelope finds that she is unable to escape the shadow of waiting. In a scene entitled "No es tan fácil olvidarte," she complains of her inability to sleep and the persistent cold she must endure. She tells her absent lover: "Hoy me pesa tu sombra ante un vestido horrible, unas medias rotas y unas sandalias sucias. Y el frío, ese frío que se resiste a abandonarme hasta en la noche más calurosa. Y la opresión va entrando en mi casa con la cordialidad de una vieja conocida" (114).

As time passes, *La mujer que espera* becomes progressively more distressed. She tells her companion how waiting for a letter or a telephone message has led her to such despair that

she has come close to setting her mailbox on fire.¹ Stopped by the question of a discrete neighbor, however, she was able to avert this violence and instead watch a film with Cary Grant and Doris Day, "De esas en las que todo sale bien" (116). In time, the absence of her lover becomes so intolerable that one of her monologues is termed "Violencia cotidiana." Like the Penelope of old, she finds it difficult to continue living without her Ulysses. She explains in a lyrical outburst:

Nunca te dije «pégame».

Pero convoco tus recuerdos y me golpean.

Nunca te dije «átame».

Pero tus ojos han cegado mis pasos. Y sólo te veo a ti. . . .

Nunca te dije «miénteme».

Pero adorno tu retrato con falsedades. Y mitifico los detalles de tu ser.

Nunca te dije «ahógame».

Pero tu silencio anuda mi cuello. Y la ansiedad recorre mi garganta.

Nunca te dije «mátame».

Pero pierdo tu imagen y aborrezco la vida. (117)

Throughout the play, La amiga de Penélope serves as a sympathetic ear and friendly advisor for La mujer que espera, using language and reasoning that are unmistakably of today. Yet she too is repeating the mythic Penelope's model of gendered behavior at a subconscious level. In a scene entitled "Todas somos iguales," she reacts by telephone to the sad story of La

¹In the staging of *Las voces de Penélope* (March 2-4, 2001, in the Sala Ensayo 100, Madrid), this scene, entitled "El contestador," was significantly altered to better reflect today's technology. In this version, made available to me by the author, La mujer que espera becomes frustrated with the voice on her answering machine. She complains that in spite of having a mailbox, two telephones, one of them cellular, a fax machine and an e-mail address, she receives only "silencios inmensos y avisos de virus."

mujer que espera, left to wait for her man: "¿Pero le consientes que se vaya así, como si tal cosa? A mí eso no me pasaría nunca. A mí no. Yo lo tengo muy claro. Por ahí no paso. . . . ¡Pero si nadie espera a nadie, bonita!" (109). But even as she strongly condemns the woman's compliant attitude, La amiga de Penélope unwittingly reveals her own dependency as she abruptly ends the conversation in order to help her boyfriend Carlos. She explains to La mujer que espera: "[L]leva unos días pachucho y voy a hacerle la cena. . . . Nada grave. Pero ya sabes como son; que si hazme un arrocito, que si estoy muy cansado... Ya, ya...No si en el fondo todos son iguales" (109).

In a later conversation, La amiga de Penélope relates that upon finding Carlos in a discothèque with another woman, she has thrown a drink in his face. But pausing after describing the events to her confidante, she reflects on what she has done and asks: "¿Oye? ¿Tú crees que se lo habrá tomado a mal?" (119). Although her anger with Carlos leads La amiga de Penélope to drown her sorrows in "Licor 43," in the following scene she addresses La mujer que espera, now seated in the audience, and readily admits that she is ready to take him back: "A Carlos se le perdona todo," she tells her, "Es un hombre tan maravilloso..." (122). She reports that the other woman has visited her home and that their encounter ended with La amiga de Penélope demurely telling her rival: "De verdad, tienes mi apoyo para lo que necesites. Yo sólo quiero que Carlos sea feliz" (123). Like Penélope and La mujer que espera, La amiga de Penélope's life revolves around a man and her sense of self is completely disrupted by his absence. Forced to face life on their own, however, the three characters begin to see things differently and begin a journey toward self-knowledge.

In Ulises' absence Pascual's Penélope must maintain the appearance of complete faithfulness to his memory because her body is not her own but, as she puts it, "una razón de

Estado" (115). But there is the suggestion that she has secretly taken other lovers, taking precautions so that there will never be proof of her infidelity. She takes charge in her palace and declares: "Madre, padre, reina, amiga, gobernante: todos los papeles para una actriz. (*Pausa.*) Todos menos uno. Víctima no" (124). At the play's conclusion, in a scene entitled "Muchos años después...", Penélope elucidates her own view of waiting and her personal victory:

La historia oficial no me representa, porque está tallada por los vencedores. La mía la escribió en piedra mi marido, Ulises. Fue una vida para la gloria y la conquista, el triunfo sobre la guerra y la muerte. Mi conquista fue mucho más discreta: la del diminuto espacio del ser y el estar. Aprendí a esperar, pero no como ellos creen. La espera es una forma de resistencia. (133)

Like Penélope, *La mujer que espera* gains insight into her need to liberate herself from dependency and to give up waiting for an ideal that does not exist in order to re-define herself. Her new-found identity is suggested by a name change in her last monologue, where she becomes "La mujer que esperó." She describes here her long-awaited reunion with her boyfriend, who has finally arrived complaining of the difficulties of travel. At the moment of his return, she understood that he had never been the light that gave meaning to her existence, as she had imagined. She explains why she then decided to end the relationship:

Entonces me vi encerrada y pequeña en la foto de su mesilla. . . . Me había enamorado de su luz. . . . Y yo, aterrorizada por no ser, o ser tan poco, creí que él era la totalidad. Allí, . . . , le vi opaco, traslúcido. Umbrío. Como un maletín de documentos sin nombre. Como la sombra de aquella luz. Le dejé ir acompañado de sus quejas. . . Podía haberle hablado. Explicarle. «Ya no soy la ingenuidad que puebla tu mesilla». (*Pausa.*) Preferí dejarle ir. Entre sus quejas. (132)

At the play's conclusion she asks: "¿Quién viajó de los dos? Yo me fui sin mover los pies. Me revolví hasta desaparecer. Tú viajaste para volar; yo, para enterrarme y renacer" (135).

La amiga de Penélope goes through a period of anger in which she does research in order to write a scathing paper that lashes out against domestic violence and the injustices that women suffer at the hands of men. When La mujer que espera, having read part of her manuscript out loud, asks if her separation from Carlos is not responsible for her new-found sensitivity to these issues, La amiga de Penélope admits that it has influenced her thinking. "Tiene que ver. Con Carlos no veía nada. . . . Cuando estás sola observas más," she reasons. "Te fijas. Y el paisaje cambia" (127). She has come to realize that her worst enemy is not another woman but a lack of consciousness of her true situation, a point driven home by all three of Pascual's characters. In the final scene, entitled "Muchos años después...," La amiga de Penélope relates how after renewing her relationship with Carlos at a later date, she has now broken it off for good. Like her friend, she knows that she cannot depend on a man to determine her path. "Carlos era gris," she explains. "Se había hecho tan gris que no le reconocía. No sé. Ahora estoy aprendiendo a vivir con mis «no sé», . . . O a reconciliarme un poquito con ellos. (*Sonriendo.*) No sé, creo que no me va mal" (135).

The contemporary *Mujer que espera* has the last word in *Las voces de Penélope*.² As the three characters together take down the large blue weaving that has accompanied their time of waiting, La mujer que espera tells an absent "Ulises":

Me hiciste daño. (*Pausa.*) Y me hiciste bien. Me regalaste el desgarró envuelto en papel celofán. Pero al romperme, me vi atrapada en la historia; en la mirada de

² In the staged version of *Las voces de Penélope*, the concluding scene is abbreviated and it is the mythic Penélope who pronounces the final words. She brings the play to a close by reviewing her "verdadera historia," her path to independence, and how she learned to wait not for another but for herself.

esas mujeres que aguardan tras la celosía de una ventana. Y decidí salir. Rasgar mi piel para tomar otra. (*Pausa.*) Y volé, Ulises. Con las alas de quien se sintió mendigo de la vida y ahora se sabe propietario de ella. Supongo que ahora entiendes... (135)

Penélope, *La amiga de Penélope* and *La mujer que espera* embrace as they exit the stage together, leaving behind the blue weaving, discarded on the floor. After revisiting the past and rereading myth from a feminine perspective, the characters are ready to break away from its hold on their psyche and move on to write new stories.

Women's weaving, as Heilbrun has shown, represented women's speech in myths of old and was their answer to the enforced silence about their own condition (103). Because Pascual's work gives voice to Penelope and her untold story, the loom that held her secret struggles and desires is no longer needed. By proposing alternative ways of viewing the past and rewriting Penelope's story in terms which acknowledge her oppression and resistance, Pascual's work exposes and subverts the repetition of acts that constitute traditional gender roles. Through the use of both alienation and identification, *Las voces de Penélope* examines the constructed nature of sexual roles and their relation to the concept of self. It provides the opportunity to question long-held and often subconscious assumptions by exposing the performative character of gender roles and subverting their reified status. It points to the need for women of today to re-examine traditional roles and resist their power as they search for a sense of identity and meaning.

Carolyn J. Harris

Western Michigan University

Works Cited

- Brecht, Bertolt. *Brecht on Theatre: The Development of an Aesthetic*. Ed. and trans. John Willet. New York: Hill and Wang, 1964.
- Butler, Judith. "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory." *Performing Feminisms: Feminist Critical Theory and Theatre*. Ed. Sue-Ellen Case. Baltimore: The Johns Hopkins UP, 1990. 270-82.
- Diamond, Elin. "Brechtian Theory/Feminist Theory: Toward a Gestic Feminist Criticism." *The Drama Review* 32 (1988): 82-94.
- Heilbrun, Carolyn G. "What Was Penelope Unweaving?" *Hamlet's Mother and Other Women*. New York: Columbia UP, 1990. 103-111.
- Huguet-Jerez, Marimar. "Entrevista con dos dramaturgas de la generación Bradomín: Yolanda Pallín e Itziar Pascual. ¡Larga vida al galardón!" *Estreno* 26.1 (2000): 5-9.
- Kidd, Michael. *Stages of Desire: The Mythological Tradition in Classical and Contemporary Spanish Theater*. University Park, PA: Pennsylvania State UP, 1999.
- Pascual, Itziar. "De la historia oficial a la historia de las mujeres: una responsabilidad dramaturgica." *Reescribir la escena*. Ed. Laura Borràs Castanyer. Madrid: Fundación Autor, 1998. 221-25.
- , Encarna de las Heras, Sara Molina, and Liliana Costa. "Fuga." *Fuga. La orilla rica. El último gallo de Atlanta. El sello de la necesidad*. Madrid: Centro Nacional Nuevas Tendencias Escénicas, 1994. 11-26.
- . *Las voces de Penélope. Marqués de Bradomín 1997: Concurso de Textos Teatrales para Jóvenes Autores*. Madrid: Instituto de la Juventud, 1998. 101-35.

Ragué-Arias, María José. "La obra de algunas autoras españolas contemporáneas desde la perspectiva de la teoría teatral feminista." *Reescribir la escena*. Ed. Laura Borràs Castanyer. Madrid: Fundación Autor, 1998. 227-35.

Este estudio fue publicado en la revista GESTOS 18.36 (noviembre 2003).

Carolyn Harris es profesora de literatura española en la Universidad de Western Michigan, Estados Unidos. Ha publicado estudios del teatro de Antonio Gala, Concha Romero, Paloma Pedrero, e Itziar Pascual entre otros.

harrisc@wmich.edu