

My D.Phil. research at Oxford involves analysing the writing of one particular early modern writer from Spain: Tirso de Molina. Specifically, my research investigates to what extent the writing of Tirso poses a real threat to patriarchy in Golden Age Spain, and, by extension, how the English-language translation and performance of his *comedias* resist or reify ideological beliefs concerning gender and sexuality today. As such, my research straddles both present and past in direct ways. To answer these questions, I consider three particular *comedias* by Tirso, looking at how their dramaturgies are translated and adapted. I also study how contemporary translation and adaptation choices affect the representation of gender in production, as well as examine how casting choices today complicate and clarify this articulation of gender in dramatic texts.

To aid in this study of contemporary stagings of early modern texts, I travelled to Madrid, Spain for two weeks in April 2016 to complete research at the Centro de Documentación Teatral, which is the home of an extensive multimedia library containing filmed versions of *comedias* in performance on the modern stage, many of which were authored by Tirso. While in residence, I viewed and documented these theatre productions on film in order to be able to write about them and articulate how they speak to other contemporary English-language productions. While reading reviews of these productions and interview with actors and directors can be useful, being able to see the productions on film is the next-best option to seeing them live. *Comedias*, especially those by Tirso, are also very rarely produced. Of the three *comedias* on which my research focuses, there have only been three English-language productions about which to study and write. Time at the Centro thus significantly expanded the pool of material about which I write, and therefore enriched my research.

This research trip also helped me complete some necessary preparatory work for an exciting event that occurred later that year: I authored the first-ever English-language stage version of Tirso's *La celosa de sí misma* (*Jealous of Herself*), which was produced at the Keble O'Reilly Theatre in November 2016. Thanks to time viewing Spanish productions of the play in the Centro's archive earlier in 2016, this world premiere production was enriched and in direct communication with earlier iterations of the play in performance.

My trip to Madrid's Centro de Documentación Teatral was thus a productive time which enhanced the quality and volume of my research, and I am grateful to have received a Kojo Minta Travel and Research Grant to facilitate it.



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