Shakespeare in Tongues

Shakespeare in Tongues interrogates the popular conflation of "the language of Shakespeare" with English by examining the role Shakespeare's works have played in overlapping histories of colonialism, slavery, and migration that continue to shape the linguistic cultures of the United States.

Opening up urgent and overdue conversations about linguistic oppression, racism, and resistance within the settler colonial nation-state, Kathryn Vomero Santos draws our attention to artists, activists, and educators who have conjured, embraced, remade, and rejected Shakespeare in service of multilingual counternarratives that push back against dominant perspectives, refuse assimilation, and strive for more polyglot and polyvocal futures. As they shine a bright light on the legacies of the federal Indian boarding school system, Indigenous language revitalization efforts, the militarization of the U.S.–Mexico border, and battles over ethnic studies in classrooms, these critical and creative engagements with Shakespeare offer powerful examples of how his works might be used to facilitate a more truthful understanding of the past and to identify restorative paths forward.

Shakespeare in Tongues issues an imperative to redirect the material and intellectual resources that have been devoted to Shakespeare and his language toward truth, justice, and healing. This is essential reading for anyone studying or

researching Shakespeare, race, translation, adaptation, and comparative literatures.

Kathryn Vomero Santos is Associate Professor of English at Trinity University, USA. She is a co-founder of the award-winning Borderlands Shakespeare Colectiva and the co-editor of several books, including *The Bard in the Borderlands: An Anthology of Shakespeare Appropriations en La Frontera* (with Katherine Gillen and Adrianna M. Santos).

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KATHRYN VOMERO SANTOS

Shakespeare in Tongues

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Being Now Awake

Two

In the late 1960s, a UC Berkeley Linguistics graduate student named Richard B. Applegate took a part-time job that, in his words, "changed the course of [his] life and the lives of many other people."[1] Working on behalf of the Survey of California and Other Indian Languages, Applegate was tasked with cataloging boxes of materials gathered in the early twentieth century by linguist and ethnologist John Peabody Harrington under the aegis of the Smithsonian's Bureau of American Ethnology. Harrington had spent over fifty years meticulously documenting more than a hundred different Native American languages during a critical moment when many were on the verge of dormancy after centuries of colonial dispossession, massacre, and forced assimilation on the part of the Spanish, Mexican, and U.S. governments. In the face of this dire reality, Harrington approached his work with a feverish urgency. As he once wrote in a letter to his young assistant Jack Marr,

> You know how I look at this work, you and I are nothing, we'll both of us soon be dust. If you can grab these dying languages before the old timers completely die off, you will be doing one of the FEW things valuable to the people of the REMOTE future. The time will come and SOO[N] when there won't be an Indian language left in California, all the languages developed for thousands of years will be ASHES, the house is AFIRE, it is BURNING.[2]

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While Harrington periodically sent reports back to his colleagues in Washington, DC, his extensive notes and audio recordings were stored away in basements, warehouses, and even chicken coops throughout the country, remaining scattered and untouched for decades until after his death in 1961.[3]

From among the stacks and stacks of boxes that eventually ended up in the basement of Dwinelle Hall at UC Berkeley on loan from the Smithsonian, Applegate's professor Mary Haas randomly assigned him to work on those related to Samala, the language of the Santa Ynez Band of Chumash Indians, also called Ineseño by the Spanish missionaries.[4] In the process of sorting through thousands of pages of Harrington's notes in English, Spanish, and a phonetic script that scrupulously documented the sounds of Samala, Applegate quickly recognized how valuable these documents were for providing insight into the sonic, syntactic, and semantic details of the language as well as into the cultural practices, storytelling traditions, and histories of the Indigenous Peoples of California's Central Coast. As Applegate continued to decipher the notes, it also became clear to him that Harrington's informants understood that they were doing important work to protect their peoples' languages during a critical moment. Indeed, the single most important informant for Harrington was a woman named María Ysidora del Refugio Solares (Qilikutayiwit), the only surviving child of nine siblings who devoted much of her time between the years 1914 and 1919 to speaking with Harrington in great detail. Throughout their conversations, Solares recounted stories about her childhood, shared the details of Chumash folkways and land-based rituals, provided an account of the Chumash Revolt of 1824, and sang traditional tribal songs that Harrington also captured

on wax cylinders. "Like the flower of this earth," she told him, "is our Samala language."[5] Solares was well aware that she was actively preserving knowledge not just of the language but of the land itself.

Applegate did not stop at organizing and cataloging the boxes. In fact, he became so fascinated with Samala that he ended up writing his doctoral dissertation on the language.[6] But this was no easy task. In the absence of living native speakers or any kind of key from Harrington, Applegate had to rely on sporadic translations of words and phrases scattered throughout the notes in order to reconstruct a grammar and compile a dictionary. Because Harrington's recordings of Solares primarily involved singing rather than speaking, Applegate modeled his phonetic pronunciation guide to Samala on Harrington's recordings of a Šmuwič (Barbareño) Chumash woman named Mary Yee, the last fluent first-language speaker of any Chumash language who died in 1965.[7] After completing this dissertation project, Applegate published a handful of articles on Samala and other Chumash languages documented by Harrington and moved on to new projects, never thinking that his graduate research would be of interest to the descendants of the people who spoke the language he studied.[8]

More than thirty years later, however, Applegate was presented with an opportunity to shepherd that language back to the community from which it came when leaders of the Santa Ynez Chumash sought to revitalize Samala in the early 2000s and turned to him as an expert and knowledge bearer.[9] Over the next several years, Applegate collaborated with tribal members to create a comprehensive dictionary and pronunciation guide featuring photographs of the community and their ancestors. Soon after the *Samala–English*

Dictionary was published in 2007, the tribe continued their collaborations with Applegate to develop an apprentice program for learners and aspiring teachers of Samala.[10] They also successfully advocated for the passage of California Assembly Bill 544, a law that allows teachers to be credentialed to teach Native languages in public schools so that they can work with children during the school day and use the very same educational systems that were once responsible for taking their language away to advance their cultural reclamation.[11] As former vice chairman of the tribe Richard Gomez noted in 2012, "Samala was and is not lost. Instead, it's making a comeback through a multi-pronged cultural and educational program of the Santa Ynez Band of Chumash Indians. Today tribal members are speaking and singing in Samala, and we've only just begun."[12]

It was not long after the publication of the *Samala–English Dictionary* and the development of the corresponding educational program that Samala would make its debut on a professional stage—not in a play by a Chumash storyteller but in a new multilingual adaptation of Shakespeare's *The Winter's Tale* by Chicano playwright José Cruz González. Commissioned by Artistic Director Mark Booher of the Pacific Coast Repertory (PCPA), whose theater is situated on the ancestral lands of the Chumash Peoples, González's *Invierno* was developed in consultation with Santa Ynez Chumash cultural director Nakia Zavalla along with Richard Applegate himself, who helped González, Booher, and members of the cast to incorporate Samala and various elements of Chumash culture into the production. Through these shared efforts, they demonstrated the power of the central belief animating Shakespeare's late tragicomic romance: that what is thought to have been lost can be found again.

Just as we saw with Randy Reinholz's strategic embrace of the ambivalent qualities of *Measure for Measure* to highlight the contours of Native survivance in the previous chapter, González's *Invierno* mobilizes the generic hybridity and temporal instability of *The Winter's Tale* to participate in the creation of what Chicana historian Emma Pérez theorizes as a "decolonial imaginary"—"a rupturing space, the alternative to that which is written in history."[13] González activates this rupturing space by constructing a new dramatic frame in which a pair of contemporary characters fall back into the world of the nineteenth-century land-grant rancho system in California and bear witness to the political and personal conflicts of the colonial past that have shaped their present. *Invierno* thus invites audiences into a space of temporal suspension and connection, or what Pérez characterizes as "that time lag between the colonial and postcolonial, that interstitial space where differential politics and social dilemmas are negotiated."[14] It is here, in the liminality between the no longer and the not yet, between tragedy and comedy, that *Invierno* draws upon *The Winter's Tale*'s own ideas about resilience, revitalization, and repair to encourage us to listen for the gaps and silences that "interrupt the linear model of time" and point toward ways of knowing and being that can bring about the futures colonization attempted to foreclose.[15]

TINY CRACKS, SMALL OPENINGS

When the Samala language apprentices began working with children in their community, they noticed that tribal elders started to feel more comfortable speaking up and sharing what they knew about the language but had repressed during their time in Indian boarding schools and in California public schools.[16] This newfound comfort prompted one elder to step

forward during the tribe's annual Chumash Culture Day and share a lullaby. "We were all in tears," recalls Nakia Zavalla, "because it was the first time we've ever heard a song like that before."[17] Such embodied evidence of linguistic survival through a deep intergenerational connection between mothers and their babies confirmed for Zavalla, a woman who traces her lineage six generations back to María Solares, that Samala "was never put to rest. It lies within us. It's part of us."[18]

Given the tenderness and intimacy of this moment for the Santa Ynez Chumash community, it is especially meaningful that the first thing the audience hears from offstage in *Invierno*'s Prelude is a Samala lullaby sung by Paulina, a Chumash healer woman who functions as a storyteller, a bridge between past and present, and a voice of Indigenous resistance and protection throughout the play:

We' we' kice' (Sleep, sleep little one)
Ksuyuwanin (I love you)
Ma k'ayapis i pi' (You are my heart)
We'n a č^{h}oho (Sleep well)
We' we' kice' (Sleep, sleep little one)
Ksuyuwanin (I love you)
Ma k'ayapis i pi' (You are my heart)
We'n a č^{h}oho (Sleep well)[19]

Shortly after singing this song, Paulina comes upon a contemporary young couple in a state of crisis standing before an oak tree on a sacred site. "Carved into the tree," the stage directions indicate, "is the shape of a woman" who we will later learn is Hermonia, the half-sister of Paulina (171). She died of grief after her husband Don León accused her of

having an affair with his friend Don Patricio, banished their newborn infant Alegría, and thus caused the grief-stricken death of their son Maximino. The Young Woman, a Latina teenager named Aly who has discovered that she is pregnant, attempts to hang herself on this tree but is stopped by the Young Man, a light-skinned teenager named A.J. who struggles to process the news that his girlfriend has apparently "been with somebody else" (172). Just when the Young Man starts to strike the tree with a knife in anger, Paulina appears, identifying herself as "Wind Woman," first in Samala, then in English. As she invites the distressed teens to join her on a journey back in time so that they can learn from the traumas that transpired on this land in order to begin healing themselves and changing their collective future, she welcomes them and the audience into a space ungoverned by a linear sense of time: "Sometimes," Paulina says, "there are tiny cracks, small openings, allowing the past to live differently in the present and the present to become truthful because of the past, joining us together in ways we never thought possible" (174). In recasting Paulina as the embodiment of the Samala language and its enduring survival, *Invierno* activates the decolonial imaginary that Pérez describes, rupturing colonial timelines, worldviews, and stories to create space to live and think otherwise.

When the Young Woman and Young Man enter the world of the nineteenth-century California ranchos approximately sixteen years prior to the U.S. war against Mexico that would end with the Mexican cession of over half of its territory, including Alta California, to the United States, they find that the conflicts around issues of land, language, race, and reproduction unfolding before them resonate in unexpected and sometimes uncomfortable ways with their contemporary

situation. They are quickly disabused of their assumption that they will be mere observers to the past, moreover, when Don León Cervantes Mejía, a prominent Californio and el gran don del Rancho Las Mariposas, picks the Young Woman up and places her in a wheelchair, casting her in the role of his son Maximino. Just as Leontes does in his conversation with Mamillius in *The Winter's Tale*, Don León asks Maximino to affirm that he is indeed his son, but the question becomes even more fraught with racial tension in the colonial context of nineteenth-century California and in light of the Young Woman's own pregnancy. As a pregnant Hermonia enters with Don Patricio, an Irishman and close childhood friend of Don León who runs the Rancho Los Molinos, Don León asserts the importance of continuing the colonizer bloodline through his son, declaring, "You are my blood. De sangre de conquistadores. A proud lineage going back to Spain!" (178).[20] But his bombastic paternal self-assurance quickly descends into colonial paranoia as he suspects, erroneously, that Hermonia is pregnant with his best friend's child.

Indeed, Don León's suspicions about Hermonia's fidelity and the paternity of his children are bound up with his tenuous claims to the land as the beneficiary of the land-grant system that began with the Spanish crown and continued with the Mexican government after independence from Spain. Don León first expresses his concerns about faithfulness in racial and linguistic terms when he laments that the mestizos—that is, people of mixed Indigenous and Spanish heritage—come to work on his rancho without sufficient knowledge of the Spanish language, thereby limiting his ability to surveil and impose demands on them. "How do I even know they're faithful to me?" he worries, foretelling the ways in which he will also come to question whether or not his mestiza wife

has been faithful to him (179). When Hermonia attempts to allay his concerns by assuring him that the mestizos of which he speaks are "of [her] blood" (179), we begin to see how Don León's paranoia is that of a colonizer who feels entitled to but ultimately insecure about his control over the land and those who labor on it.

As she is in Shakespeare's play, Paulina is a fierce defender of Hermonia's honor in González's reimagining, but the dynamic between the two women is complicated by the colonial politics that have shaped their kinship ties. While they share a Chumash mother, Paulina reveals in a tense exchange immediately after Hermonia gives birth that Hermonia's own birth was the result of rape, an act committed by her Spanish conquistador father who murdered their mother's first husband (Figure 2.1). In Paulina's view, Hermonia has perpetuated the erasure of their people by marrying Don León:

PAULINA: You abandoned your people and your family for him.
HERMONIA: I'm tired.
PAULINA: Look how these Spaniards treat us! They're burying us alive!
HERMONIA: Enough, I will not be buried nor will my children be!
PAULINA: Then they will become just like him!
HERMONIA: No, I'll teach them what's important.
PAULINA: And what's that?
HERMONIA: That we survive! The old ways are broken. The pieces that remain are what we are.
PAULINA: No!
HERMONIA: It's true. We are connected by blood or love. You cling to the past, but I look toward the future!
(204–5)

Figure 2.1 Catalina Maynard as Paulina and Leah Dutchin Okada as Hermonia in *Invierno*, dir. Mark Booher, Pacific Conservatory Theatre (PCPA), 2010. Photo by Luis Escobar, Reflections Photography Studio. Copyright © 2010 PCPA.

From Hermonia's perspective, a future under colonialism means leaving the past behind in order to preserve the "pieces that remain" and pass "what's important" on to the next generation. But for Paulina, to live under colonial rule is to experience a slow death. Reproduction that involves intermarriage with colonizers is, to her, an insufficient, if not counterproductive, approach to sustaining Chumash life. Survival is not possible, Paulina maintains, without "the old ways" of knowing, being, and doing that have long sustained their ancestors on this land. In the colonial contexts of California, the concerns about fidelity and futurity that drive the plot of *The Winter's Tale* have much deeper roots and far higher stakes.

As the Young Woman and Young Man bear witness to the tragic events of the past, they resist making direct connections

to their own lives despite the resonances that become increasingly apparent as *Invierno*'s first act reaches its tragic peak. Like that of Hermonia and Don León, their relationship has been poisoned by fears of infidelity heightened by a pregnancy. They, too, find themselves at an impasse, unable to communicate or trust in a moment of crisis. But what the events of the past ultimately bring to the surface is a deeper truth about the intergenerational impacts of trauma. Such legacies manifest most clearly in Hermonia's decision to give her baby the name Alegría after Paulina insists, in a departure from Shakespeare's version of the story, that the infant "must have one" (208). What is initially an act of hope that Hermonia's "joyful little one" will be the thing that brings her family back together, however, becomes a poignant marker of loss when her happiness—her Alegría—is quite literally stripped from her (208).

As Aly's name takes on new, or perhaps old, meaning in light of these revelations about the tragic past, she recognizes that she has a clear purpose to reclaim her own joy while looking toward a future that has not yet been written. This realization crystalizes when she serves as both witness and interlocutor in González's reimagining of Antigonus's "dream" encounter with the spirit of Hermione. In Shakespeare's play, Antigonus reports that, while he was traveling from Sicilia to Bohemia to carry out Leontes's orders to abandon his infant daughter in "some remote and desert place" (2.3.174), Hermione's ghost came to him in a dream and insisted that he name the child Perdita, "for the babe / Is counted lost forever" (3.3.31–2).[21] In González's version, by contrast, the appearance of Hermonia is not merely reported but staged, and Aly finds herself unexpectedly on the receiving end of the message clearly meant for Alejandro after he has been tasked

with bringing the infant Alegría northward to Los Molinos, the location of Don Patricio's rancho:

HERMONIA: Fate has chosen you.
YOUNG WOMAN: Me?
HERMONIA: My sweet Alegría is lost forever.
YOUNG WOMAN: No.
HERMONIA: Never will you know love.
YOUNG WOMAN: That's not true!
HERMONIA: Never will you see tomorrow.
YOUNG WOMAN: The future's not decided!

(224–5)

While she may not initially be the intended audience for these words, Aly needs to hear them in order to find the strength to break intergenerational cycles of trauma and to reject the idea of a future defined only by loss.[22] Like his Shakespearean counterpart, Alejandro meets his untimely exit, pursued by a bear—in this case when the sacred oak tree undergoes an ursine transformation. Within the multifaceted timeline of *Invierno*, however, the infant for whom Alejandro sacrifices his life is taken up into the protective arms of Aly, whose cross-temporal presence ushers in the play's shift from a tragic register to a comic one in which accountability and healing become possible. By emphasizing this maternal lineage across generations, González subtly but powerfully shows that the personification of Father Time that Shakespeare brings on stage between the two parts of *The Winter's Tale* is not the bridge these characters need to heal.

COLONIAL PASTS, UNDECIDED FUTURES

The shift in genre becomes apparent at the outset of *Invierno*'s second act, which opens with Aly still holding baby Alegría,

singing a lullaby in English, and wearing the seashell necklace that Hermonia had placed on the infant before Don León ordered her to be sent away. For Paulina, the transfer of this object from Alegría to Aly represents the merging of temporalities that she sees as necessary for healing to occur: "It's happening," she declares. "We move forward. The past and the present become one" (228). Within the fiction of the play, we are told that this necklace was made by Paulina and Hermonia's grandfather (K-iš-popoč') when Hermonia was born. In the realm of the play's twenty-first-century production, however, this necklace was, in fact, loaned to the theater company by the Samala Chumash, reflecting the continuation of their coastal lifeways and lending an even deeper resonance to Paulina's line about the past and the present moving together toward future healing. But before the past and the present can become one, Aly must confront loss head-on and step into the role of Perdida, the teenage version of the abandoned infant who was raised by Vaquero, a sheepherding cowboy who cared for the "little lost one" upon discovering her after Alejandro's demise (228).

As the nineteenth-century plot of *Invierno* leaps sixteen years forward and A.J. is thrust into the role of Florentino, the teenage son of Don Patricio who falls in love with Perdida, González retains the famous "gap of time" that transpires between the third and fourth acts of *The Winter's Tale*. In this context, however, the temporal jump also maps onto a deeply consequential rupture in the politics of Alta California. The United States has officially declared war against Mexico, and a small group of Euro-American settlers "illegally" present in the region have mounted a revolt against Mexican authorities (246). "California is under attack," a frantic Californio lancer informs the young couple. "American immigrants called the

Bear Flaggers are marching against our homeland" (234). Named after their makeshift flag featuring the image of a grizzly bear and lone red star, the Bear Flaggers took inspiration from the Republic of Texas and aimed to seize Mexican territory in order to establish their own republic rather than becoming citizens of Mexico. In the context of González's multitemporal reimagining of *The Winter's Tale*, the violence represented by the bear flag not only resonates with the gruesome death of Alejandro at the end of act one, but it also reflects the fact that a greater ursine threat continues to loom over the land. Although the flag of the California Republic was replaced by the American stars and stripes when the U.S. Army invaded and occupied the territory soon after the Bear Flag incident, a version of this symbol of settler violence currently flies over the land today thanks to the Native Sons of the Golden West, an anti-immigrant, white supremacist organization who resurrected the rebel bear flag as their marching banner and lobbied for the California legislature to adopt it as the state's official flag in 1911.[23]

By the time the play reaches its conclusion, the war has ended and "Los Americanos" have won, seizing half of Mexico's territory and creating an uncertain future for those living in Alta California as a result. News of the 1848 Treaty of Guadalupe Hidalgo, which redefined the border between the two countries at the war's conclusion, is delivered rather comedically by Afilado, the play's Autolycus figure, who has assumed the identity of the notorious bandido and folk hero Joaquín Murrieta as he repeatedly steals from Vaquero throughout the comic subplot.[24] "They've taken half of México's land, including California," he reports. "They made out like bandits" (277).[25] As they discuss the treaty's provision to make them citizens of the United States, Afilado predicts

the linguistic consequences of this new reality: "Better learn English," he advises, anticipating the ways in which Spanish would eventually shift from a colonial language with political power in California to one that has been subordinated to English and stigmatized as foreign and not white (278).[26] While the first California state constitution was printed in both English and Spanish and guaranteed Spanish translations of all laws, decrees, regulations, and provisions, it was rewritten just three decades later to include an amendment that required all governmental proceedings and communications to be conducted only in English. As Rosina Lozano explains in her book *An American Language: The History of Spanish in the United States*, "the decline of translations follows a larger historical trajectory that redefined what it meant to be American and who should be excluded."[27] By putting this dialogue about property, citizenship, and language in the mouths of the play's most comedic characters, González creates a poignant moment of levity around another heavy truth about the layers of colonization that have shaped California and the Southwest more broadly.

For one particular character, however, the U.S. invasion of Mexico and the resulting changes coincide with another type of shift—a shift toward atonement for past actions and beliefs. At the start of the play, Don León embraces a worldview that is governed by what Pérez terms—in contradistinction to the decolonial imaginary—the colonial imaginary.[28] Like Aly, he sees the future as undecided but for an entirely different reason. In his mind, it is full of endless financial opportunity and potential profit to be extracted from the land and its people: "The future is unwritten," he tells his counselor Caspian. "This land is abundant. Riches we can't even imagine. All you have to do is seize it, and it is yours. It takes vision, and the will to act upon it" (191–2). But as Don León atones

for his actions against his wife and children in the years that pass between the play's first and second acts, he starts to see just how fragile and destructive such claims to the land and the future really were. While other Californios are horrified by the potential loss of their land as the invasion escalates, Don León poignantly admits, "It was never truly mine. My grandfather was deeded this grant by the Spanish crown. And that piece of paper determined the fate of thousands. Now, I am witness to the destruction that has come to this place and its people" (269–70). As he loses his desire and his capacity to own both property and persons, he begins to own his actions instead, taking responsibility for the harm that he and his ancestors have caused.

When Aly and A.J.—both as themselves and in their roles as Perdida and Florentino—seek refuge from the war at Rancho Las Mariposas, they find a penitent Don León, who has spent the last sixteen years praying for forgiveness at a shrine of his own creation: the tree carving of Hermonia that we saw in the Prelude (Figure 2.2). Rooted in the same earth where Maximino and Hermonia are buried, this carving is materially and ontologically different from the statue that Paulina reveals to Leontes and Perdita at the end of Shakespeare's play. Whereas the lifelike rendering of Hermione is reported to have been made "by that rare Italian master Giulio Romano" (5.2.94–5), it is Don León who "spent years carving the very likeness of [Hermonia] into this grand tree" (279). Just like Hermonia and her children, this creation is of the sacred land of the Chumash Peoples, and it is blessed by Paulina in Samala, but it is only when Don León addresses 'Eneq a saxtak^{h}it (Wind Woman) in her language and truly acknowledges the consequences of his attempts to control the land and its inhabitants that the wind begins to stir his carving to life.

Figure 2.2 The sacred tree in *Invierno*, dir. Mark Booher. Scenic design by Tim Hogan. Pacific Conservatory Theatre (PCPA), 2010. Photo by Luis Escobar, Reflections Photography Studio. Copyright © 2010 PCPA.

For Shakespeare scholars, the parallel moment of miraculous reanimation in *The Winter's Tale* has prompted many questions. Is it actually a statue or Hermione pretending to be a statue? If it is a statue, does it come to life through some kind of magical forces? Or is this all an elaborate theatrical spectacle

orchestrated by Paulina in order to reawaken Leontes's faith and bring about reunion and forgiveness?[29] By reimagining the statue as the product of Don León's penance, González eliminates the ambiguity around its creation while retaining a sense of spiritual wonder as Hermonia lives and breathes once more. It is crucially not Don León alone who brings about Hermonia's reanimation, however. As the wind moves through the tree following the Samala blessing of the Wind Woman herself, Paulina and Aly begin to sing their respective lullabies in Samala and English, prompting Hermonia to join them in Spanish. Together, they form a chorus of women across languages, cultures, and generations that becomes symbolic of the reunion between Samala and its speakers and the reawakening of a language that was not, in fact, lost forever.

In the process of facilitating the reunion within the nineteenth-century plotline, Aly and A.J. also undergo their own healing journeys throughout the course of *Invierno*'s second act. Following her realization that she has more control over the future than she had imagined, Aly is finally able to confide in A.J. and reveal that her pregnancy was not the result of a consensual sexual relationship but rather an outcome of the abuse she has suffered at the hands of her uncle. Her joy—her own sense of self—has been stolen from her, too. As they work through the implications of this revelation for their relationship, the young couple turns to Shakespeare's *Romeo and Juliet* as a point of reference, but they reject the predetermined tragic ending implicit in the act of comparing themselves to teenage lovers whose deaths were brought about by the world around them:

YOUNG MAN: Look, I'm no Romeo—
YOUNG WOMAN: Stop.
YOUNG MAN: —but you're my Juliet.

YOUNG WOMAN: That's so corny.
YOUNG MAN: I know, it's stupid.
YOUNG WOMAN: Their story ends badly.
YOUNG MAN: Yeah, well, ours won't.
YOUNG WOMAN: What makes you so sure?
YOUNG MAN: 'Cause when I'm with you I don't feel so hopeless.
(252–3)

As they reach for a European tale from the past most closely associated with Shakespeare to explain their present, Aly and A.J. find that this canonical story of teenage love and death ultimately fails to capture the tragicomic nature of their narrative and their newfound hope about what remains unwritten. "I don't know about the future," Aly declares in the Epilogue, "but I'm going to walk through it knowing I can" (283). Accepting A.J.'s offer to keep her company on this journey, she looks down at the seashell necklace still around her neck, and the oak tree where she found herself in a moment of crisis at the play's beginning "blooms with light" (283). This ending, which is not an ending so much as it is a continuation of the story unfolding on this land, suggests that the tragic ruptures of the past can illuminate the path toward a future governed by the enduring belief that what was once lost can indeed be found.

LIVING, BREATHING, THINKING

It is this same future-oriented belief that motivates Nakia Zavalla to continue the work of reawakening and reclaiming the Samala language. While she hopes for a day when her community can "bring it really back so that we are living it, breathing it, thinking it," Zavalla acknowledges that her dream for everyone to be speaking the language will not be

realized in her own lifetime.[30] As master Samala apprentice and credentialed language teacher Kathleen Marshall explains, this sustained effort to return their language to its speakers is what they owe not only to future generations but also to the ancestors who did everything they could to survive, even if it meant having to let go of their language and culture:

> Learning language isn't just about learning words or a word list. It's actually in each and every one of us. It grows in us. It tells stories. It tells culture. It sings songs. It has taught us so much about where to gather, where our villages were, who was in those villages, and about our existence. Our language is the core of who we are, and my ancestors clearly didn't want it to happen this way, but it did. Culture and language did not become number one anymore. They had to survive, and they had to assimilate. And that's what they did. They did that to protect us. So now it's our job, now that we are in this stable place, now that we have support, it is our job to bring back this language. It is our job to bring back the culture. It is our job to help bring this back to our people.[31]

Not unlike the shepherd who finds the baby on the shores of Bohemia in *The Winter's Tale* or Vaquero who finds Alegría abandoned near Rancho Los Molinos in *Invierno*, Richard Applegate found Samala stowed away in boxes in a basement at UC Berkeley, and when called upon, he did everything he could with his training as a linguist to return the language back to its rightful inheritors. Thanks to María Solares and her contributions to Harrington's notes, Samala was never actually gone. "It was all sitting there waiting for us," says Zavalla.[32] In the years since the *Samala–English Dictionary* was

published, members of the tribe have taken the reins, coining new words, expanding access to learners of all ages, and ensuring that their work is archived and recorded so that it can be taken up by future generations.

The open-ended nature of *Invierno*'s contemporary framing reminds us that one function of the decolonial imaginary is to create possibility that exceeds the limitations imposed by colonial narratives, histories, and worldviews. As Catherine E. Walsh argues, decoloniality "is not a static condition, an individual attribute, or a lineal point of arrival or enlightenment. Instead, decoloniality seeks to make visible, open up, and advance radically distinct perspectives and positionalities that displace Western rationality as the only framework and possibility of existence, analysis, and thought."[33] When mobilized toward such ends, embodied performance has the power to generate what Chela Sandoval, Arturo J. Aldama, and Peter J. García describe as "a pause in the activity of coloniality," creating space to reactivate Indigenous timelines and ways of living, breathing, and thinking.[34] By incorporating the Samala language and culture into his multitemporal reimagining of *The Winter's Tale*, González did far more than acknowledge the original inhabitants of the land on which his play was set and staged. He used Shakespeare's play about betrayal, loss, and rebirth to pry open the "tiny cracks, small openings" between the past and the present to tell a truthful story of resilience, hope, and liberation.

NOTES

1 For Applegate's account of his work on Samala, see Richard B. Applegate and Nakia Zavalla, "From Shore to Sea Lecture: Bringing Back the Chumash Language," Channel Islands National Park, April 8, 2010, YouTube video, 1:10:07, https://youtu.be/JAfGWamdLR4.

2 John P. Harrington to John P. Marr, January 22, 1941, emphasis original, National Museum of Natural History, National Anthropological Archives, https://sova.si.edu/record/naa.1976-95/ref16046.

3 For more on Harrington, see Jane MacLaren Walsh, *John Peabody Harrington: The Man and His California Indian Fieldnotes* (Ballena Press, 1976). See also "John P. Harrington and His Legacy," edited by Victor Golla, special issue, *Anthropological Linguistics* 33, no. 4 (1991).

4 The Spanish name Ineseño is derived from the Mission Santa Inés (sometimes spelled Ynez), which was established by Franciscan priests in 1804. For a study and compilation of some of the stories that Harrington recorded during his time with the Chumash Peoples, see Thomas C. Blackburn, *December's Child: A Book of Chumash Oral Narratives* (University of California Press, 1975). For a study of Chumash cultures and societies at the time of European contact, see Lynn H. Gamble, *The Chumash World at European Contact: Power, Trade, and Feasting Among Complex Hunter-Gatherers* (University of California Press, 2008).

5 Advocates for Indigenous California Language Survival (AICLS), "Samala Language Revitalization & Language Teacher Credentialing," Breath of Life 2021 Online Symposium, November 19, 2021, YouTube video, 1:28:14, https://www.youtube.com/watch?v=L0iZfJAsIe0.

6 Richard B. Applegate, "Ineseño Chumash Grammar" (PhD diss., UC Berkeley, 1972).

7 Harrington worked with several members of Yee's family, including her grandmother Luisa Ygnacio and her mother Lucrecia Garcia. For more on Harrington's multigenerational work with this family, as well as Yee's own documentation of Barbareño and her daughter Ernestine Ygnacio-De Soto's first-hand memories, see the documentary *6 Generations: A Chumash Family's History*, dir. Paul Goldstein, script by Ernestine De Soto and John R. Johnson (Santa Barbara Museum of History, 2011).

8 See, for instance, Richard B. Applegate, "Chumash Placenames," *The Journal of California Anthropology* 1, no. 2 (1974): 187–205 and Richard B. Applegate, "Chumash Narrative Folklore as Sociolinguistic Data," *The Journal of California Anthropology* 2, no. 2 (1975): 188–97.

9 For an overview of how the Santa Ynez Band of Chumash Indians revitalized their language in collaboration with Applegate, see Chumash Life, "A Linguistic Rebirth," December 4, 2014, YouTube video, 4:06,

https://www.youtube.com/watch?v=8k3uQzqI1lE. On the revitalization of Indigenous languages, see Serafín M. Coronel-Molina and Teresa L. McCarty, eds., *Indigenous Language Revitalization in the Americas* (Routledge, 2016) and Leanne Hinton, Leena Huss, and Gerald Roche, eds., *The Routledge Handbook of Language Revitalization* (Routledge, 2018).

10 Santa Ynez Band of Chumash Indians, *Samala–English Dictionary: A Guide to the Samala Language of the Ineseño Chumash People* (Santa Ynez Band of Chumash Indians, 2007).

11 For detailed information about the range of strategies and approaches used to develop language revitalization programs and to train teachers, see Leanne Hinton and Ken Hale, eds., *The Green Book of Language Revitalization in Practice* (Brill, 2001).

12 Richard Gomez, "Chumash Language Goes to the Next Stage," *Santa Ynez Valley News*, October 25, 2012, https://syvnews.com/news/opinion/commentary/chumash/chumash-language-goes-to-the-next-stage/article_46f9198e-1dbc-11e2-b46d-0019bb2963f4.html.

13 Emma Pérez, *The Decolonial Imaginary: Writing Chicanas into History* (Indiana University Press, 1999), 6.

14 Pérez, *The Decolonial Imaginary*, 6.

15 Pérez, *The Decolonial Imaginary*, 5.

16 For more information and resources about the Indian boarding school system, see Chapter 1 of this book. Several Chumash children were taken to the Sherman Institute in Riverside, California. For a history of the Sherman Institute, see Diana Meyers Behr, *The Students of Sherman Indian School: Education and Native Identity since 1892* (University of Oklahoma Press, 2014). For an account of one Chumash elder who attended, see Chumash Life, "Memories of Sherman School," YouTube video, 5:03, December 11, 2017, https://www.youtube.com/watch?v=lcOB6NufW-A.

17 Applegate and Zavalla, "From Shore to Sea Lecture."

18 Applegate and Zavalla, "From Shore to Sea Lecture."

19 José Cruz González, *Invierno*, in *The Bard in the Borderlands: An Anthology of Shakespeare Appropriations en La Frontera*, vol. 2, ed. Katherine Gillen, Adrianna M. Santos, and Kathryn Vomero Santos (ACMRS Press, 2024), 171. All subsequent references to page numbers in this edition will be cited within the text. English translations of Samala words and phrases are provided in parentheses throughout the script.

20 Don Patricio's name and Irish identity appear to be a reference to the San Patricios, a group of Irish and European immigrants who defected from the U.S. Army and fought on the side of the Mexico during the Mexican–American war. González's play about this military unit, titled *The San Patricios*, premiered at PCPA in 2014. On the history and legacy of the San Patricios, also known as the St. Patrick's Battalion, see Robert Ryal Miller, *Shamrock and Sword: The Saint Patrick's Battalion in the U.S.-Mexican War* (University of Oklahoma Press, 1989).

21 All quotations of *The Winter's Tale* are from William Shakespeare, *The Winter's Tale*, ed. John Pitcher, The Arden Shakespeare Third Series (Bloomsbury, 2010).

22 On the question of temporality and Antigonus's reported dream, see Lauren Robertson, "'Ne'er Was Dream so Like a Waking': The Temporality of Dreaming and the Depiction of Doubt in *The Winter's Tale*," *Shakespeare Studies* 44 (2016): 291–315.

23 On the racist history of California's state flag, see Aaron Brick, "'No Cause for Celebration': The White Supremacist Message of California's Bear Flag and Seal," *Southern California Quarterly* 105, no. 3 (2023): 243–77. On the Bear Flag incident and contemporary resistance to whitewashed Euro-American narratives in California, see L Heidenreich, *"This Land Was Mexican Once": Histories of Resistance from Northern California* (University of Texas Press, 2007), 75–92.

24 While biographical details remain sparse, Murrieta was the subject of many legends and came to be known as "the Robin Hood of the West." Cherokee author John Rollin Ridge's 1854 book *The Life and Adventures of Joaquín Murrieta: The Celebrated California Bandit* was the first novel published by a Native American.

25 For an overview of this history, see Richard Griswold del Castillo, *The Treaty of Guadalupe Hidalgo: A Legacy of Conflict* (University of Oklahoma Press, 1990).

26 For more on this trajectory, see Rosina Lozano, *An American Language: The History of Spanish in the United States* (University of California Press, 2018).

27 Lozano, *An American Language*, 66.

28 Pérez, *The Decolonial Imaginary*, 5.

29 For scholarly commentary on the statue's materiality and animation, see Jill Delsigne, "Hermetic Miracles in *The Winter's Tale*," in *Magical*

Transformations on the Early Modern English Stage, ed. Lisa Hopkins and Helen Ostovich (Routledge, 2014). See also Jennifer Waldron, "Of Stones and Stony Hearts: Desdemona, Hermione, and Post-Reformation Theater," in *The Indistinct Human in Renaissance Literature*, ed. Jean E. Feerick and Vin Nardizzi (Palgrave, 2012) and Kenneth Gross, *The Dream of the Moving Statue* (The Pennsylvania State University Press, 1992).

30 Kenny Chism and Allison Lewis-Towbes, hosts, "Nakia Zavalla (Extended)," *The Human Family Podcast*, March 3, 2021, podcast, 59:00.

31 Santa Ynez Chumash, "The Chumash People – A Living History," June 21, 2021, Vimeo video, 11:01, https://vimeo.com/565834077.

32 Chism and Lewis-Towbes, hosts, "Nakia Zavalla (Extended)."

33 Catherine E. Walsh, "The Decolonial *For*: Resurgences, Shifts, and Movements," in *On Decoloniality: Concepts, Analytics, Praxis*, ed. Walter D. Mignolo and Catherine E. Walsh (Duke University Press, 2018), 17.

34 Chela Sandoval, Arturo J. Aldama, and Peter J. García, "Toward a De-Colonial Performatics of the US Latina and Latino Borderlands," in *Performing the US Latina and Latino Borderlands*, ed. Arturo J. Aldama, Chela Sandoval, and Peter J. García (Indiana University Press, 2012), 3.

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