



NEWS SEARCH

Search Last 2 Weeks:

GO![Search News Archive](#)[HOME](#)[About Us](#)[Advertising Information](#)[Download Forms](#)[Contact Us](#)[Community Classifieds](#)All **Shore** Papers:[East Haven Courier](#)[Groton Times](#)[Guilford Courier](#)[Harbor News](#)[The Lyme Times](#)[Mystic Times](#)[New London Times](#)[North Haven Courier](#)[The Sound](#)[The Source](#)[Stonington Times](#)[Valley Courier](#)[Waterford Times](#)

A Lifetime Love of Language

By Stephen Chupaska

Published on 12/10/2004

New London -- For her, everything is a story -- even her name. Poet and playwright Resurre named after her grandmother, who was called Resurre by everyone except her brother. Having the pronunciation, he collapsed the "r" and the "s" into a "ch" and said Chure instead. Born in a village in the Andalusia region of Spain, Espinosa, who now lives in New London, also is not known to most people. They call her by her full first name, which combined with her last -- "thorns" -- sounds to English-speaking ears like a name of a character in a magical realist novel that Espinosa is well aware of. "There is a lot of symbolism with my name," she said last week at the New London Public Library. In New London, where the air is thick with talk of "revival" and "rebirth," her name and her work are at the same time symbolic and real. Arriving in the city in the early 1970s, she founded the bilingual program at New London High School. Soon after, she became involved in what she calls "the old Bank Street," when it had a region-wide reputation as a place for sundry seedy behavior. In 1984, working with her future husband, she co-authored "Hands," monologues based on the true story of a local prostitute who was strangled. She decided to do a play about the Hispanics, many without any stage experience, in the play. "It was community theater in the beginning," Espinosa said. "The people in the streets." "Hands" was the origin of Teatro Latino, the theater group that puts on several productions a year, performing Espinosa's plays among others. "I love the play," said Penny Parsekian, executive director of New London Main Street. "She's incredible." In 2001, Espinosa published "Don Quijote in America," a collection of plays cum textbook for bilingual students in English and Spanish language, and theater for that matter. Being a Spaniard, she gets asked about Cervantes' masterwork. "It's a symbol of the country," she said. Espinosa said she returns to Spain often, remarking on how good it is, especially how Cervantes skewers superficiality. "The 16th century isn't so far from here," she said. Espinosa is the author of "Waking Dream," a collection of poems in English. Included is a poem dedicated to beat author Jack Kerouac, an early hero of hers, while she was studying English at the University of Granada. "I have a soft spot for him," Espinosa said. "I'm trying to expand the possibility of human life." She recounted a tale where she paid a visit to a friend in Lowell, Mass., read a poem and encountered some old friends of his. Espinosa is also grateful for the writings of St. John of The Cross, especially "Dark Night of Soul." "It's an important work," she said. Though she sees herself first as a poet, she sees the transition to writing plays as seamless. "Poets go into theater," Espinosa said, referencing Garcia Lorca, who was slain in the 1950s. "Poetry is in a way a very private language. Poets become isolated, but they need to connect with the world to others." Although Espinosa has both English and Spanish on her palette, she said she writes in a particular language is not always a conscious one. "I don't choose the language," she said. ("Waking Dream") I wrote those in English because they belong to my experience and how I live. "I don't live in Spain; my life happens in English." She is working on a novel also in her adopted language. "If she were to write about her family, it would have to be in Spanish." Espinosa grew up under the yoke of fascist dictator Francisco Franco, when many of the country's artists and writers were exiled, or like Lorca, murdered. But reach of the oppression also extended to daily life. "People were expressing themselves," she said. "Fascism does not allow the individual to grow. In the 1940s, people could feel the sadness." Although Spain's fascist era ended with the restoration of the monarchy, Espinosa said the country is still dealing with the repercussions. "There is an element of the progress," she said. Espinosa, who lives with her husband, composer Charles Frink, has been in New London for 22 years now, enough to see the changes in the city. "It's great," she said. "I love it."

Powered by [TheDay.com](#)