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Tesis, esquema (outline) y lista tentativa de obras citadas

Título: Hablando (trash): ecos de identidad en *Trash* de Pedro Monge-Rafuls

Tesis: Proponemos que la obra se destaca por combinar forma y contenido para explorar la identidad del protagonista referente a cuestiones de color, raza, nacionalidad, religión y preferencia sexual.

Esquema:

Trash

Pedro Monge Rafuls is a Cuban that arrived into the US during the 1960's. He studied theater and it is a great promoter of Latin American theater in the US. He has written many plays in Spanish and in English. He is the director of Ollantay a Theater Magazine.

1. What is this play about?
 - a. About a Marielito that has arrived into the States, has suffered through the adaptation process and is now in prison for having killed a priest.
2. Stage:
 - a. bare
 - b. No props
 - c. The actors must through mine do it all.
3. Techniques
 - a. Metadrama
 - i. He addressees the audience
 - b. In 112 right, he stops addressing the audience and talks to himself.
4. This play is based on a true story. Pedro R. Monge-Rafuls learn of the story from reading it in the papers.
5. What is the ideology of the novel/short story?
 - a. It says that the immigrants go thru hell.
 - b. Cuba is also hell.
 - c. They are not OK in either place.

6. Identity:

- a. Hi! I am Jose... a lot of people call me Joe. I am not Joe. I am Jose. (*Talks while making boxing motions*) If your name is William and you go to Puerto Rico you wouldn't like people:: calling you Guillermo. I don't like to be called Joe. (*Stops boxing. Serious*) My real name is Jesus (*pronounced haSUS*). I know some foreigners who wanted to sound American and changed their names to English names. I changed mine because people laugh at me when I tell them my real name ...! am Jesus. Yes, that's it...and any time I say "I am Jesus" people laugh. No American is named Jesus. Why? That's a very common name in Latin American countries.
- b.

7. Why does the actor box?

8. Why is the play called Trash?

- a. The allusion to "talking trash"
 b. The allusions that he is "trash" (basura, as in a Marielito).

9. Is this novel/short story chronological?

- a. No. The storyline does not follow a chronological order because José wants to present his case before the audience before we can judge his actions (his murder). Our perception of him, would be different at the beginning if he would reveal that he is in prison for having killed (albeit accidentally) a priest.
 b. Through the breaks in the chronology he can tell a lot of stories that have relation to his monologue and arguments.

10. What is the basic conflict?

- a. Guilty/innocent

11. What is the historical context of the novel/short story?

- a. Marielitos
 i. Bad guys (109 right)
 (1) criminals/mental hospital patients
 (2) They differ from the romantic heroes (the 1959-1979 immigrants that left before them)
 (3) They belong to the lower classes.
- b. The play deals with the issues of the Marielitos and what they must confront in the US
 i. Thru the word, Jose explains that not all Marielitos were bad people therefore "I am not bad"
- c. The problems of learning a second language
 i. Caballo → Castro → comical effect

- (1) Do you know them? That's a joke! Let's be serious. Do you know how the Cubans call Fidel? *El caballo*. The horse. We call *calwlín* to someone who is the most powerful. the best in everything. Eh. tu. eres un caballo. It means: Hey, you are a

horse. A foreign language is not an easy thing to learn. It hasn't been easy for me.
(Pause) I came here and didn't understand a thing. 110 (right)

ii. 111 right → Conditions in NY are not favorable for an immigrant who does not speak English

- d. People took advantage of them by paying them low wages (exploitation)
- e. Camps (as in concentration camps) where the US kept them while they in-processed them.

12. How are the sexual roles assigned?

- a. Stereotypes
 - i. Cuban men are great lovers.
 - ii. Women "want" them

We were solicited for sex at the camp. Outside people used to come to see what they could get. You know that we Caribbean people are known to offer big (discretely touching his penis) pleasure. You know what I mean? Women were sponsoring us, helping us out. (Imitating) "I help you to make a good life in the U. S. You'll see, we'll be good friends." Well, to tell you the truth, some of us did anything in order to survive. (111 left)

- b. Definition of homosexuality. SEE 113.
 - i. Latins think that only the passive participant is homosexual and the one who plays the active role is very masculine. To have sexual relations with a homosexual makes him more macho.

I didn't want to do it.

It's true that I had done that for money when I first was alone after my aunt died, but not anymore. I am afraid of AIDS. Besides I quit after I did it for a while because that's not my preference. (113, left)

- ii. José says that he is not homosexual, but he has had encounters before.
- iii.
- c. Homophobia
 - i. The priest tells him that he enjoys the oral sex he performs in him.
 - ii. José says that he does it well.
- d. Priest and his role. By definition, he is not a complete man or he is sexually neutral.
- e. Defining masculinity.

13. How does the novel/short story deal with issues of nationalism and identity?

- a. Joe wants to remain Cuban in the midst of this culture that tries to assimilate him. READ 109.
- b. Cuba: Nostalgia
 - i. His Nedy → his girlfriend
 - (1) He says this early in the play, so we assume he is heterosexual

14. How does the play deal with issues of immigration and the assimilation, or adaptation to a new culture process?

- a. It is hard to live in the States as an immigrant.
- b. The truth

is, I wanted to start a new life in this country. [came here very young. I wanted to learn English and go to college. That's why I stayed in New York because I was told that was easier here, but no way. Every door was closed for

me. I tried to study but didn't have

any income. Then I tried to work but didn't have any experience and didn't speak any English, either. Welfare could've solved my life but welfare is not good. It doesn't let you advance in life. It kills your drive to do positive things. I was forced to live in slums, surrounded by alcohol, drugs, and prostitution. Kids stayed up late at night sipping beer and snorting coke. But I kept my distance. Honest. That's the truth. (*Stops punching. Goes back* (111 right))

c.

15. What is the meaning of the closing line?

a. "What am I going to do know?"

16. What is our perception of him?

a. Do we absolve him?

b. Do we feel sorry for him?

c. Is he guilty?

d. Is he gay?

e. Is he homophobic?

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