

THE LOVE DE UNA MADRE: A PLAY ON BILINGUALISM IN  
AMERICAN THEATRE

by

FAUSTO NARSISO CORRAL

A THESIS

Presented to the Department of Theatre Arts  
and the Robert D. Clark Honors College  
in partial fulfillment of the requirements for the degree of  
Bachelor of Science

June 2023

## **An Abstract of the Thesis of**

Fausto Narsiso Corral for the degree of Bachelor of Science  
in the Department of Theatre Arts to be taken June 2023

Title: The Love De Una Madre; A play on Bilingualism in American Theatre

Approved: Michael Malek Najjar, Ph.D.  
Primary Thesis Advisor

Bilingual Theatre is the art of theatre where two languages, two cultures, and two communities are bridged together on stage. This thesis delves into the challenges and realities of creating a bilingual piece of theatre, as there is not a lot of research on the subject matter. Through research on translation, surtitles, and bilingual acting methods, the practical realities of creating such theatre are brought to light. Additionally, this thesis includes the process of rehearsals for an enhanced stage reading, alongside the writing process of *The Love De Una Madre*- the final product of this endeavor. The thesis provides insight from a talkback conducted after the enhanced stage reading where bilingual and nonbilingual audience members gave their opinions on bilingual theatre and how it works in US theatre. Within this process is a discovery of identity, and a broader connection to culture.

## **Acknowledgements**

First, I want to thank Michael Malek Najjar for all the guidance and help through the thesis process. With his support I was able to create a beautiful piece of theatre that I am proud to present. I am forever grateful for all his help and insight that he offered. Secondly, I want to thank Leah Middlebrook for helping me out with my Spanish. She was able to guide me in ways that helped greatly in further understanding the language that I speak and making sure the characters in my script that spoke Spanish were authentic. She brought great insight and guidance when it came to that portion of bilingual theatre. Thirdly, I want to thank Dr. Elizabeth Raisanen for providing the resources I needed in the Clark Honors College. As she guided me through the time when I switched majors to Theatre Arts and did not know what I was going to create for my thesis. Luckily, she supported me and showed me I had a lot of options for a creative thesis. Lastly, I want to thank my friends and family for supporting me through my time at the University of Oregon and through my thesis process.

Additionally, I want to thank Professor Olga Sanchez-Saltveit from Middlebury College for guiding and providing me with the resources I needed to create a bilingual play. She was a source that I could connect with when I ran into roadblocks that dealt with writing in English and in Spanish. I am so grateful to have worked with the amazing actors Yohnue Ariana Hunt, Lily Gastelum, and Analíz Wickham. They were great collaborators in creating bilingual theatre.

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## Chapter 1: Introduction

“Speak English. We’re in America.” A common phrase used by monolithic Americans against Americans that can speak another language other than English. Sadly, this phrase is common to me as well and I have heard it many times throughout my life. I have heard this at the grocery store with my mother, in line at Starbucks with my friends, and at work when communicating with a customer that did not speak English. There is no reasoning behind this xenophobic and racist statement as the United States of America does not have an official language. Yet this phrase has deterred many hyphenated Americans from speaking the language that their ancestors have spoken for generations. From personal experience I was embarrassed about being Mexican-American and that my family spoke Spanish. When I was in middle school, I was afraid of being different and I refused to speak Spanish causing me to be unable to communicate with my grandparents and other family members. I was ashamed and embarrassed by the language and culture of my family because ignorant people are not willing to accept that the United States is a multicultural and multilingual country and that Americans come from all different backgrounds. Understanding that the United States does not have an official language and embracing that it is a salad bar of cultures, I learned to embrace my heritage. I am proud of being Mexican-American and am grateful that I am able to speak Spanish, Spanglish, and English.

Much of the media that I consumed as a child to my adolescents was primarily in English; rarely did I see characters speak in other languages. Nowadays someone who consumes media can go onto Netflix, Hulu, or Amazon Prime Video, scroll and find a movie or show they want to watch regardless of the language that the content will be in. The reason is that viewers can put on the option to watch these movies and shows with subtitles or with a voice-over. In my

experiences with watching these films and shows, typically my friends, family, or I opt for the subtitles option because the acting and the sound are better in the original language. Film and TV shows also have the opportunity to have characters that are not English speakers as they can include non-removable subtitles onto the screen so the audience can understand what is happening. Those characters are never the central point of the stories and most of the time are seen off in the background to have a couple words of dialogue then we never see them again or have very little recurring moments. Yet, audiences are still willing to watch, which is something that baffles my brain on how Americans can consume this type of media through these outlets yet we do not see this on our stages in the United States.

Translating this into theatre when looking at American Theatre the shows that are being produced are mostly Anglo-centered stories and the language that is being spoken is English. Delving into the history of theatre there have been shows such as *Indecent*, *In the Heights*, and *Allegiance* that have demonstrated that shows that have another language in them can be successful with American audiences. This is something that cannot be ignored because other cultures and languages are being shared on stage and hyphenated Americans are finally starting to get positive representation on the stage. Roughly in the United States 20% of the population is bilingual<sup>1</sup>. Bilingual theatre does exist in the U.S. as there are multiple companies that produce plays of this sort, yet we do not see that translated to Broadway or bigger well known theatres. I believe with the success of plays such as *Indecent* and musicals like *In the Heights* and *Allegiance* that we can see more bilingual theatre out there on our stages in the United States.

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## Chapter 2: What is Bilingual Theatre

### Bilingual Theatre

There is not a lot of research done on bilingual theatre and many books that discuss bilingual theatre mainly focus on the process that directors and actors went through to create a bilingual piece. I find this interesting because of the statistics of the United States and how 20% of the population speaks English and a second language. Many of the research I conducted was helpful in pointing me in the direction that I should work towards with my own play.

The major issues that I found among my research is the aspect that bilingual theatre is literally in two different languages. Meaning it is very important that when it comes to casting that the actors are already bilingual in some capacity (Huerta 268). This can be a struggle in some locations as some actors can identify with that race, ethnicity, and culture but may not speak the language that comes with that culture. This can cause issues in the rehearsal process and cut into what the director may want as they may now need to focus their time and energy into language. When in reality that should not be what all of the rehearsals are, yet bilingual plays will take more time and energy for the actors as they are having to balance the two languages (Huerta 270). The actors have to develop a bilingual acting method to be able to act coherently and effectively (Della Gatta 119). The actors are the ones entrusted with bringing that barrier down between the language for the audience. The key component in making sure that bilingual theatre works is the actors and the physicality they bring onto the stage (Sanchez-Saltveit).

Ultimately the playwright can write in English and in their second language most but not all playwrights will give translations in their scripts. This is solely up to the playwright whether or not they choose to have translated text in their script for any reason they may seem fit.

Playwrights are the ones that make the choice of how much one language will appear over the other or perhaps they will choose to keep it as equal as possible. That is up to the playwright in what community they are trying to reach or what purpose they have in making a bilingual piece in a monolingual community (Sanchez-Saltveit). Since the playwright makes those decisions on their own, directors and theatre companies have to take it upon themselves to translate the text, which further dives into more complex problems and issues. That can range from hiring a translator to the ethics of translating the piece. This further pushes into who the audience is and why there may or may not need to be translation for the play.

Most of the work will still fall onto the actors and directors to make bilingual theatre work. Directors have to be up for the challenge to direct a piece of theatre that is in two languages. Which means they are required just like the actors to have some level of expertise in the language. If the director is not able to handle the challenges that come with directing bilingual theatre such as having to accommodate people who may not be bilingual or not fully understanding the bilingual text to guide the actors. In some cases, such as with *čojč* Theaternetzwerk Böhmen-Bayern that brought Czech actors and German actors together for a devised bilingual show. The show was called *Like/Hate* and was a theatre workshop play focusing on social media usage and its influence on young people. There was a mix of German and Czech happening in the rehearsal space creating a hybrid language during that time. The linguistic profiles of the participants were diverse, ranging from no or basic knowledge of the other language to functional bilingual fluency (Pfeiffer et al. 5). They began to understand and learn from one another through the process of watching the way others spoke, their physicality, and their emotions. Through that bilingual rehearsal process they were able to bring that energy and those linguistic profiles onto the stage to give a great performance. Emotion and body



language are key in these types of plays because context is being given to those that do not understand the second language that is being spoken (Sanchez-Saltveit). Small things such as gestures will convey everything that the audience needs to know without being too literal that it ruins the acting and overall theatrical feeling.

Bilingual theatre is still a growing type of theatre around the world. There are many theatre companies that are trying to do things in different manners and explore ways to bring bilingual theatre to the stage. It becomes difficult to reach everyone through a bilingual play because in some instances the audience feels that they have to know both languages to understand the play fully, yet that is not the case. Bilingual theatre may be understood by less than half the audience but it brings the experience of many bilingual people onto the stage. That representation matters and those people that are bilingual deserve to feel recognized through the media that they consume. Bilingual people can find a home through bilingual theatre because they are seeing bilingual actors, directors, and designers which shows them they are not alone. That yes it is possible to see media not only in one language and open the door to many more creations not seen before.

These processes guide me and give me advice for the direction that I took with my play and the way that I interact as a bilingual person in theatre. Even through these limited sources that I was able to find I was able to grasp what bilingual theatre does and found inspiration with ways that I can make bilingual theatre work. Many of the authors encouraged others to document their processes of bilingual theatre in order for there to be more research on it. By others continuing to tackle this new concept of bilingual theatre, theatre researchers will be able to understand how bilingual theatre works and what can be done to have that be a part of our shows like they are in mainstream media. One topic that was briefly discussed that did not go into too

much depth was translations. This is something that is important for bilingual theatre so I decided to do some further research and see what solutions and problems may be brought on from translation.

### **Further Research**

An issue that I ran into when conducting research was the ethics of translating a play for an audience. Translating a play can be very difficult because the questions come into play of why to translate and who will be the person doing those translations (Graham-Jones 1; Wood and Bermann 103). There are many reasons why directors or playwrights may decide to translate certain parts or the whole play, but the big issue arises if it is ethical or not for it to be done. Thus I must analyze my own piece of theatre and go through it to see if it is ethical that I am translating. Graham-Jones explains that the ethics of translations delves into the topic of appreciation and appropriation (2). That is where directors and playwrights walk a thin line between appreciation and appropriation. Putting this into perspective with my play, I am Mexican-American and I speak Spanish, Spanglish, and English. My play will deal with Mexican and American culture as well as writing in the languages I speak. It is important that playwrights and directors must understand that if they are not part of that identity or culture translating can have a negative impact (Silvia Bigliuzzi et al. 32). Directors and playwrights must conduct extensive research and hire a person to do the translations which can be costly due to these translators having dedicated their careers to these languages. From reading and digesting this research on ethical translations I am confident that my play which will be written in Spanish, Spanglish, and English is ethical.

Another grave issue that Graham-Jones finds with translating is merely the fact to have English being the bridging language to other languages (3). Yet Spencer states that

translations are needed for multilingual theatre and are pivotal for the audiences to comprehend the play if it is a majority-English speaking audience. (391). I have to disagree with Graham-Jones about English being the bridging language to other languages when it comes to translating. Spencer in my opinion is looking at this in the manner that I am, which is broadening the audiences for multilingual plays. My approach is also coming from a cultural aspect because of knowing the different Mexican-Americans and Latine-Americans there are in the United States. What I mean by this are the different generations there are in Latine-Americans, for example with my own family my Mexican grandmother immigrated to the United States and still to this day primarily speaks Spanish. Then on the flip side, there are the newer generations such as my cousins who primarily speak English and can barely communicate in Spanish. This is the hole I am hoping to bridge with translating. In other words, I am not using English to bridge to the Spanish language but rather to provide accessibility to those that want to see representation of their culture even if they do not fully understand the language that comes with that culture. There are also those interested in respectfully appreciating other cultures by consuming media based on that culture, in most cases some may not know the language fully as well.

According to Silvia Bigliuzzi et al. translation is important to America because America has separate and distinct cultures, and translations provide a connection (33). Silvia Bigliuzzi et al. do not state that this is to make cultures become one but rather to explore the other culture to learn and experience a different perspective of life (33). Versényi states that translation is crucial because it explores the contour of human knowledge production. I have to agree with these authors because I want to bridge cultures and for others to see a perspective of life from a Mexican-American. Again, this is from the perspective of one Mexican-American from hundreds to thousands that live in the United States but nonetheless, I have a perspective

that comes in three different languages: Spanish, Spanglish, and English. Traducir es hermoso porque puedo escribir algo completamente en español y luego traducirlo directamente al inglés. Así que todavía puedes entender lo que estoy diciendo.

Translation: “Translating is beautiful because I can write something completely in Spanish and then translate it right into English. So you can still understand what I am saying.”

The same can be done from English to Spanish and for Spanglish where it can be completely translated to purely English or Spanish. Bridging these gaps to help people understand is what I am to do so audiences can understand the experiences and perspectives of my characters.

I have to return to Graham-Jones' concern about translating for the purpose of bridging another language with English. In the example I gave above I did that for the fact knowing that my audience for this paper will be mainly English speakers. I made that conscious choice of translating for the purpose of demonstrating what it looks like for me as a Mexican-American when I write and talk. That does not mean in any case that directors and playwrights should only translate a play or production only because their audiences are Anglo-Americans that speak primarily English. Rather the decision should be an ethical choice in the matter of educating through new perspectives or even for the reason to connect those to their culture.

## Chapter 3: Creating a Bilingual Play

### The Writing Process

I put a lot of thought into what I wanted to write about and had to make sure it made sense for the context of my thesis. I scrambled and thought about this for a very long time until I connected to a story that I heard when I was younger. This story of a woman in Mexico who fought the cartel in order to avenge her daughter they kidnapped and killed. I was inspired by this Mexican woman and how Latina mothers will always fight for their children, seeing it even with my own madre, abuelas, tías, and hermana<sup>2</sup>. During the time of me looking for inspiration there was El Movimiento Femenista<sup>3</sup> happening in Mexico and the crisis happening at our southern border reinforced in my mind that my play being in English, Spanglish, and Spanish had to mean something. Which is where *The Love de Una Madre* was born and motivated me to write a bilingual play.

My play *The Love of Una Madre* (“The Love of A Mother”/”La Amor de Una Madre”) follows Guadalupe, an old Mexican woman, who comes to the United States to seek revenge over the murder of her daughter. She is arrested for murder and is awaiting trial. Guadalupe is appointed Daniel, a Chicano public defender, who struggles to speak and understand Spanish. Luckily the public defender has a job shadow Jesús, a newly hired Mexican-American public defender, who speaks English, Spanish, and Spanglish. Together the two lawyers try to help Guadalupe through the U.S. legal system.

I chose to write about a crucial and high-stake event because I want the audience to stay engaged. To be on the edge of their seats wanting to know what happened and why it was done.

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<sup>2</sup> Translation: Mother, grandmothers, aunts, and sister.

<sup>3</sup> Translation: The Feminist Movement

This is why I wrote for Guadalupe to only speak in Spanish because she is the pivotal character that murdered to enact revenge for her daughter. Next, we have Jesús who is a public translator that is ready to listen and hear the people he is helping in order to get them justice. Jesús is the bridge between Guadalupe and Daniel as he is able to understand the languages those characters speak. Finally, we have Daniel who says his name as someone who speaks American English would say “DAN-yul”. In actuality, his name is pronounced “da'njel” in Spanish since he comes from two Mexican immigrant parents. Daniel’s purpose is to be the other who ignores his heritage and wants nothing more than this case to be over. Daniel states he cannot sympathize with Guadalupe because to him she is the other. Below is a quick table that helped me figure out the way that the characters were going to be and what languages they would speak.

Character Name	Spoken Language(s)	Character Description
Guadalupe	Spanish, little to no English	A 57-year-old Mexican woman, who has been beaten down by life and is now willing to take control for one last time. Her daughter meant everything to her.
Jesús	Spanish, English, Spanglish	A 29-year-old Mexican-American who became a public defender to help those that cannot afford a lawyer. He feels very connected with Guadalupe as she reminds him of his mother.
Daniel	English, Little to no Spanish	A 39-year-old Chicano who uses the Anglo-sounding version of their name. He is embarrassed by his heritage and tends to brush it off. He tends to let his emotions get the best of him.

I was inspired to include the translations in my script by reading *El Nogalar* by Tanya Saracho. Saracho explains on the second page of her script that she has included the English translations of the Spanish dialogue because her play takes place in Mexico. Saracho explains there are two stations, the “Real World” where characters speak whatever they speak. Then there is the “Translated World” where light and sound turn up on the English. Saracho denotes the

translation in brackets, and they typically just follow the text it is translating. Saracho still sticks to the regular script format of having stage directions italicize and when in between texts in parentheses.

I liked that Saracho included the translation for the Spanish in her text which helps reduce the cost for theatres as they have the translated text inside the script; I went with this as well. I hope that other playwrights can do the same to help alleviate extra costs on theatres. I wanted to give them the resources needed if they choose to go with subtitles. I also did this by keeping in mind that not all of the production team of a theatre may read Spanish so the design process can go seamlessly. Having conducted an interview with Professor Olga Sanchez-Saltveit, she let me know this is also done as a professional courtesy for designers, which is why I also felt encouraged to include the translation. So, I followed Saracho's template and did the same denotation of translation through brackets and kept the same script formatting for the rest of my play. I also felt that by including the translation that this could ease the cost for many theatres if they chose to go with surtitles for their shows.

I personally opted to not have surtitles for research purposes since I was curious what effect a bilingual would have on a community that is mainly monolingual. Surtitles are one of the most common techniques that were brought up during my research. Surtitles are translated lyrics or dialogue projected above a stage or displayed on a screen, commonly used in opera, theatre, or other performances (Pipa 3). Surtitles are great as they are accessible to those that do not know the language and allow the audience to follow along with the dialogue to understand the plot easily. Though surtitles make plays and performances accessible there are a lot of factors that come into the mix of whether or not they will work for the production. Surtitles are costly if the theatre is not equipped with a projector or screens; those items will need to be purchased. The

placement of these is also crucial as different perspectives from the audience need to be accounted for as the surtitles are only useful if the audience is able to read them (Scorcia 183). Next what needs to be discussed with using surtitles is the way that they are going to be translated. That falls onto the director to hire someone who is fluent in the language and most of the time also is connected with that culture. If the director is fluent in the language and connected to the culture they can be the ones to translate or if the play deals with language and culture that is related to the playwright then they could be contacted. I hope that if any bilingual theatre playwright reads my play, they may be inspired to write in their languages but also keep in mind the country that we live in. In hopes that they will do the courtesy to translate their text to give resources to theatres that want to produce bilingual pieces and know they have to include surtitles because of the community that they are in. Below are examples of surtitles in theatre to fully grasp how they are used.



Figure 1: Craig Schwartz, Indecent at Ahmanson Theatre in Los Angeles, 2019.





Figure 2: Pascal Victor, Irma la Douce de Alexandre Breffort- theatre De La Porte Saint Martin, 2016.

Another technique that I find fascinating is translating on stage. Translating on stage means that a character will typically say dialogue in another language and another character will translate for them. There is not a lot of research that has been done about this type of technique, but it is very present in a lot of musicals and plays. Examples of this technique can be seen in the musicals *Allegiance* and *In the Heights*. In *Allegiance* the character Ojii-chan (Grandpa) is talking with his granddaughter Kei Kimura and making a bet with her that he can grow plants on the hard ground they have been forced to live on. Kei teases her grandfather with a Japanese saying “*ishi kara ishi*” which then her grandfather repeats in English “*mountain can be moved, stone by stone.*” The grandfather is able to translate the saying for the audience in English without the use of surtitles since he is translating it out loud. In *the Heights* also uses the same technique with Spanish. An example from *In the Heights* is when Nina sings her song “*Breathe*”, where Nina sings “*just breathe*” while the characters in the background sing in Spanish “*respira*” which translates to breathe. The one issue that seems to follow this technique is repetition. Playwrights must then make conscious decisions on where it may seem appropriate to translate

for the audience as it can become very repetitive and may take up dialogue that can move the plot along.

This is where I found a basis to write my play in a bilingual manner. I like this process because this eliminates the reasoning to include surtitles as it is included in the play, yet the issue that comes with this is repetition. This was the hardest for me to balance because I would write dialogue for Guadalupe and then I would think this is very important the audience should know what she said. This happened constantly that I had to take a break from writing because I just wanted to translate everything with Jesús so the audience was able to follow along. I had to process it in my own head that it was very repetitive for a bilingual person to hear something in Spanish and then for them to hear it again in English. That is where I had to make a choice of what I wanted to do with my play and who it was for. I made the choice that I wanted it to be for bilingual people and for those that are not bilingual to still grasp certain aspects of important points. So, I decided that only for pivotal moments and moments that felt necessary I would use translation on stage. Below is a small excerpt from my play where I use this technique.

\*\*START\*\*

GUADALUPE

Deja me en paz. [Leave me alone.]

***JESUS** goes still. He translates what she says.*

JESÚS

Leave me alone.

GUADALUPE

Nunca vas a entender mi dolor.

JESÚS

You will never understand my pain.

GUADALUPE

De perder una hija

JESÚS

To lose your daughter.

DANIEL

I don't know pain?

***JESUS** begins to translate for **DANIEL**.*

JESÚS

Yo no conozco el dolor?

DANIEL

You don't know me, you don't know my life.

\*\*END\*\*

I also made a choice that I have not seen in any bilingual play I have read or brought up in any research that I have conducted. I chose to have a character start off a story in one language and then another character would finish the story in the other language. This inspiration came from talking with my friends and family who speak Spanish. A notable person who does this frequently is my Chicana bilingual mother who speaks both English and Spanish. Each time I would be on the phone with her and she would start telling me a story I would notice that he would start off the story in one language then slowly transition to the other language. She did this naturally, this was something that was not foreign to her, something that may be hard for those that have not all their lives spoken two languages. She did it with grace and beauty of being a Latina Mexican woman who took pride in knowing her language and culture. My mother inspired me to do the same for my play. I wanted the audience who did not understand Spanish to miss part of the context and only get half of the story. And vice versa for the Spanish speakers who do not understand English. This in a way was for me to give an acknowledgement to bilingual speakers because they are the ones who know the full story. In that moment I wanted them to hold the power of knowledge that those around them did not have and grant them that representation we bilingual speakers seek in our society.

This was something that I knew was going to be risky when writing and wanting to do a reading of my play. There were two ways in my mind that this could go, one it completely ruined the flow of the plot and ruined the experience of seeing the play. Then option two, it added another layer of staying engaged with the story because the audience has to put in more effort to understand the play. I dive more into this topic in the talk back portion where I was able to ask the audience what they thought about this way of storytelling. Here is an excerpt from my play of how this technique I used.

\*\*START\*\*

***JESUS** leans towards **DANIEL** and translates inaudibly.*

GUADALUPE

Ella fue mi hija. Vino a estudiar aquí en los Estados Unidos. Esos hombres que mataron a mi hija, fueron 'sus amigos'. No sabía que eran capaces de matar. Puse mi fe en la ley y en Dios. No se hizo justicia. Hicieron la vista gorda a los que sufrieron de esto. Los dejaron ir. No hay consecuencias para sus acciones. Ellos pueden vivir mientras mi hija está muerta. Tengo que sufrir mientras sus madres los tienen allí con ellos. Ahí es donde perdí. Ahí es donde me perdí. Me convertí en una mujer malvada que se vengó. Cosas que nunca pensé que diría o haría, lo hice. No sabía quién era. [ She was my daughter. She came to study here in the United States. Those men who killed my daughter were 'his friends'. I did not know they were capable of killing. I put my faith in the law and in God. No justice was done. They turned a blind eye to those who suffered from this. They let them go. There are no consequences for their actions. They can live while my daughter is dead. I have to suffer while their mothers have them there with them. That's where I lost. That's where I got lost. I became an evil woman who took revenge. Things I never thought I would say or do, I did. I didn't know who I was.]

***GUADALUPE** keeps talking/motioning but inaudibly. **JESUS** is now talking and continues the story.*

JESÚS

I found them. I don't know how but it seemed easy that I was able to find them. Almost as if God was giving me the answers I

needed. So I came here and luckily with what I was able to learn I was able to find my way. I didn't think I could do it. I was just going to leave but I saw them. I saw them living their lives. Being happy. And I knew they ripped that away from my DAUGHTER. I knew in that moment I had to get justice for her. Once I knocked everything went black. The last thing I remember was walking in the desert.

\*\*END\*\*

### **Enhanced Stage Reading**

Once I completed my play and was ready to put it on its feet I ran into the same problem many of the authors like Jorge Huerta have run into. I could not cast the play the way I had written it, as in I had two male actors and one female actor. I could not find two Latino identifying men for the roles of Jesús and Daniel, so I had to cast them with two female actresses. This was not a big deal for me since I was just doing a reading and the actors were up for the challenge to portray these two characters. I also had difficulty finding a Guadalupe who was believable enough to seem that she only spoke Spanish but I was able to find an actress that fit the role perfectly. All my actors knew that this was going to be a challenge and luckily enough all the actors were Mexican-Americans like me and our linguistic profiles were all roughly the same. So, there were not a lot of issues with language when we jumped right into rehearsals.

I wanted to give more to my play and knew that the audience that would be attending to see the reading would be mainly English speakers. I was given this idea of an enhanced stage reading from my advisor Professor Najjar, as I would be able to have people hear my play but also use the technique of focusing on physicality and emotions for people who do not speak Spanish to understand what they are hearing. The actors were not required to be memorized and had their scripts in their hand when we did the enhanced stage reading. I had to remember that

this is a work in progress and there are many things I am going to learn from this process, so I had to remind myself I was going to learn a lot from this experience.

The blocking for the enhanced stage reading was a collective effort and I worked with the actors to devise the blocking. What I mainly was focusing on in the rehearsal process was the way that the languages were being spoken in what manner that actors were doing it. The reason I went with this route was because of the timeline I did not have enough time to direct the whole show, so I decided I rather dedicate my time in rehearsal to work with the actors to be bridges for the audience to understand the play. It was difficult to find that ground of physicality that was not over expressive that made the acting feel fake but also to have none that the actors were not giving context clues. What was helpful for the actors and I to do was go over some key words and moments that we believed the audience should have context to with gestures and emotions. For example, “mí” in Spanish means me in English and then “tu” means you. Words like this helped the actors know to give gestures that referred to themselves or to point or give some gesture to the person they were talking to. This was an interesting process because even I as an actor have never been told to do something of this nature, so this was intriguing to see the successes and failures that the actors came with. From there the actors explored different ways to give context with their bodies, tone of voice, and emotion that helped bridge the gaps that non-Spanish speakers were missing from the play.

Another focus that we had in our rehearsals was focusing on beats especially the moments that we were switching from Spanish to English or vice versa. I worked on this with the actors as they would seamlessly move from one language to the other. I had to remind them that our audience would need a second or two, a beat, for their brains to fully process that they have switched languages. This was something that we had to make sure to do because even I would

just be able to follow along easily but that was because I am a bilingual speaker. As a spectator and almost a director of sorts I had to remind myself there was going to be a different audience than myself in the audience that did not think like me or speak the same languages as me. At times I felt that I was being nitpicky, but it overall was helping the actors to remember about the audience. Since they are the vessels that are driving the audience through the story they have to make sure to give them some connection so they can resonate with the play even if they are a monolithic speaker. Of course, there are moments in the play that we could not give that beat to allow the brain to know there was a change in language as it would disrupt the flow of the scene. This was a learning curve for the actors to remember that some audience members would not be able to understand them so giving that beat would allow them to catch up the best they can.

The process felt challenging, but it was fun to be able to interact with three other Mexican-American actors in a space and create theatre that was important to us. It felt nice that we created a space for one another to feel accepted. None of us had to feel that we were less Mexican than the other because of our different experiences. We understood that even though we had similar and different experiences we were creating theatre for our community and bringing the languages of our family to the stage. After almost two months of rehearsals, we held an enhanced stage reading for an invited audience as we held the event late at night due to varying schedules of the actors. After the performance was completed, the audience applauded the actors for their hard work and then the actors led the audience through a talk back while I took notes in the back about their experience.

### **The Talk Back**

The actors after the performance held a talk back with questions that I had created to help me understand how the experience was for the audience. Unfortunately, because of the day and

time we held our enhanced stage reading there was only one audience member that was bilingual but their feedback was very helpful in understanding how a bilingual person who did not work on the show felt about the play. Below I have listed the questions that I asked and underneath those questions are the answers that I received from the audience.

Q: Starting off with the program, does having the title of the play be in both languages of the play deter you away from pieces/media of this kind? Or do they intrigue you more? Or does it have no effect on when you watch something? (Program found on Supporting Materials)

The collective response was that it intrigued them more when they see something in two languages, especially if one of the languages is one they know. One person further added that plays or any media that does it is taking a risk because that can turn people away but for them it is an exciting adventure that they are going to take. It may be one that they do not understand but in our society, the United States, there are so many different cultures and languages spoken here that we cannot always deter away from something that is unknown to us. Theatre should also not shy away from not conforming to what society wants or in this case conform to the majority and dominant language, English. The person then concluded from their own experience that in order for media like this to exist and thrive in the United States, people who are from the dominant language, English, need to support and see plays like this because that will show that not only those bilingual speakers need to support it.

The bilingual speaker in the audience added that it feels nice to see titles of this sort because it gives them this recognition that their language exists. The actors asked for a further explanation about this and they stated the mixed language of Spanglish. A language that people



do not recognize because they do not believe that it is a real language yet bilingual speakers like us speak it daily.

Q: For this play the program deliberately did not have a synopsis. Should pieces like this contain synopses for the audience to better understand the media they are watching especially if they do not understand the other language? (Program found on Supporting Materials)

One person responded and said that it was not necessary for the play to have a synopsis, even though they do not understand Spanish, they liked not knowing and seeing the play unfold in front of them. They stated that it would be nice to have it there to read but thought they said that if they had the synopsis they are not sure they would have paid as much attention as they did since they did not know the story. Another person chimed in and also said that they felt that by not having the synopsis they were required to pay attention to what was happening because they would get lost if they did not pay attention.

Someone else in the audience added that the actors' body language, tone, and emotion helped them a lot to understand what was going on so they felt that it was not necessary to have the synopsis there in the program.

Q: In the play we see Jesús act as a translator in a literal sense for the audience as well as for the purpose of the play to move forward. For those that speak and understand Spanish, was this frustrating to understand the Spanish and then have to hear the translation again? Or did this add another level to the scene and characters?

The person in the audience who was bilingual said they did not feel that it was frustrating to hear the translation happening on stage right after Guadalupe spoke sometimes. It felt natural

and it felt normal, which made sense for the context of the play. They stated that if perhaps this was not the setting, that a character like Jesús can become a bit redundant as they are just repeating things for those that do not understand. They think a character like Jesús can work but again it has to be non-repetitive and have a purpose like Jesús did in the show.

Q: There were moments in the play that Guadalupe would describe a story in Spanish and Jesús would finish off the story in English. Was this confusing to follow as there may have been a disconnect in not knowing the first part of the story? Would it have been better to hear one version of the story in either English or Spanish?

Most said that it was an effective way to tell a story because it forced them to listen and watch what the characters were doing. The way that they were talking and the way they moved was important in order to bring the story together. Many of them said they still did not understand fully what the first part of the story was but it kept them engaged.

Someone stated that Jesús played a powerful role not only as a translator for Daniel but a translator for the audience and his role made functionally sense.

Overall people did enjoy the way that I included this new way of storytelling into the play. As many stated they have not seen something of this sort so it was a nice surprise to see something they have never experienced before in a play. Some stated that if they never consume media of this type then they would not be able to see the new creations that theatre such as bilingual theatre bring to the stage.

Q: There are moments in the play where Jesús and Guadalupe speak to one another in Spanish, and Jesús does not translate. Are these moments for those that are monolingual speakers lost or confusing?

An audience member said that these conversations add to the reality of the real world because there are conversations in the United States that are in a different language out there on the streets. Not everyone is going to speak English and not everyone will understand a conversation that people are having out in public. That yes they were a bit confused and lost because they did not know what was going on but it made it more intriguing. Again people were stating that they were focusing on the way the characters were interacting with each other. They enjoyed that they were making gestures because it gave them something to cling onto and tried to piece together.

Someone also made a connection that they were put into Daniel's shoes. They were forced into this corner of not knowing and they just had to sit there and continue to watch what was happening. In a way they said it made them relate to Daniel to some extent because they were also lost on what was happening. They asked me directly if I did this on purpose and I truthfully answered no.

It was not my intention to make them feel that they could or had to relate to Daniel because they were also lost from what was happening. This comment did open a door for me because I was able to understand how an audience felt while watching my play. Being the writer of the play I tend to get wrapped up in some of the dialogue that I forget how the other characters may feel or how the audience is experiencing that portion of the play.

Q: At the end of the play Jesús was not translating for the purpose of translating. Rather he was using this as a way to emphasize what Guadalupe was saying. Did this come off as a translation only or were you able to see that it was an emphasis?

Many felt that this was important dialogue but since most of them were non-Spanish speakers they were not able to catch up that this was also an emphasis.

The person who is bilingual was able to see the distinction in this last part because the actors were working together, they said. That this warning was not only coming from Guadalupe but also coming from Jesús made it even more powerful at the end to see this interaction.

Q: The actors focused heavily on physicality and body language when they were speaking Spanish in order to give context to those that do not understand. Did this help in any way to understand? Or were they too distracting?

Many chuckled at this since many of them in the audience were talking about body language and gestures already to previous questions. They were all in agreement that this was very beneficial to see them act in this manner because the actors were providing context to what was happening and made them somewhat understand what was happening in the story. A lot of them agreed that if we would have not focused on the way that the actor's tone of voice, gestures, body language, and emotions that they would have been lost and not able to comprehend what was going on. Many stated that the acting was not over the top and that the actors were portraying the characters very realistically and the gestures worked perfectly for what I was going for.

Q: Would the use of surtitles/supertitles benefit plays like this? Would they be distracting to have them there above the stage or on the side?

Many people were giving personal experiences of having watched plays with surtitles and they voiced their opinions that they are distracting often. That most of the time theatre companies do not position surtitles in a way that works and for the majority of the play they are looking off to the side because they are distracted by the surtitles. Some even went as far as stating that they believe that surtitles can take away from the show because it is distracting to them.

Many said that they were able to get more from the way that the show was set up with having Jesús translating and having the actors focus on physicality to get the story across. Some said it would be nice to have some sort of way to have surtitles closer to them and to have the option to turn them off during the performance like you can when you watch movies and tv shows on streaming platforms.

This was intriguing to see the different sides of wanting surtitles and not wanting them because I feel that the only reason people consume bilingual media is because they have subtitles on the screen yet I was seeing the opposite. This gives further insight to me on how audiences can go in any direction because communities are different. Which I begin to question ways that we can reach both sides of wanting surtitles and not wanting them at the same time. Perhaps this is up to the theatres that produce these kinds of shows or if it falls on the bilingual community to make those choices on how we can find solutions.

Q: Should playwrights that write in two languages include characters like Jesús to be translators for the audience or should they only be there if they have a purpose like Jesús?

The consensus was that no bilingual playwright should be forced to write characters like Jesús to only be translators. Jesús in my story had a purpose, he literally is a translator as his job, so it made sense that this story took place. If there are characters like Jesús that are meant to be translators, they are wasting dialogue on them and they are a waste of a character because they have no other purpose than just translating. They all agreed that if we begin to force playwrights to write in these manners then good shows are not going to be created. We as a society cannot expect everything to be for us especially in the United States that is really diverse and there are so many different languages and cultures here. Writers should have the freedom to write how they want and not worry who they have to cater to because the dominant language in the United States is English.

Q: Would you continue to watch bilingual pieces that you do not know the other language?

Everyone said yes, they will continue to consume media that is in other languages. That if we only consume the language that we know then we will never grow as a society. We as the United States society must accept the country that we live in. It is very diverse and that diversity is growing every day, it is something that we cannot deny. For us to only have media in the dominant language for a majority of things is not a good thing. Many rallied together and said that they want to continue to support bilingual theatre and hope that bilingual writers will continue to create theatre.

Overall, the whole experience of the talk back was very informative. A lot of fears that I had were not even mentioned or if they were the audience stated that they found solutions through the play or just accepted that this is a different form of media for them. I was immensely

proud of the work the actors and I were able to share with everyone. It was nice to hear from those that were not bilingual speakers that my show has inspired them to make the effort to watch more bilingual theatre. That is what I wanted to hear. That is something that brings me joy and happiness is seeing that people are invested in this kind of theatre. That works like my own are not going to go unappreciated and this gives me courage for the future of theatre. I feel even more inspired to continue to write in my native languages of English, Spanglish, and Spanish.

I am so grateful that I had the wonderful experience to be able to do this. I have learned a lot about bilingual theatre by not just researching but also being part of the theatre. I experienced much of what I researched, and it let me understand truly what those other theatre creators were going through. I faced some of the same challenges and through the knowledge they were sharing with their research I was able to overcome some of those difficulties.

## **Chapter 4: The Bilingual Play**

The Love De Una Madre  
The Love Of A Mother/El Amor De Una Madre

written by

Fausto Narsiso Corral



### **CHARACTERS**

**GUADALUPE**, Mexican Woman, Late 50s to Early 60s,  
Speaks Spanish.

**JESUS**, Mexican-American, Mid to late 20s, Speaks  
Spanglish, English, and Spanish.

**DANIEL**, Chicano, Late 30s to mid 40s, Speaks English.

### **TIME**

A Hot Summer in Present Time

### **SETTING**

A detention center somewhere in a US Southern Border  
town.

## SCENE ONE

*A lightly dimmed jail cell is seen with **GUADALUPE** sleeping on an uncomfortable bed. A toilet and sink are in the cell. The cell has not been taken care of. **GUADALUPE** sits up on the bed. She has a rosary in her hand.*

GUADALUPE	ENGLISH
Padre nuestro que estás en el cielo, santificado sea tu Nombre; venga a nosotros tu Reino; hágase tu voluntad en la tierra como en el cielo. Danos hoy nuestro pan de cada día; perdona nuestras ofensas, como también nosotros perdonamos a los que nos ofenden; no nos dejes caer en la tentación, y líbranos del mal. Amén.	Our father who art in heaven, Hallowed be Thy Name. Thy kingdom come. Thy will be done, On earth as it is in Heaven. Give us this day Our daily bread. And forgive us our trespasses, As we forgive those that trespass against us. Lead us not into temptation, but deliver us from evil. Amen.

*(A slight pause with an audible breath)*

GUADALUPE (CONT'D)	ENGLISH (CONT'D)
Dios te salve, María, llena eres de gracia; el Señor es contigo. Bendita Tú eres entre todas las mujeres, y bendito es el fruto de tu vientre, Jesús. Santa María, Madre de Dios, ruega por nosotros, pecadores, ahora y en la hora de nuestra muerte. Amén.	Hail Mary, full of grace, The Lord is with thee. Blessed art thou amongst women And blessed is the fruit of thy womb, Jesus. Holy Mary, Mother of God, pray for us sinners, now and at the hour of our death. Amen.

*Looking to heaven or whoever is listening to her. She goes to the sink.*

GUADALUPE (CONT'D)

Por favor. Contéstenme. Ustedes son los que me dieron la fe... el apoyo... el poder de hacer esto. Yo no lo hice sola. Y estaban ustedes, me podían decir algo en el momento... Pero lo hice, lo hice y ustedes no me pueden juzgar. [*Please. Answer me. You all are the ones that gave me faith... support... the strength to do this. I did not do this alone. You two were there, you could have stopped me in the moment... But I did it, I did it and you two can't judge me.*]

(Calming herself)

Esos cobardes, esos hijos de ... No soy así. [Those cowards, those sons of... I am not like that.]

(Throws rosary on the floor. Anger creeps in.)

NO SOY ASI. No se. No se. Soy culpable, que quieren de mi. ¿Yo me debo morir también? ¿Para estar allí con ella? ¿O me voy al infierno por la justicia que hice? Ahora me deben castigar. ¿Quién tiene el derecho de castigarme? Ustedes ni la ley castigaron a esos desgraciados. Y A MI ME QUIEREN DECIR ALGO. A MI ME QUIEREN CASTIGAR. POR HACER EL MISMO CRIMEN COMO ELLOS. [I am not like that. I don't know. I don't know. I am guilty what do you want from me. I should die too? To be there with her? Or I'll go to hell for the justice that I did. Who has the right to punish me? Neither you two or the law punished those bastards? AND YOU WANT TO TELL ME SOMETHING. YOU WANT TO PUNISH ME. FOR DOING THE SAME CRIME THEY COMMITTED.]

*Lost in her thought she quickly grabs the rosary. She kisses it. She begins to pray as fast as she can. Almost unrecognizable*

GUADALUPE (CONT'D)

Padre nuestro que estás en el cielo, santificado sea tu Nombre; venga a nosotros tu Reino; hágase tu voluntad en la tierra como en el cielo. Danos hoy nuestro pan de cada día; perdona nuestras ofensas, como también nosotros perdonamos a los que nos ofenden; no nos dejes caer en la tentación, y líbranos del mal. Amén. [The Our Father prayer found on page 1.]

Dios te salve, María, llena eres de gracia; el Señor es contigo. Bendita Tú eres entre todas las mujeres, y bendito es el fruto de tu vientre, Jesús. Santa María, Madre de Dios, ruega por nosotros, pecadores, ahora y en la hora de nuestra muerte. Amén. [The our Hail Mary prayer found on page 1.]

*She repeats the prayers frantically over and over. As fast as she can. Until a clanging on cell bar door is heard. She freezes and does not move. A voice is heard off stage*

DANIEL

(Off-Stage)

Alright, senora Guadalupe. Please follow me.

GUADALUPE

El nombre del Padre, del Hijo, y del Espíritu Santo.  
(Kisses her hand then places it on her heart.)

Amén. [In the name of the father the son and the holy spirit. Amen]

*She exits the stage. Blackout.*

## SCENE TWO

*GUADALUPE sits at a table. She is in professional visitation room. It is depressing like her cell. The table is busted and the chairs are uncomfortable. The walls are bland with no windows. GUADALUPE sits as if she is frozen, after a bit DANIEL enters into the room.*

DANIEL

Thank you officer. Yeah he should be coming soon so if you could let him in. Ah Misses Guadalupe, how are you doing this morning?

*She stares blankly at him, not moving a muscle.*

DANIEL (CONT'D)

(In the whitest way possible)

Uhhh... Ho-la co-mo es tas? Oy? [Hello how are you today?]

*Cold stare.*

DANIEL (CONT'D)  
Oh boy this should be fun. Well remember me? I'm  
Daniel Garcia, I am your public attorney.

*Pause.*

DANIEL (CONT'D)  
Meooh. Yoouu.  
(Grabs briefcase)  
Attorneyo.

*He lets out a frustrated sigh.*

DANIEL (CONT'D)  
For fuck sakes where is that damn kid.

*Silence falls.*

GUADALUPE  
Idiota. [Idiot.]

DANIEL  
Huh? What did you say?

*Stone cold.*

GUADALUPE  
Nada. [Nothing.]

DANIEL  
Nadia? Who is that? Were you expecting someone named  
Nadia? 'Cause I don't know who that is.

GUADALUPE  
Menso. [Stupid.]

*He begins to get irritated. He looks at his  
watch.*

DANIEL  
Jesus so help me-

*Door swings open. JESUS enters the room with  
coffee drinks.*

JESÚS

Hola! Buenos Dias! [Hello. Good morning.] Sorry for being late. There was a line at the coffee shop. Sorry if I interrupted the conversation.

DANIEL

Yep a very important conversation, where she was describing in gruesome detail what happened.

JESÚS

(Flustered)

Oh MY GOD REALLY? LIKE LIKE SHE... she conf-

***DANIEL** rolls his eyes as **JESÚS** slowly realizes he was being sarcastic. **JESÚS** walks over to the table.*

JESÚS (CONT'D)

Disculpe señora, mi nombre es Jesús Bojórquez. Estoy aquí para ser traductor para que usted y el Sr. García puedan comunicarse. Y aquí le traje un cafecito. [Excuse me ma'am, my name is Jesús Bojorquez. I am here to be a translator so that you and Mr. Garcia can communicate. And here I brought you a coffee.]

*She continues staring at the wall not looking at **JESÚS** or the coffee cup. **JESÚS** looks to **DANIEL**.*

JESÚS (CONT'D)

Is she okay? ¿Señora esta bien? [Ma'am are you okay?]

DANIEL

It seems she only wants to talk when she wants to talk.

JESÚS

Oh... Well here Daniel I got you a coffee as well.

DANIEL

(Coldly)

Thanks. Now, next time you let me know you are going to be late. And don't do it for some stupid reason like this one.

JESÚS

Sorry I just wanted to-

DANIEL

Never mind that. Let's just get to work.

*JESÚS* nods timidly. He takes a seat in the empty chair. He places some creamer and sugar on the table. **DANIEL** takes out reports and hands them to **JESÚS** and **GAUDALUPE**.

DANIEL (CONT'D)

Like I told you before, when they found her and booked her she refused to say a word. The only thing she was able to mutter was [Whitely] Guadalupe. So they are assuming that is her name, but that is all we got from her.

JESÚS

Okay. ¿Señora su nombre es Guadalupe? [Ma'am is your name Guadalupe?]

*Still staring off into heaven or space.*

DANIEL

I guess she got selective mutism or something. Gonna have to call a doctor to evaluate her. 'Cause I can't make a case if she is not willing to talk.

JESÚS

We just have to give her time. She is being charged with murder.

DANIEL

Yeah she is. Does she even know that?

(Directs it at **GUADALUPE**  
and does a stabbing  
motion.)

MURDER. You are being CHARGED WITH MURDER.

*She is unfazed by this and keeps staring off.*

JESÚS

Please. She is not talking for a reason, and yelling at her is not going to help us. For one, she may not be from here and not know what is going on. She may have been kidnapped and brought here against her will.

DANIEL

And how would you know?

JESÚS

Living here my entire life you hear the horrors.  
Things that you think people can't do, or are to  
human to do. It is done.

DANIEL

Well I just moved here and from what I can tell, it  
seems that it is all funneling in from across the  
way.

JESÚS

I am not here for this.

(He ignores **DANIEL's**  
racist remark and tries  
to talk to **GUADALUPE**  
again.)

¿Señora me puede decir porque esta aquí en los  
Estados Unidos? ¿O podemos empezar con su nombre?  
[Ma'am, can you tell me why you are here in the  
United States? Or can we start with your name?]

DANIEL

Jesus.

JESÚS

Hmm?

DANIEL

Not you.

**DANIEL** starts sifting through his briefcase.  
**JESUS** is concerned for **GUADALUPE**.

JESUS

Estamos aquí para ayudarla. Puede confiar en  
nosotros. [We're here to help. You can trust us.]

**GUADALUPE** slams her hands on the table. Making  
the other two jump back in their seats. She  
giggles to herself.

GUADALUPE

Pobre chamacos. [Poor kids.]

JESUS

¿Mande? [Excuse me?]

*She looks at him then looks up.*



GUADALUPE  
¿Por qué? ¿Dime por qué? [Why? Tell me why?]

JESÚS  
¿Disculpe, por-qué? ¿Qué? [I am sorry, why what?]

GUADALUPE  
Déjenme en paz. [Leave me alone,.]

DANIEL  
What's going on?

JESÚS  
She wants to be left alone.

DANIEL  
Alone? What does she mean she wants to be left alone? Does she want to go on trial defending herself? By the way it looks if she were to defend herself they would lock her up in a mental institute.

*DANIEL* throws his hands up and slaps them on his thighs. *DANIEL* begins to start making his coffee. *GUADALUPE* does the same. She takes off the lid and stirs the liquid. She grabs the creamers.

GUADALUPE  
No se que son estos. No tiene leche o crema regular. Me gusta me café dulcecito pero no tanto. [I don't know what these are. You don't have milk or regular creamer. I like my coffee sweet but not that sweet.]

*JESUS* nods his head and sees that there is a regular creamer that *DANIEL* is about to grab he snatches it from him.

JESÚS  
She doesn't like her coffee sweet. Here take this one you can definitely use the sweetness.

*DANIEL* rolls his eyes and takes the other creamer.

GUADALUPE  
Gracias. [Thank you.]

JESUS  
De nada. [You're welcome.]

DANIEL  
Can we get a move on? We do not have all day. Let's see, why don't you ask-

GUADALUPE  
¿Y que quieren de mi? [What do you want from me?]

JESUS  
Pues, señora- [Well Mrs.-]

GUADALUPE  
Guadalupe.

JESÚS  
Perdón. Guadalupe, queremos saber quien es usted. Por que esta aquí en los Estados Unidos y [Sorry. Guadalupe, we want to know who you are. And why you are here in the U.S. And-] - What else do you want to know?

DANIEL  
We want to know if she is guilty of murdering those two men.

JESÚS  
I am not going to ask that. She is finally opening up and I don't want to scare her back into whatever state that was before.

DANIEL  
Well, we need to know the truth so we can figure out how we can help her.

JESÚS  
Yes I understand that, but we cannot have her clam up again and stop talking.

GUADALUPE  
¿Ya me puedo ir? [Can I go now?]

JESÚS  
No lo siento señora- [No I am sorry Mrs.]

GUADALUPE  
(Verdaderamente)  
Guadalupe.

JESÚS

(Flustered)

Sí disculpa. Guadalupe. Nos puede decir porque esta aquí y porque la policía la arrestó? [Yes, excuse me. Guadalupe. Can you tell us why you are here and why the police arrested you?]

GUADALUPE

No quiero hablar de esto por favor. Solo quiero ir a mi casa. [I don't want to talk please. I just want to go home.]

JESÚS

Estamos aquí para ayudarla. Y si nos contesta nuestras preguntas, le podemos ayudar a regresar a su casa. [We are here to help you. If you answer our questions we can help you go home.]

*During the conversation **DANIEL** is flipping through papers. **GUADALUPE** notices that he is not paying attention.*

GUADALUPE

¿Que no nos entiende? [Does he not understand us?]  
(Points to **DANIEL**)

JESÚS

¿Perdón? [Excuse me?]

GUADALUPE

Mi 'abogado'. [My "lawyer".]

***DANIEL** looks up from the papers and notices that **JESUS** and **GAUDALUPE** are staring at him.*

DANIEL

Is there something the matter?

JESÚS

Oh.. umm. No, not at all. I think she is finally going to tell me something.

DANIEL

Well then carry on, we do not have all day.

JESÚS

Yep, of course. Pues, Guadalupe no ser como decirle pero- [Well Guadalupe I don't know how to say this but-]

GUADALUPE  
(Leans forward towards  
**DANIEL** across the table  
from her)  
Háblame. [Talk to me.]

DANIEL  
Uhh. Is she talking to me?

JESÚS  
Yes, she wants you to talk to her.

DANIEL  
Talk to her? What do you mean talk to her?

GUADALUPE  
No creo que me ha entendido. Yo quiero que me hables  
a mi. [I don't think you understood me. I want you  
to talk to me.]

DANIEL  
(confused)  
What? What does she want from me? I don't understand  
her, nor do I speak SPANISH.

JESÚS  
Okay. Guadalupe, el Sr. Garcia no habla español. El  
solo habla ingl- [Guadalupe Mr. Garcia does not  
speak Spanish. He only speaks engl-]

GUADALUPE  
¿Qué, que? [What?]

JESÚS  
Solo habla inglés. [He only speaks English.]

DANIEL  
Lady, I don't speak Mexican. He is here to speak for  
me.

GUADALUPE  
Como que solo hable inglés. Tiene el pinche nopal en  
la frente. [What do you mean he only speaks english.  
He looks Mexican.]

***JESUS** begins to laugh at her comment about  
**DANIEL**. She begins to laugh with him.*

DANIEL  
What did she say?

JESÚS  
(Trying to hold back  
laughter)  
Nothing. Pfff. Nothing really.

DANIEL  
Is she making fun of me?

JESÚS  
(Still laughing)  
No, no no no. Nothing of the sort, its just...  
Nevermind, it does not matter.

DANIEL  
(Angerly)  
Well then, enough already with the laughing THEN.

GUADALUPE  
Ayy, que gritón eres. Tranquilo Sr. Garcia, no hay  
que molestarle si no me entiende. [Wow what a yeller  
you are. Calm down Mr. Garcia, you don't need to get  
bothered if you don't understand us.]

JESÚS  
(Trying to maintain peace)  
Okay. Okey. Where were we? Ah si, Guadalupe, me  
necesita que decir que paso. [Oh yeah, Guadalupe you  
need to tell us what happened.]

*Silence falls she stares at the papers in  
front of DANIEL. She notices photos from the  
crime scene.*

GUADALUPE  
(Points to DANIEL)  
El sabe. Pregúntale a el. El tiene todo los papeles  
y las fotos. [He knows. Ask him. He has all the  
paperwork and pictures.

*JESUS looks over to DANIEL. He notices the  
photos from the crime scene.*

JESÚS  
What are those?

DANIEL

These? They are photos from the crime scene. How they found the two men dead.

JESÚS

Remind me again what was told to you.

DANIEL

(Shuffling through papers  
as he speaks)

The story doesn't make sense, but Guadalupe was found on the side of the road, on the brink of death herself. She was taken to the hospital. She was exhausted and extremely dehydrated. She did not have anything on her person. When she was taken to the hospital they noticed she was bloody. They assumed she was in an accident, but to confirm their suspicions they tested the blood and found it was not hers. A murder had happened almost two hundred miles away, two days before. And the matched the blood that was on Guadalupe to the two victims that were murdered. At the hospital, when she woke up, she refused to speak and would only say the name Guadalupe. So they assumed that was her name. Once she was all better, they took her into custody but she refuses to talk to anyone, even if they get a translator for her. They are refusing to push the trial off any further, so they gave her a public attorney to be done with this mess.

JESÚS

Pos, wow. Did they find any other evidence that points to it being her who committed the crime?

JESÚS (CONT'D)

They believe she was walking for two days straight and could have gone off to bury it out in the desert somewhere. That is why we need to find out if she did it or not.

GUADALUPE

(Jadea)

Lo único que quiero es que Uds. me dejen regresar a mi hogar. [All I want you to do for me is let me go home.]

DANIEL

Apart from the interruption, the police believes she is a Mexican citizen, and was trying to flee back to Mexico, as she was found 30 minutes away from the border.

JESÚS

Why are they making these assumptions?

DANIEL

Let me finish. They believe this is the case because they cannot find out who she is, they even looked up her finger prints to see if she is in the system, but nothing. This woman does not at the moment exist in the United States, so they have suspicion to believe she is not from here.

JESÚS

You know not all U.S. citizens or residents speak English right?

DANIEL

That is beside the point. I am not telling you what I believe I am telling you that is what they are claiming.

JESÚS

Well, what if these claims are false. What if she is from here and and...

DANIEL

And what? Has amnesia?

*Silence. They stare at her.*

DANIEL (CONT'D)

Well that is why you are here to find out who she is and what she did. Once we are able to get our facts straight we are going to be able to make a case to most likely accept a plea deal.

JESÚS

Or prove her innocent and get her back to her family.

DANIEL

God! That too. That is also an option, but the way that things are looking...

JESÚS

Enough.

DANIEL

Please, the more we get distracted, the less time we have.

JESÚS

¿Dónde esta su casa? [Where is your home?]

GUADALUPE

No sé. [I don't know.]

JESÚS

Cómo que no sabe. [How do you not know.]

GUADALUPE

Mejor debo decir no *sabo*. [Maybe I should say I don't know.]

*She says this sarcastically picking fun at DANIEL.*

JESUS

Por favor; si me dice dónde vive la puedo ayudar. [Please if you tell me where you live I can help you.]

*GUADALUPE reminisces of home. She stands up and paces around the cell. She paces in her "home".*

GUADALUPE

¡Ay! La ropa no la saqué de la lavadora. Ay no! No voy a tener tiempo para colgarla. [Ah! My clothes I didn't take it out of the washer. Oh no! I won't have time to hang them out to dry]

*DANIEL and JESUS look at one another.*

GUADALUPE (CONT'D)

Necesito poner las flores que me dejó en su cuarto. Ya va regresar su mami y va estar muy contenta a verlas todas en flor. [I need to put the flowers she left me in her bedroom. Your mother is going to return and she is going to be very happy to see you all blooming.]

*JESUS begins to translate out loud.*



GUADALUPE (CONT'D)  
A ver ¿que mas necesito que hacer?

JESÚS  
Let's see, what else do I need to do?

GUADALUPE  
OH Sí: le quiero ser un pastel!

JESÚS  
Oh yes, I want to make her a cake!

GUADALUPE  
¡Por supuesto, le voy hacer su sabor favorito! ¡Mi  
niña le encanta el chocolate!

JESÚS  
Of course, I am going to make it her favorite  
flavor! My daughter loves chocolate!

*GUADALUPE mouths words but JESUS is talking  
for her.*

JESÚS (CONT'D)  
I am so happy my little girl is coming home today!  
Talking on the phone is not the same. She is all I  
have in this world and I am so proud of all the hard  
work she is doing! She is off doing greater and  
better things. Things that I did not know were  
possible! She is my pride and joy. She will never  
comprehend how I am so proud of her. So proud that  
she went off to the United States...

*They both freeze.*

GUADALUPE  
Para.

JESÚS  
To.

GUADALUPE  
Estudiar.

JESÚS  
Study.

A knock is heard at the door. **GUADALUPE** is stunned, it's like she's heard that knock before. **DANIEL** ignores the knock and motions with his hand for the guard to give them a minute.

GUADALUPE  
No. No es cierto. NOOOOOO! [No. No its not true.]

DANIEL  
GUADALUPE SNAP OUT OF IT WE ARE ALMOST DONE FOR THE DAY!

*She quickly returns to her seat. DANIEL looks at JESUS.*

DANIEL (CONT'D)  
What the hell was that? What was she talking about her daughter coming home? Was one of those men her son? What is going on.

JESÚS  
I. I. I. I don't know. She misses her daughter that is studying here.

DANIEL  
Was her daughter involved with this?

JESÚS  
Okay. Okey.

DANIEL  
GUADALUPE WHAT ARE YOU NOT TELLING US?

GUADALUPE  
No me grites. [Don't yell at me.]

DANIEL  
WHat? QUE?

GUADALUPE  
BABOSO, no me hables así! [Idiot, don't talk to me like that.]

JESÚS  
Guadalupe ¿que fue eso? [¿Guadalupe what was that?]

GUADALUPE

Nada. No te preocupas. [Nothing. Don't worry about it.]

JESUS

¿Algo le paso a su hija? ¿Unos de esos hombres fue su hijo? [Did something happen to your daughter. Were one of those men your son?]

DANIEL

Well?

JESÚS

It seems when I bring up anything related to the crime, she refuses to speak.

DANIEL

Well, we are out of time. We are gonna have try something else next time, or give in to what the counsel wants.

JESÚS

No we can't, we have to help her. We are clearly missing something.

*DANIEL begins to pack away his things.*

DANIEL

Tell her that we have to leave first, then a guard will come in to take her back to her cell. And that we will be back tomorrow to pick up where we left off today and that she needs to talk to us.

JESÚS

Guadalupe ya se nos acabó el tiempo para hoy. El guardia entrará y te llevará de vuelta a tu celda cuando el Sr. García y yo salimos del cuarto. Vamos a regresar mañana al mismo tiempo... para continuar la conversación. [Guadalupe our time is up for today. The guard will enter once Mr. Garcia and I leave to return you to your cell. We will return tomorrow to continue the conversation.]

*DANIEL and JESUS begin to walk away. JESUS hesitates to leave as he stares at GUADALUPE frozen in her seat.*

GUADALUPE

Uds. no me pueden juzgar. Solo Él allí arriba en el cielo puede. [You all can't judge me. Only him in heaven can.]

JESÚS

Lo siento. [I am sorry.]

*Black out.*

**SCENE THREE**

*Outside of the detention center near the parking lot. DANIEL and JESUS talk outside.*

DANIEL

I guess we got to try something else tomorrow, I don't know what else to do. She doesn't want to be helped, and there is nothing we can do about that.

JESÚS

We just have to give her time. She has to be able to trust us. From what I could gather it seems you're right. She is not from here, but her daughter was. It's just not making sense.

DANIEL

(Annoyed)

That's the thing we don't have a lot of time. Time is running away from us and with her refusing to talk to us there is nothing I can do to defend her properly. The prosecutor will rip me to shreds and most likely push to for the harshest sentence.

JESÚS

But they don't understand the situation that she is in. How can they even-

DANIEL

It doesn't matter. That's the justice system for you. Everyone including myself believes she did the crime. There is so much evidence against her, it's unfathomable. When I even try to defend her she refuses to talk making her even more guilty.

JESÚS

Isn't it innocent until proven guilty?

DANIEL  
In cases like this not really.

*Silence falls.*

JESÚS  
Well I better get going, I'll see you tomorrow.

DANIEL  
Yeah. See you tomorrow.

*They both walk away to their cars. At the same time their phones ring.*

JESÚS  
Ello?

DANIEL  
Hello.

JESÚS  
Hi ama [mom]. No nada [no nothing], I just got off from helping with that case. And I'm just walking to my car. No, me parqué abajo de un arbol. [No I parked underneath a tree.] I didn't want my car to sit in the sun all day. You know she will overheat. No, apa me dijo que me iba llevar al yunque [No dad said he was going to take me to the junkyard] but he couldn't get the tiempo off.

DANIEL  
Yeah, I just got out. Now I have to go back to the office. Yes I know, but the case is a lot more difficult than I thought. I promise I'll still be home in time. For- Please don't start anything right now. I get, I do. Do you think this is what I wanted to? Look, look I'm sorry, I promise.

JESÚS  
Amá do you still have that extra biblia en la casa [bible in the house]?

DANIEL  
I will be there for the two of you. She's my everything.

JESÚS  
You know we want to share the kindness Mami.

DANIEL

Please I know this is not what you were expecting but it's a job and we will make this work.

JESÚS

Ay amá, I know, I know. I haven't been in forever but dios [god] shouldn't care how often I go to church. Y cuando fue la ultima vez que usted fue? [When was the last time you went]. No she hasn't neither did she. Ama no son santas mis hermanas tampoco. [Mom your daughters aren't saints either.]

DANIEL

I love you okay? I want to be there for you and her. I know its lonely. HEY-

JESÚS

Ya, Ya. I'm just playing. La señora that I am working with the lawyer, she mentioned dios and had rosary.

DANIEL

Please, I don't want to argue right now this is not the time either please.

JESÚS

I know I shouldn't tell you, but she is so lonely. Parece que no tiene familia. [It seems that she doesn't have a family.]

DANIEL

Why are you saying that? I get it you're angry, your upset with me.

JESÚS

Ya se.[I know.] That's why I want to show her that I am here for her. To support her no matter what has happened.

DANIEL

Can we please just talk when we get home?

JESÚS

For her to know that someone is on her side.

DANIEL

Yes I am going to go home.

JESÚS  
Para que no se sienta sola. [So she doesn't feel alone.]

DANIEL  
How do you think I feel?

JESÚS  
So maybe just maybe-

DANIEL	JESÚS (CONT'D)
I want to be seen.	She will be seen.
I want to be heard.	She will be heard.
And I want to be okay.	Y que va estar bien. [That she is going to be okay.]

*DANIEL runs off stage. JESUS senses a distress slowly walks off stage.*

#### SCENE FOUR

*Lights up with GUADALUPE sitting in the same visitation room as before. ENTER JESUS and DANIEL.*

JESUS  
Buenos días, Guadalupe. Como amaneció hoy? [Good morning, Guadalupe. How are you today?]

GUADALUPE  
Horrible. [Horrible.]

JESÚS  
Ah, lo siento. [Ah I am sorry.]

DANIEL  
Well Guadalupe, are you going to talk to us today? Or are you gonna beat around the bush again?

JESUS  
Please Daniel, let's not start something.

DANIEL  
I am not! I just don't want to waste my time if she is not going to cooperate with us.

GUADALUPE  
Qué está diciendo. [What is he saying?]

DANIEL  
Well at least she is talking.

JESÚS  
Nada importante. Dice mensadas. [Nothing important.  
He saying stupid things.]

DANIEL  
All right enough with the chit-chat; let's get to  
business.

JESÚS  
What do you want to ask her?

*DANIEL flips through his notes and remembers  
the previous conversation.*

DANIEL  
Well, lets start off with if one of those men were  
her son or if they are related in some way.

JESÚS  
Okey ¿Guadalupe, esta lista para empezar? [Okay. Are  
you ready to start?]

GUADALUPE  
No. Quiero que me dejen en paz. [No I want to be  
left alone.]

JESÚS  
Por favor, la quiero ayudar. Mejor la podemos ayudar  
encontrar a su hija. ¿Que no dijo que esta  
estudiando aquí? [Please I want to help you. Maybe  
we can help you find your daughter. Didn't you say  
she was going to school here?]

GUADALUPE  
Y QUÉ TU SABES DE MI HIJA. TU ERES UN HOMBRE DE  
AQUÍ. DE ESTE pinche país. HOMBRES. HOMBRES. HOMBRES  
horribles. [AND WHAT DO YOU KNOW OF MY DAUGHTER. YOU  
ARE A MAN HERE. FROM THIS damn country. MEN. MEN.  
Horrible MEN.]

DANIEL  
What did you say?



JESÚS

The damn question you wanted me to say.

DANIEL

I thought you were going to be helpful. I thought you told me you wanted to help people. Well you aren't helping me or her right now. So get your shit together and get her to answer the damn questions.

JESÚS

I am trying my best, but when have you arguing with me every step of the way it becomes a bit more complicated. And to add things worse to the matter SHE does not trust us. She clearly has issues that we don't know about. So, I need a little patience from you so I can get her to talk. I am trying my hardest in this situation. I understood it was going to be hard but I thought it was going to be from the client, not you.

*JESUS gets up from his seat to cool down.  
GUADALUPE leans towards DANIEL.*

GUADALUPE

Ay no ahora enojaste al único que me pueda hablar.  
[Oh no you angered the only one that can talk to me.]

DANIEL

I don't know what you are saying.

GUADALUPE

HABLAME en ESPANOL. No creo que no me entiendes. Creo que estas mintiendo. Me entiendes. [Talk to me in Spanish. I don't believe you that you don't understand me. You are lying. You understand me.]

DANIEL

Jesus what is she saying? Are you done! She just keeps staring at me like. Like I don't know. Please.

GUADALUPE

Hola. Mírame. Ya se que me puedes mirar, ¿pero que no me puedes escuchar? [Hello. Look at me. I know that you can look at me but you can't understand me.]

DANIEL

Please Guadalupe, I have no clue what you are saying right now, and we are losing valuable time by doing this little stunt. So can we please move on? Jesus? Will you join us again?

*JESUS crosses back towards the table but does not speak.*

GUADALUPE

Mira Jesús, entiendo lo que está pasando. [Look Jesus. I understand what is happening.]

*JESUS gets closer to GUADALUPE.*

GUADALUPE (CONT'D)

Pero no puedo. No puedo hablar de eso. Solo quiero que me deporten a México. Es solo lo que quiero. Nada mas. [But I can't. I can't talk about this. I just want to be deported back to Mexico. That is all I want.]

JESÚS

Y porque la van a deportar a Mexico? [And why do you want to be deported back to Mexico?]

GUADALUPE

(Exhales deeply)

Me ven. Me miran y ven que no soy de aquí. Odio este país y nunca quise venir. Pero suceden cosas, así es la vida, los hombres de este país son cobardes. No se como hacer las cosas en este lugar. No conozco sus leyes, ni me importa aprenderlas. Y estar aquí con mexicanos que no hablan español. ¡Es una barbaridad! [You see me. You see me clearly that I am not from here. I hate this country and never wanted to come. But life passes by, the men of this country are cowards. I am instead in an unknown land. I don't know their laws and I don't want to learn them. And being here with Mexicans who don't speak Spanish. The atrocity!]

JESÚS

Okey sí la entiendo, pero aquí en Los Estados Unidos tenemos- [Okay I understand you, but here in the U.S. We have-]

GUADALUPE

Eso no me importa, el sistema judicial que tienen no sirve. ME FALLARON A MI! [That does not matter, the justice system failed me. It failed me!]

*She pushes away from the table. **JESUS** gets up to try to console her. She sticks her arm out.*

DANIEL

Jesús. What is happening.

***JESUS** quickly goes to his bag and brings out a Catholic Bible. He slowly walks over to **GUADALUPE**.*

DANIEL (CONT'D)

Why do you have a Bible? What is that going to solve. Can we please get this back on track.

JESÚS

Le traje esto. [I brought you this]

***GUADALUPE** stares at the bible. She takes it. **DANIEL** walks over to **GUADALUPE**. He tries to take the bible.*

DANIEL

GIVE ME THAT. THIS IS POINTLESS.

GUADALUPE

NO me toques. [Don't touch me.]

JESÚS

Don't get near her.

DANIEL

While you crazy lunatics are trying to start a prayer, there is a DA who is going to destroy our asses in court and I literally have no case what so ever!

GUADALUPE

Deja me en paz. [Leave me alone.]

***JESUS** goes still. He translates what she says.*

JESÚS

Leave me alone.

GUADALUPE  
Nunca vas a entender mi dolor.

JESÚS  
You will never understand my pain.

GUADALUPE  
De perder una hija.

JESÚS  
To lose your daughter.

DANIEL  
I don't know pain?

*JESUS begins to translate for DANIEL.*

JESÚS  
Yo no conozco el dolor?

DANIEL  
You don't know me, you don't know my life.

JESÚS  
Ud. No me conoce, no conoces mi vida.

DANIEL  
I am trying to help you, JESUS CHRIST!

JESUS  
Te estoy tratando de ayudar, por DIOS.

GUADALUPE  
Y TU NO ME CONOCES A MI.

JESÚS  
And you don't know me!

*GUADALUPE gets up to almost strike. She stops herself and falls to the floor.*

GUADALUPE  
Padre Nuestro.

JESÚS  
Our Father.

*GUADALUPE and JESUS look at each other. They begin to pray.*

GUADALUPE/JESÚS (CONT'D)

Padre nuestro que estás en el cielo,  
santificado sea tu Nombre;  
venga a nosotros tu Reino;  
hágase tu voluntad  
en la tierra como en el cielo.  
Danos hoy  
nuestro pan de cada día;  
perdona nuestras ofensas,  
como también nosotros perdonamos  
a los que nos ofenden;  
no nos dejes caer en la tentación,  
y líbranos del mal.  
Amén.

*DANIEL can see they are praying. He realizes  
what prayer it is. He begins to pray Our  
Father when **GUADALUPE** and **JESUS** reach "Danos  
Hoy"*

DANIEL

Our father who art in  
heaven,  
Hallowed be Thy Name.  
Thy kingdom come.  
Thy will be done,  
On earth as it is in  
Heaven.  
Give us this day  
Our daily bread.  
And forgive us our trespasses,  
As we forgive those that trespass against us.  
Lead us not into temptation, but deliver us from  
evil.  
Amen.

*As **GUADALUPE** and **DANIEL** finish they stare at  
**DANIEL** as he finishes his prayer.*

GUADALUPE

¿Eres católico? [Are you catholic?]

JESÚS

How did you know that prayer?

DANIEL

I also grew up catholic. Just because I don't speak Spanish doesn't mean my parents didn't do the stereotypical Mexican stuff.

*Pause.*

DANIEL (CONT'D)

I took this case because I wanted to help. I guess we can find common ground in that we both have daughters.

**DANIEL** Looks directly at **GUADALUPE**.

JESÚS

Él tiene una hija también. [He has a daughter as well.]

GUADALUPE

No somos iguales. El tiene una hija VIVA. VIVA. ELLA ESTÁ VIVA. Y... y... la mía esta muerta. [We are not the same. He has a LIVE daughter. LIVE. LIVE. She is alive. And mine is dead.]

*JESUS takes in what she says and doesn't know if he should repeat it.*

DANIEL

What did she say? Why is she yelling again?

GUADALUPE

MUERTA. ESTÁ MUERTA. [DEAD. She is DEAD.]

JESÚS

Because her daughter is dead.

*Silence falls.*

DANIEL

I... I'm sorry. I didn't know.

*Silence. DANIEL composes himself. He goes and takes a seat.*

DANIEL (CONT'D)

But that doesn't excuse what has happened. If she murdered those two men she still committed a crime. That is what we need to figure now.

I sympathize with her loss but we need to make case. And from what it looks like it a case to plead guilty and accept a deal from the DA.

JESÚS

Do you not see that she is suffering! Do you not see the pain she is in. Can you have some compassion.

DANIEL

Compassion will not save her out on the court floor. Compassion will be thrown in our face and she will be painted as a ruthless murderer. Is that WHAT you want? IS THAT WHAT BOTH OF YOU WANT?

GUADALUPE

HIJO DE SU PERRA MADRE. [Son of a bitch.]

*She lunges towards the table and she bangs her hands on the table.*

GUADALUPE (CONT'D)

He sufrido tanto en mi vida. Nunca me he sentido así. Mi hija fue todo. Ella era la razón para que vivir, para mi. Mi luz. Mi luz me la robaron y me la mataron. No me digas que sabes como eso se siente. NUNCA VAS A SABER COMO YO ME SIENTO. COMO UNA MADRE SE SIENTE cuando. Ahi, cuando pierden a su HIJA. [I have suffered so much in my life. I never felt that way. My daughter was my everything. She was the reason I was living. My light. My light was stolen from me and killed. Don't tell me you know how that feels. YOU WILL NEVER KNOW HOW I FEEL. HOW A MOTHER FEELS when. Oh, when she loses her DAUGHTER.]

*GUADALUPE stumbles backwards. The other two motion to as if they were going to help her.*

GUADALUPE (CONT'D)

No. No me ayudan ahora. NOOOOO. [No. No don't help me now. NOOO.]

*GUADALUPE grabs her chair and throws it in anger.*

DANIEL

What the FUCK IS WRONG WITH YOU.

JESÚS

Her daughter she misses her daughter.

**DANIEL** aggressively walks towards **GUADALUPE**.

DANIEL

I don't give a damn about your daughter, if you are guilty if you are a killer, THAT IS ALL I NEED TO KNOW.

JESÚS

Dice que eres una asesina. [He says you are a murderer.]

GUADALUPE

Yo UNA ASESINA. LO QUE HICE FUE JUSTICIA. [ME A MURDERER. WHAT I DID WAS JUSTICE.]

JESÚS

She did justice not a crime.

DANIEL

HA. THAT'S WHAT they all FUCKING SAY. YOU are a asesina.

*She pushes DANIEL away from her.*

DANIEL (CONT'D)

YOU... YOU DAMN MURDERER. There is NEVER JUSTICE in killing someone. That is wrong. DON'T Put your hands on me ever.

*GUADALUPE begins to look for something on her person. DANIEL and JESUS are taken aback. They are frightened.*

GUADALUPE

MIRA ESTO. MIRA LO. MIRA MI POBRE HIJA. [LOOK AT THIS. LOOK AT IT. LOOK AT MY POOR DAUGHTER.]

*GUADALUPE shows a picture of her deceased daughter to the two men. They are stunned and shocked to what they are seeing.*

DANIEL

VIEJA MALA. [EVIL WOMAN.]

GUADALUPE

Hijo de du puta madre. Nunca entenderás el dolor que he sufrido. Para ver una foto de su propia hija con SU SANGRE SALPICADA POR TODAS PARTES. PARA VER SUS MIEMBROS POBRES YA NO en su cuerpo.



Haber fallado como madre en proteger A SU HIJO.  
NUNCA CONOCERÁS LA SENSACIÓN. Sus manitas que  
ayudaron a la gente, su hermoso cabello que era más  
negro que la noche. Ay DIOS POR QUÉ, ¿Por qué yo?  
[Fucking son of a bitch. You will never understand  
the pain that I have gone through. To see a picture  
of your own daughter with HER BLOOD SPLATTERED  
EVERYWHERE. TO SEE HER POOR LIMBS NO longer on her  
body. To have failed as a mother to protect HER  
CHILD. YOU WILL NEVER KNOW THE FEELING. Her little  
hands that helped people, her gorgeous hair that was  
blacker than the night. Oh GOD WHY, WHY ME?]

***GUADALUPE** bangs her hands on the table and  
throws the table on its side. She is angry she  
is fighting against the world.*

DANIEL

GIVE ME THAT!

***DANIEL** he goes for the picture.*

GUADALUPE

NO. MIRALA. [NO. LOOK AT IT.]

DANIEL

Don't SHOW ME That. THAT. THAT horrible picture!

***JESUS** is stunned and frozen in the back.  
**GUADALUPE** keeps waving the picture between  
**JESUS** and **DANIEL**.*

DANIEL (CONT'D)

Give me that! GIVE IT TO ME.

*They run around as she is still showing him  
the photo but making sure that he can't grab  
it.*

GUADALUPE

NO lo toques! Mirala. Mirala. MIRALA! [Don't touch  
it. Look at it. Look at it. LOOK AT IT.]

DANIEL

DON'T! JUST DON't. STOP RUNNING FROM ME. COME HERE.

JESÚS

(quietly)

Please. Please stop. Por favor. Por favor paran.

GUADALUPE

Mi vida ha sido un desastre durante los últimos meses. Nada ha sido igual. Nadie me mira igual. Me miran y se sienten lástima por mí. Pero no sienten lástima por mi hija. [My life has been a mess for the past months. Nothing nothing has been the same. No one looks at me the same. They look at me and they feel sorry for me. But they don't feel sorry for my daughter.]

DANIEL

Listen. I get that you are in pain. I get that you are struggling. But what does this do what does this accomplish? NOTHING.

JESÚS

(Softly)

Nada. Nada. Nada. [Nothing. Nothing. Nothing.]

DANIEL

If your daughter was killed by those men, then I am sorry, but you cannot take justice in your own hands.

GUADALUPE

MALO HOMBRE. [BAD MAN]

DANIEL

(only understanding the word malo [bad] then repeats it in an Anglo accent and points)

Malo... Yes you are bad. You are an evil and horrible woman for what you have done. Don't you understand. TU MALO! [You bad.]

JESÚS

Enough DANIEL, please. YA GUADALUPE, por favor.

GUADALUPE

No voy a seguir hablando con éste. De verdad, él se cree encima de todo. ¿Qué puede decirme sobre el bien y el mal?[No. I am done talking to this idiot. He really believes that he is above it all. That he can tell me what is right and what is wrong.]

*DANIEL rushes at GUADALUPE and they grapple as he is trying to grab the photo.*

GUADALUPE (CONT'D)  
DEJAME. DEJAME EN PAZ. [Leave me. Leave me alone.]

DANIEL  
JUST GIVE IT TO ME. GIVE ME THE PHOTO!

JESÚS  
(timidly)  
No no no. Please stop.

GUADALUPE  
AHHHHHH. NO NOOOOOOOO! [Ohhh. No NOOOO!]

*DANIEL rips the photo from her hands.*

DANIEL  
I am sorry BUT THIS HAS TO BE DONE. YOU. YOU CAN'T  
HAVE THIS! You can't GO AROUND AND SHOW people this.  
I know you ARE HURT, BUT THERE ARE OTHER ways to go  
about this. You have to UNDERSTAND this is FOR YOUR  
OWN GOOD!

*DANIEL rips the photo into pieces. Then he  
tosses it onto the floor. GUADALUPE runs to  
the pieces and picks them up.*

GUADALUPE  
NO. NO. NO. MI, MI NIÑA! NOOOOO. [No. NO. NO. My. My  
Daughter. Nooo.]

DANIEL  
All right, let's get back to it please.

JESÚS  
Why. Why would you do that?

DANIEL  
Because we don't need this crap right now.

GUADALUPE  
PINCHE CABRÓN. [Fucking Asshole.]

*GUADALUPE attacks DANIEL.*

DANIEL  
LET GO of me! DO not hit me.

*SHE slaps DANIEL.*

DANIEL (CONT'D)

Ah! You BITCH!

*He Slaps her back. JESUS intervenes. He holds both back from each other.*

JESÚS

STOP! YA PAREN! JUST STOP FOR THE LOVE OF GOD!

*JESUS shocked from all this happening is on the verge of tears.*

JESÚS (CONT'D)

THIS IS NOT WHAT I SIGNED UP FOR. ESTOY AQUÍ PARA AYUDAR. [I am here to help.]

GUADALUPE

El es un cobarde. [He is a coward.]

DANIEL

Well, she is a bitch.

JESÚS

STOP! JUST PLEASE. BASTA con esto. NO necesitamos que pelear. [Stop. We don't need to fight.] We are a team we are working together.

*JESUS picks up the bible.*

JESÚS (CONT'D)

This wasn't supposed to be this way. THIS WASN'T SUPPOSED TO TURN VIOLENT. I'm sorry Daniel. Lo siento Guadalupe.

*He grabs his things. And he begins to walk out. He stops before he leaves and walks over to GUADALUPE.*

JESÚS (CONT'D)

Esto es para usted. Pensé en usted y que no tenía una. Así que le traje esto. [This is for you. I thought of you and that you didn't have one. That is why I brought you this.]

*He hands her the bible and he walks exits the room.*

DANIEL

Well uhh. Okay. Okay.

**DANIEL** begins to pack up his things.

DANIEL (CONT'D)

I guess... I guess we will try again tomorrow.  
Goodbye Guadalupe. Guadalupe? Guadalupe? GUADALUPE?  
Man, whatever.

**DANIEL** exits.

GUADALUPE

Estoy cansada. [I am tired]

**GUADALUPE** looks at the empty room. She gets up. She looks at the bible and throws it. She is angry at them. She realizes what she has done and runs to the bible. She kisses it and then looks at the audience. Blackout.

SCENE FIVE

**GUADALUPE** is on her bed, she is crying. She sits up. She walks over to where she placed the bible on her. She walks to the center of the room and goes on her knees to pray. She holds the rosary in her. She tries to pray but she can't seem to find the words.

GUADALUPE

Mi niña. Como te extraño. Te extraño tanto mi niña. Porque no puedes estar aquí conmigo. [My daughter. How I miss you. I miss you so much my little girl. Because you can't be here with me.]

**DANIEL** enters in his own world with his own baby girl swaddled in a blanket.

DANIEL

Hi my precious. How was your day my beautiful girl?

*He snuggles his daughter.*

GUADALUPE

Para tenerte en mis brazos otra vez. Te quiero dar cariño otra vez. Quiero que regreses, mi hija. Mi princesa. [To have you in my arms again. To give you love again. I want you back my daughter. My princess.]

DANIEL  
My beautiful princess.

GUADALUPE  
Mi vida. [My life.]

DANIEL  
You are my life.

GUADALUPE  
Mi luz. [My light.]

DANIEL  
You are my light.

GUADALUPE  
Debería haberte protegido. [I should have protected you.]

DANIEL  
I will always protect you. I will never let anyone harm you.

*The baby begins to cry.*

GUADALUPE  
Para oírte hablar, llorar, o reír. Para verte sonreír, bailar, y disfrutar de vida. Nunca vas a hacer esas cosas, ni la voy a ver. [To hear you talk, cry, or laugh. To see you smile, dance, and live your life. Never. You will never do those things, and I will never see you again.]

DANIEL  
Shhhh. Shh. My baby it's okay daddy is here. It's daddy. You don't have to be scared.

GUADALUPE  
AYYY MI NINA. DIOS por qué por qué me la llevaron de mi. Por qué robaron su juventud. [Ohh MY DAUGHTER. GOD why why did you take her from me. Why did you steal her youth.]

DANIEL  
No no it's okay. It's okay my love, we don't need to cry.

*After the baby continues to cry, **GUADALUPE** hears the baby crying. She begins to sing a lullaby. Soft music is heard to accompany ARRORRÓ MI NIÑO/Hush-a-bye My Baby.*

GUADALUPE

ARRORRÓ MI NIÑO,  
ARRORRÓ MI SOL,  
ARRORRÓ PEDAZO,  
DE MI CORAZÓN

DANIEL

THIS BEAUTIFUL ANGEL,  
WANTS TO GO TO SLEEP,  
ON A BED OF JASMINE,  
MY BABY I WILL KEEP

GUADALUPE

ESTE NINO LINDO,  
SE QUEIRE DORMIR  
Y EL PICARO SUENO  
NO QUIERE VENIR.

DANIEL

HUSH A BYE MY BABY  
HUSAH A BYE MY LOVE  
HUSH A BYE A PIECE  
OF MY TENDER LOVE.

*ENTER **JESUS** in his own world as well behind.  
He hears the sound of soft music and singing.*

GUADALUPE

ESTE NIÑO LINDO  
YA QUIERE DORMIR  
HÁGANLE LA CUNA  
DE ROSA Y JAZMÍN.

GUADALUPE/JESUS (CONT'D)

ARRORRÓ MI NIÑO,  
ARRORRÓ MI SOL,  
ARRORRÓ PEDAZO,  
DE MI CORAZÓN

DANIEL

HUSH A BYE MY BABY  
HUSH A BYE MY LOVE  
HUSH A BYE A PIECE  
OF MY TENDER HEART.

GUADALUPE (CONT'D)  
ESTE NINO LINDO,  
SE QUEIRE DORMIR  
Y EL PICARO SUENO  
NO QUIERE VENIR.

DANIEL/JESUS (CONT'D)  
THIS BEAUTIFUL ANGEL  
WANTS TO GO TO SLEEP  
AND THE PLAYFUL DREAMING  
DOESN'T WANT TO COME

GUADALUPE/JESUS (CONT'D)  
ESTE NINO LINDO,  
SE QUEIRE DORMIR  
HÁGANLE LA CUNA  
DE ROSA Y JAZMÍN

DANIEL (CONT'D)  
THIS BEAUTIFUL ANGEL  
WANTS TO GO TO SLEEP  
ON A BED OF JASMINE  
MY BABY I WILL KEEP.

GUADALUPE (CONT'D)  
ARRORRÓ MI NIÑO,  
ARRORRÓ MI SOL,  
ARRORRÓ PEDAZO,  
DE MI CORAZÓN

DANIEL/JESUS (CONT'D)  
HUSH A BYE MY BABY  
HUSH A BYE MY LOVE  
HUSH A BYE A PIECE  
OF MY TENDER HEART.

DANIEL (CONT'D)  
There we are my precious. I love you so much. You  
will always be my baby girl. I will never let you go  
mi niña.

*DANIEL exits with his daughter.*

GUADALUPE  
Quisiera que estuvieras aquí. Te extraño muchísimo.  
Nunca te olvidaré. Siempre serás my little girl. [I  
wish you were here. I miss you so much. I will never  
forget you. You will always be my little girl.]

*GUADALUPE walks over to her bed and lays down.  
JESUS walks to the front.*

JESÚS  
Are you there? Do you even care about us? Do you  
even listen? No sé que hacer. [I don't know what to  
do.] Estoy haciendo todo lo que yo puedo hacer. [I  
am doing all that I can.] Pero [But]... its not good  
enough. I try my hardest and it is never good.  
Enough. Quiero ayudar a la gente, pero [I want to  
help people but] like they reject it. Lo estoy  
haciendo mal. [Am I doing it wrong?] Should I even  
be doing this. I don't know. Do I even believe.



Do I even know who I am talking to. Man what da fuk.  
[Man what the fuck] Que estoy haciendo con mi vida.  
[What am I doing with my life.]

*Silence.*

JESÚS (CONT'D)

No I want to help people. I want to make sure people are getting the help they need. No los quiero dejar solos. They don't deserve that. Y... y si me duelen en el camino no lo están haciendo a propósito. No me debo rendir cuando el camino no esta fácil. [And if they hurt me along the way, they aren't doing it on purpose. I should not give in when the road is not easy.] And need to get myself together. I need to be the person I want to be. If I want to help then I should. YO LO PUEDO LOGRAR!... [I CAN DO IT!]

(Deep breath in)

I hope.

*JESUS exits. Blackout.*

SCENE SIX EL FINAL

*Lights up on GUADALUPE in the the visitation room. She sits and stares at the door. Not sure if they are going to come. DANIEL enters. He has coffee in his hand.*

DANIEL

Good morning. I'm assuming Jesus hasn't come in yet. Well we can wait for a couple of minutes.

*He puts the coffee on the table. He puts a cup in front of GUADALUPE. She doesn't move.*

DANIEL (CONT'D)

You're welcome.

*She doesn't respond. Silence falls and DANIEL becomes impatient.*

DANIEL (CONT'D)

Where is he? He knows we were going to meet today again. I even sent him a text.

GUADALUPE

Mmm.

DANIEL

Do you like your coffee.

*GUADALUPE takes a deep breath in and exhales.  
DANIEL begins to giggle.*

DANIEL (CONT'D)

Man oh man. What a fucking week it has been.

GUADALUPE

¿Y por qué te ríes? [Why do you laugh?]

*DANIEL sighs as if he has given up and leans forward.  
GUADALUPE cautiously leans forward as well.*

DANIEL

I have something to tell you.

(He giggles and speaks  
with an accent)

Hablo un poquito de español. [I speak a bit of Spanish.]

GUADALUPE

Ah ha, lo sabía. Con ese nopal en la frente como no ibas hablar español. [I knew it. You look Mexican how were you not going to know Spanish.]

DANIEL

Okey okey. No lo hablo tan bien. Solo entiendo un poquito. No mucho. [Okay okay. I don't talk that good. I only understand a little. Not a lot.]

GUADALUPE

¿Y por que dijiste que no hablas español? [Why did you say you didn't speak Spanish?]

DANIEL

Estoy embarazado como hablo. [I am embarrassed of how I talk.]

*She begins to laugh at it.*

DANIEL (CONT'D)

You see this is why I don't like to speak it.

GUADALUPE

No no estás bien. Yo sí todavía te puedo entender. [No no you are fine. I can still understand you.]

*They both laugh a little. Then silence falls.  
They both look at the door.*

GUADALUPE (CONT'D)  
Yo tengo un secreto también. [I have a secret too.]

DANIEL  
Y que es. [What is it?]

GUADALUPE  
(She speaks with an  
accent)  
I can speak a little English.

*He spits out his coffee.*

DANIEL  
What. Wait what.

GUADALUPE  
Yes. Not much but I can speak and understand.

DANIEL  
Well I guess for the same reason.

GUADALUPE  
Well it was a surprise for my daughter. I want to  
show I care.

DANIEL  
She was very lucky to have you.

GUADALUPE  
Thank you... You are the first person I talk to  
other than my teacher in my home.

DANIEL  
You should be proud of yourself for learning a new  
language.

GUADALUPE  
Y tu no deberías tener vergüenza de donde viene tu  
familia y la lengua que ellos hablan. [You shouldn't  
be ashamed of where your family comes from and the  
language they speak.] You talk good in Spanish.

DANIEL  
Gracias! [Thank you!]

*They both laugh and find that bridge between them.*

GUADALUPE

¿Crees que va a venir Jesús? [Do you think Jesús will come?]

DANIEL

No sabo. [I don't know.] I hope so. I really need him.

GUADALUPE

Yes yes. Lo único que quiso era ayudarnos. Y qué hicimos.[All he wanted to do was help us. And what did we do?] Drove him out.

DANIEL

Ya sabo. We were very cruel and mean to him.

GUADALUPE

Ehh una vez mas? [One more time?]

DANIEL

Oh. Ehhh. Fuimos muy malo con el. [We were not nice to him.]

GUADALUPE

Ah si si. We were not nice.

DANIEL

Guadalupe.

GUADALUPE

Yes.

DANIEL

Lo siento por todo. [I am sorry for everything.] I didn't mean for any of that to happen.

GUADALUPE

No don't say sorry. También escalé las cosas cuando no debería haberlo hecho. [I also escalated everything.]

DANIEL

You have a valid reason. Su hija se murió. [Your daughter died.] What reason do I have.

GUADALUPE

Razones que no conozco. No quiero meterme en tus negocios pero se mira que hay problemas en tu casa. [Reasons that I don't know. I don't want to get into your business but I see there is a problem in your home life.]

DANIEL

That obvious.

GUADALUPE

A little bit.

DANIEL

I try to keep things separated. Pero a tiempos. [But at times.] I can't my work overtakes my home and home comes to my work.

GUADALUPE

Está bien. No me tienes que decir nada. [You are fine you don't have to tell me anything you don't want to.]

DANIEL

Gracias. And again I am sorry for the pressure I have put you under. I was cruel and un hombre malo. I did not show you sympathy when I found out your daughter was dead. And that was very wrong of me. So please accept my apology. La quiero ayudar en verdad. [I want to help you.]

*The door opens. **JESUS** enters. They look at him.*

JESÚS

Buenos días. Good Morning.

DANIEL

Good morning.

GUADALUPE

Buenos días.

***JESUS** goes and sits down.*

DANIEL

Here I brought you coffee.

*JESUS is taken a back.*

JESÚS  
Oh. Thank you. You didn't have to.

DANIEL  
My treat.

*JESUS makes his cup of coffee by adding sugar and creamer. GUADALUPE and DANIEL look at one another and nod.*

GUADALUPE  
Jesus. I am sorry for how I act.

DANIEL  
Yo también Jesús lo siento como fui contigo. [Me too Jesus I am sorry for my behavior.]

*JESUS is surprised.*

JESÚS  
What the what. Is my hearing right?

DANIEL  
Long story short. Yes I can speak Spanish and she can speak English.

JESÚS  
WAIT WHAT.

GUADALUPE  
Pero no tanto. Solo podemos hablar y entender un poquito. [Not a lot. We can only talk a little bit and understand a little.]

JESÚS  
So you mean to tell me that you can understand each other.

DANIEL  
We still need you to be able to translate. So don't get scared you're not out of a job!

*They all laugh together. They take that in being three different beings of Mexican to Chicano to Mexican-American.*

JESÚS  
What now?

DANIEL  
We work together and help Guadalupe. So let's begin.  
Guadalupe qué quiere usted.

*She takes in a breath.*

GUADALUPE  
Home. Quiero regresar a mi hogar. [I want to go  
home.]

JESÚS  
Por supuesto la vamos ayudar regresar a su casa. [Of  
course we are going to help you get home.]

DANIEL  
For us to do that we need to know what happened. She  
needs to tell us every detail.

JESÚS  
Necesitamos que saber que pasó. [We need to know  
what happened.]

GUADALUPE  
Bueno. [Fine.] Help me.

JESÚS  
Sí. [Yes.]

*JESUS leans towards DANIEL and translates  
inaudibly.*

GUADALUPE  
Ella fue mi hija. Vino a estudiar aquí en los  
Estados Unidos. Esos hombres que mataron a mi hija,  
fueron 'sus amigos'.  
No sabía que eran capaces de matar. Puse mi fe en la  
ley y en Dios. No se hizo justicia. Hicieron la  
vista gorda a los que sufrieron de esto. Los dejaron  
irse sin consecuencias. Ellos pueden vivir mientras  
mi hija está muerta. Tengo que sufrir mientras sus  
madres los tienen allí con ellos. Ahí es donde  
perdí. Ahí es donde me perdí. Me convertí en una  
fiera, empeñada en vengarse. Cosas que nunca pensé  
que diría o haría las hice y dije. No me reconocía.[  
She was my daughter. She came to study here in the  
United States. Those men who killed my daughter were  
'his friends'. I did not know they were capable of  
killing. I put my faith in the law and in God. No  
justice was done.

They turned a blind eye to those who suffered from this. They let them go. There are no consequences for their actions. They can live while my daughter is dead. I have to suffer while their mothers have them there with them. That's where I lost. That's where I got lost. I became an evil woman who took revenge. Things I never thought I would say or do, I did. I didn't know who I was.]

*GUADALUPE keeps talking/motioning but inaudibly. JESUS is now talking and continues the story.*

JESÚS

I found them. I don't know how but it seemed easy that I was able to find them. Almost as if God was giving me the answers I needed. So I came here and luckily with what I was able to learn I was able to find my way. I didn't think I could do it. I was just going to leave but I saw them. I saw them living their lives. Being happy. And I knew they ripped that away from my DAUGHTER. I knew in that moment I had to get justice for her. Once I knocked everything went black. The last thing I remember was walking in the desert.

GUADALUPE

Pero yo lo hice.

JESÚS

But I did it.

GUADALUPE

Yo soy culpable.

JESÚS

I am guilty.

*Silence.*

DANIEL

Gracias. For telling us everything. I know it must be hard but it is what I need to make a case.

GUADALUPE

Tell them I want to go home.

DANIEL

I understand but that is not how it works.



JESÚS

Tenemos que aparecer delante de la corte. Y allí nos darán el veredicto. [We need to go to court. That is where they will give us the verdict.]

GUADALUPE

Do we have to?

JESÚS

Yes yes we do.

DANIEL

I know you just want to be sent back to Mexico but they won't just let that happen. They will most likely want to send you to prison for a couple of years. They will say that you are a dangerous killer and cannot be let go so easily.

JESÚS

Hay una posibilidad que le van a querer dar una sentencia por unos anos.

GUADALUPE

¿No me pueden deportar y dejarlo así? [They can't deport me and leave it as that?]

DANIEL

I wish it was that easy.

GUADALUPE

Dios mío. Que voy hacer. [Oh god. What am I going to do.]

JESÚS

Daniel will figure something out. Te va ayudar lo mas que puede.

GUADALUPE

Can you tell them about my daughter. Les puedes decir por qué lo hice. [Can you tell them why I did it.]

DANIEL

If that is the route you want to take of course.

JESÚS

Si esta cómoda, sí lo puede hacer. [If you are comfortable. then he can do it.]

GUADALUPE

Sí quiero que todo el mundo sabe que hicieron esos hombres. Y saber la razón que yo hice esto. Pero Daniel, quiero saber algo. [I do want everyone to know what those men did. And to know the reason I did this. But Daniel, I want to know something.]

DANIEL

¿Sí?

GUADALUPE

Am I a bad woman?

DANIEL

Why do you ask?

GUADALUPE

Because I need to know.

DANIEL

No creo que hay una palabra. [I don't believe there is a word for it.]

JESÚS

Creo que quiere decir, que está en una situación única. [I think he wants to say this is a unique and different situation.]

GUADALUPE

Quiero que sepas que soy una madre cariñosa. Que haría cualquier cosa por mi hija, incluso en la muerte. Ella seguirá siendo mi prioridad hasta que esté muerta. [I want you to know that I am a loving mother. That I would do anything for my daughter, even in death. She will remain my priority until I am dead.]

JESÚS

Pospuesto. [Of course.]

DANIEL

I understand.

GUADALUPE

No, eres un padre, necesitas escuchar. [No, you are a parent, you need to listen.]

DANIEL

Sí la estoy escuchando. [Yes I am listening.]

GUADALUPE

Necesitas proteger a tu hija a toda costa de este mundo cruel.

*JESUS translates but not for translation purposes but for emphasis.*

JESÚS

You need to protect your daughter at all cost from this cruel world.

GUADALUPE

Los hombres son despreciables. No todos los hombres, pero los hombres son criaturas horribles.

JESÚS

Men are despicable. Not all men but men are horrible creatures.

GUADALUPE

Usted es su defensor, Ud. es su protector. Usted es su padre. Estar ahí para ella y apoyarla. SEA LA PERSONA QUE SIEMPRE LA AMARÁ. ¡Ese es su deber! Así que asegúrate de hacerlo y no terminar como yo.

JESÚS

You are her defender, you are her protector. You are her parent. Be there for her and support her. BE THE PERSON THAT WILL FOREVER LOVE HER. That is your duty! So make sure to do it and not end up like me.

GUADALUPE

Una persona que está dispuesta a quemar el mundo.

JESÚS

A person who is willing to burn the world.

*Silence.*

DANIEL

This will be a tough case. It will be a tough battle. But GUADALUPE. I will do everything in my power to get you home. I may have not been there to help you with your daughter. Pero voy a tratar con todo mi poder. Vas a regresar a tu casa. [I am going to try with all my power. You are going to go home.]

*JESUS and GUADALUPE smile. They look at each other. Black out. End of play.*

## Chapter 5: Fin

Bilingual theatre can work if done correctly and it is a very rewarding process to go through. It is very challenging especially if you are in a location that does not have the bilingual actors that you need. It can also be challenging because of the community that you are in because some may not be interested in that kind of theatre, especially if they are not a part of that culture. There are many challenges to overcome when it comes to producing these kinds of work but if there is a passionate team behind it they will be able to succeed. Theatre creators also have to expect the unexpected, like I was during my play's enhanced stage reading. I was expecting the audience to reject the entertainment I was giving them because they would not understand what was going on. Rather the audience came in with an open mind and curiosity to see something new.

This further pushes the notion that bilingual theatre can succeed in the United States. That audiences out there in our communities are willing to experience things that might make them feel uncomfortable or out of place. Yet through the hard rehearsal process and the dedication of the cast putting forward the work of body language, physicality, and emotions they will fill that gap in for those audience members. Taking the time and energy to do things thoroughly will benefit the production as a whole. Through this research I am able to conclude that playwrights should try new and innovative tactics to bring bilingual theatre to the stage. Depending on the audience it may land, or it may not, in my case it did but it was a risk I was willing to take. I am glad I did as I was able to learn that taking risks will be rewarding.

As a theatre creator, I am very passionate about making theatre more accessible, as well as giving positive representation to the culture that I am part of. Without taking on this challenge of bilingualism we further push into a monolithic American society. That is not the case though

as the United States has citizens that come from all different backgrounds that bring different languages with them. Theatre is meant to be an art form that can represent different cultures and backgrounds, not just stories meant for Anglo-Americans. That is why I hope that I will inspire other playwrights and theatre creators to write and translate plays for their communities to allow audiences to feel represented. As well as for those that are not a part of that community to learn and grow from this new perspective the language and playwright are giving. I hope that I can inspire other bilingual theatre creators to create and research bilingual theatre to expand the knowledge of what we know.

# The Love De Una Madre

A BILINGUAL PLAY  
WRITTEN BY FAUSTO NARSISO CORRAL  
DEvised STAGING BY ANALIZ, FAUSTO, LILY, AND  
YOHNUe  
CONTENT WARNING: EXPLICIT  
LANGUAGE AND INTENSE THEMES



## THE REASON BEHIND THE PLAY:

The Love de Una Madre is a play that delves into how bilingual and monolingual people interact in the U.S. This play was written to explore the way we interact with language in the U.S. and how 20% of United States Citizens are bilingual, and yet our media does not reflect that. With this play, I hope to inspire other bilingual people to take claim of their languages and expand the type of media seen in the U.S.

## CAST

GUADALUPE  
DANIEL  
JESÚS

LILY GASTELUM  
ANALÍZ WICKHAM  
YOHNUe HUNT

## ABOUT THE COLLABORATORS

### FAUSTO NARSISO CORRAL (PLAYWRIGHT)

is a senior majoring in Theatre Arts with a minor in Spanish. He is also in the Clarks Honors College and is completing this work for his thesis. He has recent production credits include Stage Manager for *The Wolves* and Assistant Costume Designer for *Once*. His recent acting credits include Richard Greatham in *Hay Fever*, David in *The Complete Works of William Shakespeare (Abridged)*, and Quetzal in *Watermelon Kisses*.

Spanish was my first language when I was growing up. Mi mamá me dejaba con mi abuela y ella me cuidaba por el día. Ella es la que me enseñó español. Pero when I started school I was embarrassed to speak español. Aunque mi comunidad era mainly latinos it was somehow raro a hablar lo. I felt disconnected from my family y rechacé ser mexicano-americano. Coming from an immigrant father and a chicana mother me he dado cuenta que importante es a saber my culture. I am proud to be a Mexican-American and I am happy to speak English, Spanish, and Spanglish with my family.



### LILY GASTELUM (GUADALUPE)

is in her senior year, majoring in theatre. Recently, she was seen in *The Wolves* as #14 here at the Hope. She did dramaturgy and played Jess in *After the Revolution* for the Pocket, Sylvestro in *Scapino!*, and Eurydice for MCC in Arizona. She won first place for Actress in Maricopa County's Artist of Promise, two AriZoni's for Actress in major and supporting roles, and was awarded with Distinguished Achievement for her roles in Story Theater at KCACTF, region 8. She is honored and very grateful to be cast in the first staged reading of *The Love de Una Madre* and can't wait to see it flourish and blossom into A full production someday.

Lily is half-white/half-Mexican and was born into a world with teen parents. She was raised by her nana and tata primarily until she was in middle school. Her grandparents couldn't speak English, so her first language was primarily Spanish (mix of norteño, Spanglish/ Pachuco dialects). Unfortunately, the Arizona public school system and its culture/doctrine taught her how to hide her accent, and sometimes even taught her how to hide her culture. Ever since her nana and Tata left for Mexico (when she was 16) her Spanish has gotten worse, as she continuously kept losing the necessity to speak it. But she still can! And she is dedicated to never ever losing this part of herself.

## ABOUT THE COLLABORATORS

### YOHNUÉ ARIANA HUNT (JESÚS)

is a Political Science major and Legal Studies minor. They were in the Pocket Playhouse's production of 12 Angry Jurors as Juror #3. She is very grateful to Director Fausto Narsiso Corral for giving her the opportunities to act and inspiring her to continue getting involved with the theater department.

El español fue mi primer idioma, pero once I started attending school, I spoke less and less Spanish, even at home. Now as an adult, estoy trabajando muy duro to not lose the language de mi familia. Just knowing español, yo siento que tengo una comunidad wherever I go. I feel I can connect con otro hispanohablantes in a way that feels like we are all a family. Being una persona bilingüe in Oregon however has its ups and downs. A veces cuando hablo español in Oregon, I feel like I get the "side-eye" from los gringos. However, yo amo a mis "tres" lenguas que yo hablo, and I wouldn't have it in any otra manera.



### ANALÍZ WICKHAM (DANIEL)

is a graduating senior majoring in Theatre Arts and History. She is also a Co-Chair of the Pocket Playhouse. Her most recent projects in the Pocket have been Stage Manager for A Girl In School Uniform (Walks Into A Bar), Costume Designer for As The World Caves In, and Director of Elephant's Graveyard. Her most recent projects through University Theatre have been Stage Manager for Hay Fever, Baruska in Once, and Mami/Cometa in Marisol's Kisses. Next year, Analíz will be pursuing a Masters of Education and her Teaching Licensure here at the UO, and will be around for another two years.

Bilingualism for me has been a long journey, and often a struggle throughout my life. To simplify things, I'll say I'm half Mexican and half white. My dad's parents both immigrated from Mexico as children in the 1950s. My grandmother grew up speaking Spanish, while my grandfather was forbidden to learn by his adoptive grandmother. When they had kids, they decided not to teach their kids Spanish. My dad only knows bits and pieces, while my white disabled mom majored in Spanish in college. I grew up somewhat bilingual not because of my heritage but because of my mom's disability. My mom needed an assistant to help her with day to day tasks, and throughout my life, all those women have been ladies who primarily spoke Spanish. I grew up speaking Spanish to them during the day when I was home. Now that I don't live at home with my parents anymore, I notice I am losing my ability to speak Spanish more and more, and work to get it back when I am at home. For me, it really is a different mindset, a different part of my brain that takes time to boot up and start working again. I don't speak it at school with anyone, mostly because I am nervous about being made fun of (which has happened). Spanish is very important to me, and I hope to grow more in my bilingualism in the future.





THANK YOU SO MUCH FOR COMING!

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### **Supporting Materials**

Video Link to The Love De Una Madre Enhanced Stage Reading:

<https://youtu.be/z5AOzZPGuRs>