

## First dramatic texts of Óscar Liera: speech and region

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**ABSTRACT:** *This paper makes a reflection about the short works of playwright Oscar Liera, the first part of his contributions were specifically for the stage, and how his influences and particularities were exposed.*

**Dramaturgy - Northern Literature - Short theater - Dramatology - Óscar Liera**

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### I. INTRODUCCIÓN:

Óscar Liera (Culiacán, Sinaloa, December 24, 1946 - January 5, 1990) was a Mexican playwright and theater director, a myth, a legend. The theater people grow under the shelter, shade, fog, forest and sea that is and was Jesus Oscar, the one who, citing Hernandez, in his letter to the tiger says: "Sad weapons if not the words. / Sorry. Sad." (Liera Ó., Carta al tigre, 2012, page 39) Liera reveals herself to us as a paradigm, the playwright reveals himself to us as one of the most solid writings of our state, which, as he himself says, again in his letter to Tigre addressed to the then governor of the state Toledo Corro:

I want to tell you that I, Sir, have done studies at UAS, at INBA and at UNAM, in Mexico City; at the Sorbonne, the University of Vincennes, in France; from the University of Siena, in Italy. I have worked at the University of Veracruz and at the UNAM I have been a subject teacher while doing a master's degree in letters, and I am currently working at the Autonomous University of Sinaloa. "(Liera Ó., Carta al tigre, 2012, page 47)

Liera, is a clear and transparent writer, a playwright who nurtured and grew, mature and died ago, to this day, 25 years taking the would have and maybe several generations. Leaving only a handful of works, a fistful of words. In his first works, Liera is trained, on them versara this text, these works are the clear and agile training of our boxer, trains dialogue, dramatic action, rehearses unique spaces, in the clearest style of the mandatory Luzán, Well, Aristotle's unity as a whole, his final works, those that correspond to his epic regional call will have other particularities, in this release, it is released, it releases its potential of possibilities, but it retains its agility. As Bentley (1995) mentions when referring to the concept of drama and plot and its constitution:

If the drama is the art of extreme situations, the plot is the means used by the dramatic author to introduce us in such situations and (if he wishes) taking his through the plot is the procedure by which the author had the conditions necessary, like a perverse policeman who, directing the traffic, threw the cars against each other instead of facilitating their passage "(page 41).

This first training, leads him to consolidate a theater that generates curiosity, a theater of collisions and chaos, "[...] One does not go to the theater to be confirmed by what he already knows. You go to dazzle yourself. And I use that luxurious word because the theater should provoke luxurious emotions "(Berman, 2011, page 8), in Liera we see some first structures that will be nurtured later by a solid construction of characters, in their epic they will highlight a better edification of each one of the elements that make up the dramatic text (García Barrientos, 2007) that brings his work closer, in the words of Ortiz Bulle (1998) to magical realism (page 157).

First texts: speech and región.

As we mentioned at the beginning of this text, Liera seems like a myth, a legend, it is spoken, it is commented, it is said what it would have done or been, what it would be writing, nothing could be further from the truth, but perhaps the author would have liked it, damn word, had, well, that would have helped us to try to build this short ritual of words, the truth is that Liera wrote 36 dramatic works. In his first texts we observe a sense of humor in which mockery and mockery predominate, a comedy based on guasiness, confusion, deception, if the entanglement, Liera is worth the vices of his characters as well as of compassion towards them, the opposite point is presented by the corrupt vicious characters, not the people, but their rulers in the various public orders, church and state, alike, they represent them in a scathing way that is offensive, cruel and ruthless (Partida, 1997). On the sense of humor and the theatricality Ortiz Bullé (1998), mentions:

... sense of humor and theatricality, literary rigor and formal exploration are the characteristic features of his work, without avoiding the portraits of family customs, sometimes funny or smiling and in others tending to be the grotesque and the factual with sparkling or poetic dialogues according to be the case (page 158).

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Thus, we see this author - as others have done before - making shade, creating scenic toys, hors d'oeuvres, short cars, brief forms, short theater just like García Lorca did, from which Liera could have taken part of the idea of *The Juramentations* (1983), the death of the matriarch, a work that addresses issues that from his first text, a short work, *Las Ubárry* (1975) shows and together with *La infamia* (1990), we would see a closure of a recurring theme, family relationships in the set of works that we have noted from Liera (2007): What are men for? Insects, insects full of hairs that fly among the flowers and whose only mission in life is to fecundate their horrendous legs and then abandon themselves to death by suffocation. But one, as a woman, can not be lost between their legs. One, stays there, progressing in fertilization and waiting for the child (page 16).

In his first work seems to give us an answer, fifteen years separating *The swearing* of his first text, eight years later he wrote his last, in this short work *Óscar da sample* "of his eagerness to unmask that part of the human being that becomes like a second nature and that is the living of appearances" (Arriaga, 2007). The central character of the work, Tobias, mentions "in this family they are all liars, who have invented a story that does not belong to them, they are characters from their own stories and I am also a character in their stories" (Liera Ó., 2007), a world of appearances, a space in decline, sterile, the words of Samuel, character of *A mysterious pact* (1987), before the threat of *The guy*, reveals and confronts that world: "No. I am not afraid ; My neighbors know what I am and I do not care. I do not manage two lives, I live as I think and I do not hide from anyone, or anything." (Liera O., 1997, page 616), plus the guy will also claim that world of appearances: *The Type: (Desperate) My money, my house; you give and take away, invent brothers you do not have, inventions all, be full of lies and disorder. The mess is very bad ox, very bad. To me, ox, I like the order, start one for small things and when you least realize one is already up.* (page 616)

The sterility is transformed into intolerance, the appearance is undressed and lets us observe the truth, but as Liera himself said by the voice of others of his characters, the truth burns, hurts, and before this is only two things or intolerance or the acceptance, in some cases ironic and scathing, as Oliveira (2013) mentions, "the conversation is not *batucada*, we can not play the drum all at the same time. Where it can not be silenced, it is also impossible to argue" (page 100), so the past, the incessant sound of inner voices, preconceived ideas, appearances, lead in many cases to this intolerance that is shown in an act of force, in a violent act, although this is hidden in seduction as a form of submission.

But let's go back to the origins of this text, to that initial theater, to those brief forms, often it is collected as a minor work or annexed what is known as short work, short theater, in this denomination we can go back to the history of the text dramatic and between its genres we would observe the *entremés* and the *sainete*, to mention some that as it has indicated Emilio Peral Vega (2001) have been relegated "in spite of its enormous quantitative and qualitative importance, hardly was considered in the manuals of history of Literature and of the theater" (page 13), and we agree when he mentions that "the great literature "is possible thanks to the fact that it is based and constructed, many times over materials that are considered minor. Liera is no exception, his minor work is opaque that is not eclipsed by his great texts of his epic and regional theater.

In the first works of Liera - mostly short, in a single act - works that accept the chaos of that world that the author presents us, texts inhabited by imperfect beings, as well as the society they inhabit and of the same human institutions , in these works we find a direct line with the tradition of minor Spanish theatrical genres. The definition of the *sainete*, genre that replaces the *entremés* and that dates back to the 18th century, given by Peral Vega (2001), "short and light comic type of short piece, starring popular characters, which characterizes a special form of expression-the so-called "speaks of Madrid" -, and move within environments traditionally considered as traditional" (page 18), fits perfectly to what is observed in the short and regional cuts of our author, if we change the "speaks of Madrid" by the particular dialect of our region, that is, its speech. Let's add to the previous thing that the *sainete* is a genre that responds to a *costumbrista* theater, a type of dramatic text that concentrates in the external thing, in following the personage and its doing, but that the internal construction of the personage is not so deep, these works concentrate on the situation and speech, such as a postcard, a customary painting, an image of the period such as *Las Ubárry* (1978), *Las damas*; *El gordo* (1980), *La fuerza del hombre* (1980), *Aquí no pasa nada*, *La pesadilla de una noche de verano*, released in 1983, give an account of the above as short, light works that address regional issues.

#### First texts: regioficcionalización

In the work of our author, especially in his first texts we find that agility, a search for a regional language, local characters, in some cases easily recognizable that will follow and be consolidated in their mature texts, likewise a social component , or the derision and mockery of concrete situations such as his texts that speak of the theater itself, such as *La pesadilla de una noche de verano* (1979), text that fits with that phrase "theater people, horrible people", that Liera constantly repeated after returning to his native Culiacán "of the wonders" and disenchanting of an institution defecia of the theater.

A particularity of Liera in these works and that accompanied him during his dramaturgic career are direct personal references to acquaintances, friends, people of the guild, who were and were reflected in his works, one

more way to fictionalize their reality, these allusions leave us observe and ask ourselves for a moment of gestation, for a meeting where words are exchanged and left as a suggestion, in this case scenographic in the first spatial notation of the work *La pesadilla de una noche de verano* (1979):

Scenography: the one that my friend Yemi Franco wants and if she is not, it can be a room, a room, a classroom, a cage, a forum, a pulpit, the conference room or whatever you want; but that, what he wanted, has to do with some nightmare caused by the heat of a summer night. (Liera O., 1997, page 171)

Likewise, in *Las Ubarry*, we will find an allusion to a woman named Rina.

The bedroom could not be more elegant or decorated with better taste, Rina would say. Each of the decorative elements is immersed in itself what it represents, this saying in other words would be: "Gentlemen, all these pieces are authentic." In front of the mirror of bevelled limits contained in the art-nouveau-pure lake frame sleeping between the capricious landscape-the wilted face of the mother is reflected. It's like a fantastic spectrum about the dreams of the lake. (Liera O., 1997, page 101)

First texts: strategies and decisions

In these works its characteristic will be the unity of space and time, the conformation of characters will vary, we will have texts with two, three, four or more, many more characters, as in the *Crescencio* (1979), twelve characters, in a cumulative way, just as in *Aquí no pasa nada* (1979), fourteen characters, in these texts the conflict is given by the constant interruption and arrival of characters and information,

Liera, in addition, rehearses rhythms and speed, "often constitute a simple parade of characters-sometimes excessive for the short interval of time-that are characterized by groups or individually, repeating similar patterns of relationships." (Vilches de Frutos, 1984, page 175), this quote is about Ramon de la Cruz's *sainetes*, but clearly we can apply it to our playwright and also about "They form a social framework full of wealth, where the first glimpses of collective protagonism can be traced." (Vilches de Frutos, 1984, page 175), as we will see later in his epic theater.

If in *The Ubarry* or in *The Chameleons*, the information reveals the conflict, and then it questions us, in these other works, it is the speed of the actions and the confusion that is raging, likewise in *El Gordo* (1979) and in *La piña y la manzana*(1979) we are before a Liera who wonders, remembering Stanislavsky What if, what if, so Liera plays with the situation, as if suddenly we were before an *entremés* as *Las olives de Lope* of wheel or the deaf ones of *Lope de Vega*, or that *farza*, entitled by García Lorca as *Amor de Don Perlimplín con Belisa en su jardín*(1933), *Erotic alleluia* in four paintings, as well as in *Historia de una Escalera* by Buero Vallejo, as mentioned *Partida* (1997), in these first works and that correspond to the publication that Emilio Carballido makes in the magazine *Tramoya*, Num 14, of the year '79, for our sinaloense these texts had or haunted their "generic name of these revolved around the FA rsa ", accompanied with the indication of its tone:" comic farce ", " melodramatic farce ", etc." (p. 9), later I would change this denomination, What happened ?, Did he repent ?, Mature?

Pavis (1998), mentions certain essential elements for the farce, first its allusion to be seasoning, which serves as a filling of the meat, likewise a second possibility will be its subsidiary or marginal function, which will serve to spice the noble cultural food, it is say tragedy and high comedy, add to this a third that is its grotesque character, because in this the triumph will be rude and salacious, lascivious, in the farce triumph pleasures, desire, the hidden, the farce will not seek humor but the open wound and bleeding, ironic, through it the spectator takes revenge of reality, of the limitations imposed on them, of the wise reason, permission is given to subvert, to immolate reality, thus "the artist avoids believe solve problems that are insoluble and that maybe no problems are, but life poorly planned, defects of life confined in small circles, Thanks to that resource of elevation is put in extremes of light the margin that will be the come with respect to many uses and leave the circle open instead of closing it ... "(Peral Vega, 2001, p. 2. 3).

Liera rehearses, prepares, retracts structures, reads, nourishes herself and presents from the beginning a path that others have followed, leaves aside the easy pretense, seeks to generate situations, is to ask what we do, in its first texts we observe the game of presences, the importance of space and time patent (García Barrientos, 2007), but the possibility of constriction that the outside, that latent spacetime generates, these are clear in *Las Ubarry*, en *La Piña y la Manzana*, in *Los camaleones*.

## II. CONCLUSION: EXPAND THE REGION

In conclusion, Liera speaks, listens and talks with her texts; we access him and his thought when reading it, but in the same way we can realize his formation process through the knowledge of those works he

read; one of them, for example, is A Romantic Manifesto, by Victor Hugo (1827), which opens the Preface by Cromwell, in which he underlined the following paragraph:

Could man, whose heart had hitherto been numbed by purely hierarchical and priestly cults, stop waking up, could not feel germinate in him an unexpected faculty, once he had been touched by the breath of a religion, human because it is divine, of a religion that converts the prayer of the poor into the wealth of the rich, of a religion of equality, of freedom, of charity?

On the side our playwright will ask himself, or rather ask the author, "Do you fall?". Also, in an introduction to Philosophy, by Leopoldo Zea (1974), the following lines are underlined: "The philosopher has gone to the divinity, the divinity has revealed to him a great truth, experience that can not be clearly expressed; for this reason it is necessary to use images within the reach of men so that they can understand" (page 101) and on the margin Liera wrote the sentence: "It is the same for the artist ...",

Liera makes theater, as well as listening, her work is current, as current is society, as in force is breathing, was excluded, for that did, theater. As mentioned by Barba (2009), the theater is that art that remains on the sidelines and is excluded from the main show of these times, that spectacle that is reproducible at the same time as it is reproduced. But also excluded by its danger, because it hides under the appearance of a pastime, nothing more dangerous and let me conclude, with Max Aub, who in his work No (1952), says:

I put your name here because you are a generous man, a quality contrary to that world cancer and so erased from the map that it is astonishing to find a person like you. That adjective so substantive is no longer used except for the wines of my mocked land. Generous and noble, the one who works with magnanimity, the liberal, the generous, the ardent, hard-working and frank-with minuscule-, the selfless, because he cares about others and others. Where to find today that propensity of the mind to put propriety before utility? (page 52)

In Óscar Liera, I find it: the last flash of a world in the throes of another more just than one day, and through the crowd, will rediscover generosity. That neither you nor I will see ...

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