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Luis Alfaro. Rosa Andújar, ed. The Greek Trilogy of Luis Alfaro: Electricidad; Oedipus El Rey; Mojada. London: Methuen Drama, 2021. Pp. 296. Paper (ISBN 978-1-3501-5540-4) \$34.95.

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His works are appropriate for undergraduate and lay readers, as well as for experts.

Karkavitsas, and this translation, with its hugely supportive notes and background material, are treasures. Penguin Random House and Johanna Hanink are to be congratulated upon raising them to the surface. They warrant attention.

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Luis Alfaro. Rosa Andújar, ed. *The Greek Trilogy of Luis Alfaro: Electricidad; Oedipus El Rey; Mojada*. London: Methuen Drama, 2021. Pp. 296. Paper (ISBN 978-1-3501-5540-4) \$34.95.

Luis Alfaro's work has long been a fixture of queer and Latinx theatre, and the L.A.-based Chicano artist's recent turn toward Greek tragedy as scaffolding for his storytelling has garnered attention from classicists as well. Classicists' eager reception of Alfaro is part of a growing interest in the adaptation of Greco-Roman antiquity in Latinx and Latin American drama, as evinced by recent work including Carrete (2021), Barrenechea (2016), Nikoloutsos (2010), and two SCS 2022 talks by Kim and Cruz. One obstacle facing those interested in working on these plays is that the scripts are, for the most part, unpublished—although this is not the case for Alfaro's earlier works, many of which have been published in anthologies of queer and Latinx drama such as *O Solo Homo* (1998) and *Out of the Fringe* (2000). Andújar's edition of Alfaro's Greek Trilogy meets a real need for the primary texts, and provides useful introductory essays geared towards a wide audience, including scholars in fields other than classics and general readers. The volume is a solid base upon which scholars can familiarize themselves with Alfaro's work in preparation for teaching, research, and for enjoying future performances of the plays.

Andújar's edition of the Greek Trilogy of Luis Alfaro begins with a broad introduction (pp. 1-19) which contextualizes the plays in three areas: within the rest of Alfaro's oeuvre, within the history of Chicanx and Latinx theater, and within a tradition of Greek tragic adaptations. The "Further Reading" section offers additional guidance in all three areas. The plays are then presented in the order of their creation; each is printed with an accompanying introduction which describes the history of adaptation from the ancient Greek source text and offers a primer of what to expect from the script itself and the themes that Alfaro draws out, complete with robust citations. Information about the original production also appears with each play. A full production history (pp. 238-265) presents the results of painstaking work on the part of Andújar: it includes URLs for reviews of each production and lists of each production's creative team. This is valuable information for those who wish to undertake serious study of Alfaro's plays. For instance, the creative team for the the 2007 production of *Electricidad* at the San Pedro Playhouse in San Antonio, TX includes both a graffiti artist and a tattoo designer. Such details hint at the additional layers of artistry invested in the production of Alfaro's plays—details which cannot be captured by the scripts alone.

When introducing the Greek plays in relation to Alfaro's other work, Andújar touches on the significance of his background as a queer Chicano who was raised Catholic in East L.A.; using quotes from Alfaro's varied oeuvre, she demonstrates to readers the importance of these components of Alfaro's identity in shaping his artistic production. Next, the plays are introduced as urban North American adaptations of Greek tragedy. As Andújar points out, Alfaro's plays "go beyond transposing classical tragedies to an urban context, but rather assemble the structure provided by the Greeks as a vehicle to convey complex socio-political realities to wide and diverse audiences" (p. 3). Lastly, the plays are introduced as works produced within the traditions of U.S. Chicax and Latinx theater. In this section, Andújar also offers quick remarks on these demographic terms; here, she introduces the complexities of *Latinidad*, noting that it collapses language, race, ethnicity, nationality, and other categories and states that other terms for identity, like Chicax, have ideological components as well. She avoids offering precise definitions, which is a defensible decision given that these terms and their applicability continue to be hotly debated within Latinx communities today, and indeed she gestures towards these debates in her citations of Twitter hashtags, sociological and cultural studies, and autobiographical writings. Those familiar with the issues at stake here will likely find this overview sufficient; those for whom this is new territory may need to seek out additional information. Andújar then offers an overview of Hispanophone theater in North America, taking care to situate Alfaro's work within three interconnected traditions. The first is *teatro de carpa*, or Mexican tent theater, which consists of pastiche sketches on contemporary political issues and has historically been performed widely on both sides of the U.S.-Mexico border. The second is Chicano *Teatro Campesino*, or Farm Workers' Theater, which drew upon *teatro de carpa* and was created to educate and agitate workers during the UFW strikes of the 1960s. Lastly, Andújar places Alfaro's work within the intellectual space of the Chicano Movement, the Mexican-American civil rights movement which was most active through the 1960s and 1970s. She then returns to the wider Latinx context of Alfaro's work, flagging its interfaces with other diaspora theater traditions and highlighting the opportunities that Alfaro's plays have created for Latinx actors and other theater professionals. All of this is important context for classicists who are less familiar with these topics and is a salutary starting point for further engagement.

Throughout her critical introduction, Andújar emphasizes that Alfaro's plays should be understood as belonging to several distinct contexts: the environment of East L.A., the *barrio* (that is, the neighborhood or hood), and North American urban theater. Andújar makes the case for these contexts' relevance by flagging that their attendant inequalities are front and center in the Greek trilogy, just as she makes the case for how the generic categories of "Chicax/Latinx theater" and "North American urban theater" enhance interpretation. Readers may want to interrogate Andújar's choices and consider further possible categories of analysis for Alfaro's Greek plays. An obvious one might be their connection to the rich history of Latin American engagement with Greek drama, since the details of this history have now been brought together in González Betancur (2010) and Nikoloutsos (2012). Andújar's choice to elide this connection is justifiable, in that it emphasizes Alfaro's U.S. context, and yet it represents a choice rather than a given of interpretation.

The introductions to each play include a short excursus on the relevant Greek mythic tradition, covering how the figures were treated by different ancient dramatists, and then identifying how Alfaro has aligned his play with those traditions or departed from them. They are an easy guide for reading each play, bringing some basic themes of each work to the surface. Additional contextual notes offer sporadic mentions of other modern adaptations of each play which, in Andújar's view, deploy similar adaptive strategies. These essays are somewhat impressionistic, offering small bites of information about many different topics. As a result, they seem well-suited to framing high-school or undergraduate classroom discussion, since they leave plenty of room for students to trace themes independently and generate their own readings of the plays.

Andújar's introduction to *Electricidad* (pp. 20-26) offers a brief discussion of the *barrio* setting and *cholo* culture (a particular Chicana street gang subculture). Most of her emphasis, however, is on Alfaro's treatment of his women characters, which she rightly presents as an innovation in relation to the women of Sophocles' *Electra*. First *Electricidad* and *Clemencia* are introduced, then *La Ifi* (Iphigenia) and *La Abuela*, a character original to Alfaro's play. Lastly, Andújar connects the chorus of *vecinas* (older women neighbors) directly to a typical fifth-century Athenian chorus, especially in terms of the structures of their speech and their appeal to the assembled community of listeners. Andújar notes that women are at the center of Alfaro's play, whereas in Greek myth misfortunes are focalized around men—Alfaro's *Orestes* is little more than a supporting character, while the women's personal histories, inner lives, and conflicts take center stage.

Oedipus El Rey is introduced (pp. 110-114) by casting Alfaro's focus on Oedipus as particularly Sophoclean, even as he introduces the family's *miasma* as one caused by incarceration rather than incest (although Alfaro includes this too). Again, Andújar tells us that innovations include a greater focus on women characters (Jocasta's life is rendered in greater detail and with greater emotional force), and a more varied role for the chorus of incarcerated men. The setting, a prison, makes criticism of mass incarceration the central theme of the play.

The *Mojada* essay (pp. 180-186) remarks on the configuration of Medea's "otherness" as gendered and racialized in many adaptations, before introducing Alfaro's Medea as one who refuses to assimilate to U.S. culture and who embodies "potent Latinx stereotypes about motherhood and femininity." (p. 181) Medea's role as a witch, both in Alfaro's *Mojada* and in other broadly American *Medea* adaptations, receives brief treatment. Lastly, Andújar includes a discussion of how *Mojada* was adapted for performance in different cities in the U.S.; the identities and experiences of supporting characters were modified to correspond to the Latinx populations which made up each new audience (for example, among *caribeños* in New York).

The final section of the book is dedicated to the production history, a Spanish/Spanglish glossary (266-281), an interview with Alfaro conducted by Andújar (pp. 282-291), and a section with further reading on the topics of Greek tragedy; Chicana and Latinx drama; and Luis Alfaro's own works (292-295). Andújar does well with the glossary—no easy task—especially in her translation of slang terms. Occasionally her notes amount to cultural rather than strictly linguistic translation (such as entries on *huaraches* or *guayabera*). There are some minor inconsistencies in the format of these translations. For instance, Andújar occasionally notes when slang terms are particular to Mexicans or Mexican-Americans (e.g. *ese*), but not always (as in the case of *firme* or *tecolote*). There are then some predictable difficulties with identifying the degree of offensiveness for specific derogatory terms; here my own judgements sometimes differ from Andújar's. Differences of this kind are likely to be more pronounced, and more problematic, in classroom contexts where teachers do not speak Spanish but students do.

The transcription of Andújar's interview of Alfaro is a valuable addition to the collection. Its placement at the end of the volume allows readers to navigate the plays more independently, but Alfaro's discussion of how he views his source texts and his language, the process of making community-based art, and his take on various societal ills should encourage readers to revisit each play with added interpretive nuance. Andújar should be commended for her role as an interviewer here, asking open-ended questions which allow Alfaro to get to the heart of so many elements of his work.

The volume contains a tantalizing single black-and-white photograph from the 2008 production of *Electricidad*; since the plays are driven by such a keen sense of place, further photographs or illustrations would have enriched the reader's experience. On the other hand, the book is affordable—a merit in its own right—and Andújar's development of introductions and supplementary materials is successful in serving readers from a variety of backgrounds, including Classics, theatre, Chicana literature, and general readers inspired by curiosity.

Unavoidably, some major themes in Alfaro's work have not received space here. Among them are *machismo*, queerness, and religion—each of these are enormous topics with robust bibliographies and intense lived realities which could not be adequately treated within a single volume whose emphasis was Alfaro's engagement with ancient drama. To this point, I will conclude with the words of Alfaro himself (p. 286): “[T]here is a cultural reality at play here. I am doing a Greek adaptation, but it is much more important, I think, to know about Latinx culture, community, ritual, and manner of speaking.”

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Kim Bowes, ed. *The Roman Peasant Project 2009–2014: Excavating the Roman Rural Poor*. Philadelphia: University of Pennsylvania Museum of Archaeology and Anthropology, 2021. Pp. 824. Hardcover (ISBN 9781949057072) \$120.00.

Classical archaeology is a discipline that has faced profound changes for the last two decades. Nevertheless, its dominant narratives are still deeply rooted in the interpretation of material remains left almost exclusively by activities of the ancient elites, from which recent scholarship is still struggling to move on. Even very influential recent publications have been renewing elite-centric approaches to antiquity through the development of a well-developed theoretical apparatus (see, for example, Terrenato 2019). This pattern leaves archaeologists of the Greek and Roman worlds with many important steps to be taken in shaping our knowledge of the ancient world; first and foremost towards deconstructing our perceived sense of familiarity with the Roman world, which both academia and popular culture picture as something naturally inherited by and deeply embedded in today's western society. Since a critical history of the world cannot simply correspond to the narratives built around the material remains left by the ruling classes, Roman archaeologists need to critically investigate both the theoretical frameworks used to produce such a crystallised knowledge of the Roman world, and the