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FACES OF EMIGRATION IN THE THEATRE OF JORGE DÍAZ

Summary

This dissertation, *Dimensiones del exilio en el teatro de Jorge Díaz*, examines the presence of the emigration theme in the work of the Chilean playwright Jorge Díaz (1930-2007). Due to the interdisciplinary nature of the research carried out, the work pays particular attention to the historical, social and psychological context.

The dissertation is divided into five main chapters. In the first three, theoretical considerations of a multifaceted nature are undertaken, reaching back to issues related to the history of theatre, the history of the twentieth century and the sociological and psychoanalytical approach to the phenomenon of emigration. The last two chapters, on the other hand, focus on the analytical and ideological part of the plays under discussion.

The first chapter outlines the theatrical context in Chile from the 1940s to the early 2000s. The dissertation pays particular attention to Jorge Díaz's contribution to the development of drama in Chile. The author appears to us as a socially engaged playwright, rooted in both Chilean and Spanish realities, the latter being the destination of his voluntary emigration, which lasted almost thirty years. The multifaceted reference points observed in Jorge Díaz's work makes his dramas universal in character. On the other hand, the consecutive military dictatorships in Spain (1939-1975) and Chile (1973-1990) minimized the reception of Díaz's drama in the Southern Cone, which significantly diminished both the author's recognition and the number of critical studies of his works.

The second chapter of the dissertation is a historical study of political emigration caused by the military coup of General Francisco Franco in Spain and the coup of August Pinochet in Chile. The first part of the chapter describes republican emigration, with a particular focus on the solidarity assistance provided by Chile. Next, the size of Chilean exile after 1973 is described, this being the first migration process of its kind since the establishment of statehood in the country. This part of the dissertation is supportive of its validity due to a large number of references to these two aforementioned historical processes in the work of Jorge Díaz.

Chapter three outlines the definition of emigration (in Spanish "exilio") in its internal and external aspect. We are dealing here with a forced, involuntary and long-term

phenomenon, resulting from a political situation. From sociological and psychoanalytical perspective, expatriation contributes to great material, health, social and personality losses. In exchange, there remains a feeling of loneliness, lack of belonging, makeshift and living the past in anticipation of a return that is not coming. The identity crisis leads to the appearance of mental disorders, which increase affective dissociation in the perception of the host country and the home country. On the other hand, internal emigration, is expressed in a kind of internalization, which manifests itself in the escape into the intimate world or even in the partial or complete loss of contact with reality.

The following and most important chapter comprises the analytical part of this dissertation. The corpus-based research thrives on seventeen plays, which are divided into two groups. The former is concerned with a theme of exile or even double exile: *Ligeros de equipaje* (1982), *Muero, luego existo* (1985), *La otra orilla/La marejada* (1986), *Dicen que la distancia es el olvido* (1986), *Winnipeg, el confín de la esperanza* (1997), *Canción de cuna para un anarquista* (2003); while the latter deals with an internal emigration theme: *Toda esta larga noche / Canto subterráneo para blindar una paloma* (1976); *La manifestación* (1978), also known as *Informe sobre la penumbra* (1994); *Los tiempos oscuros* or *Crónica* (1981); *Paisaje en la niebla con figuras* (1989), also known as *El estupor* and *Contra el ángel y la noche*; *La carne herida de los sueños*, also called *Un día es un día* and *Los sobrevivientes* (1978); *Ópera inmóvil* (1988) or *Dulce estercolero*; *Nadie es profeta en su espejo* (1990), also known as *A imagen y semejanza* or *Los espejos enfrentados*; *La cicatriz* (1996), *El naufragio interminable* (2000), *Historia de nadie* (2003) and *Pájaros en la tormenta* (2007).

The Author of the dissertation draws attention to the existence of close relationships between the content and the form of the works under discussion. Therefore, we can see the relationship between the subject of emigration and the structure of drama. Hence, four theatrical categories comprising a microcosm of drama were taken under deep scrutiny: action, character, time and space. Each of these components begins a separate subchapter with a methodological comment. Moreover, the internal structure of the subchapters concerned with action and space-time shows a clear division in terms of the aforementioned subtype of the migration phenomenon: the external and internal emigration. At the end of all the subchapters the conclusions resulting from the study, are made.

The structure of the action is based on the disparity between the events told and those played on the stage. The predominance of events invoked or even suggested is characteristic of the so-called word theatre, which in Jorge Díaz's dramas is based mainly on situational

conflict. This, in turn, poses an internal dilemma for the individual, which merely results from external circumstances. Due to this, the character's drama gives way to building the general mood of the era. Another characteristic feature of the plays discussed is the open nature of the action, which casts doubt on the resolution of the conflict. Typically, we deal here with a change of mood from negative to positive, or with a thought process in which the character acquires an insight into their own past, changing their attitude to the present. An extremely interesting aspect is the motivation behind the character's actions, which is aimed at meeting the needs of biological, psychological, social and intellectual nature. Analysis of this factor among the characters of selected plays highlights the inability to meet basic needs amounting to physiology, a sense of security, belonging and love. Higher needs, those related to the acquisition of knowledge, aesthetic feelings, self-realisation or recognition in society are overshadowed.

The analysis of character categories clearly shows the existence of a disparity between the small number of characters visible on the stage and the overwhelming number of absent creations, recalled in memories as individual and collective characters, often marked by extreme emotions. The phenomenological approach to the description of visible characters revealed a number of relationships between the subject of emigration and the design of this theatrical category. The author draws attention to the fact that only a few figures show a sustainable transition of character, this being connected with the rejection of a conformist attitude dictated by internal emigration, or facing a traumatic past.

The next part of the subchapter proves that both the action and space-time establish a series of paradigmatic relationships based on similarity or contrast with the character category. The actantial model clearly demonstrates that the characters are marginalised, lonely and left without help. In extreme cases, the actantial constellation reveals the objectification of characters whose value seems to have a specified price. Reflections on the character category are closed by the subchapter devoted to pragmatic functions, particularly those revealing the playwright's worldview.

The second to last part was devoted to the time structure, prevailed by the time told and the time absent which refer to the characters' past in the vast majority of dramas. The work discusses both the techniques used by the playwright (flashbacks, anticipations, repetitions, condensations, etc.) and the marking of time with meaning. This allows us to detect an affective dissociation in relation to the past and present, where "ago" is idealized, while "now" is criticized. In some plays, the past tense is internalized to such an extent that

the character loses their sense of reality. In others, the construction of time shows the stagnation reflected in the character's inability to evolve. Finally, marking with meaning leads to the thematization of time, which pejoratively refers to the atrocities of the dictatorship.

The last subchapter of the analytical part discusses the category of theatrical space. The Author of the dissertation draws attention to the presence of syntagmatic relationships, based on a sequence of objective and subjective spaces, which generally oscillate around binary opposition: life/death or present/past. In other cases, syntagmatic relationships were noted, conditioned by the gradual filling of space with signs that increase the feeling of makeshift. As it was mentioned earlier, space also establishes a series of paradigmatic relationships with other theatrical categories, reflecting the mental state of the characters and exhibiting an affective dissociation similar to time. Therefore, this category is also marked with meaning. For example, the theme of exile causes an affective dichotomy between the perception of the home and host countries, where "there" is a subjective and idealized place, while "here" is a reflection of the hardships of living abroad. Internal emigration, in turn, contributes to the formation of internal/external opposition, in which enclosed spaces provide a substitute for security while the outside world is dangerous and hostile. In addition, the work outlines the role of metaphor in spatial construction by linking a given element to a specific idea. In extreme cases, we can observe the theming of space.

Chapter Five is the ideological part in which the author has extracted the direct message contained in the function of a pragmatic figure acting as a *raisonneur*; and a message of an implicit nature, based on Ginestier's geometric method showing the multidimensionality of the dramatic architecture of the studied plays. The first part of the chapter mentions issues that explicitly address the social, moral, political and psychological ideas resulting from emigration. The second part of the chapter devoted to the first and second degree of architecture shows a tendency to glorify such values as love, friendship, freedom, hope and solidarity.

In addition, the author concludes that the discussed plays provide an insight into the human psyche, splitting into two groups: those that show the struggle of the individual to preserve identity and those that contemplate the fall of the character manifested in a series of misfortunes.

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