

A NEW PLAY BY CARIDAD SVICH
BASED ON ISABEL ALLENDE'S NOVEL

LA CASA DE LOS ESPÍRITUS

(THE HOUSE OF THE SPIRITS)
DIRECTED BY JOSÉ ZAYAS

*"Extraordinary... powerful...
sharply observant, witty and
eloquent."* – THE NEW YORK TIMES

STUDY GUIDE Written and compiled by Alberto S. Galindo

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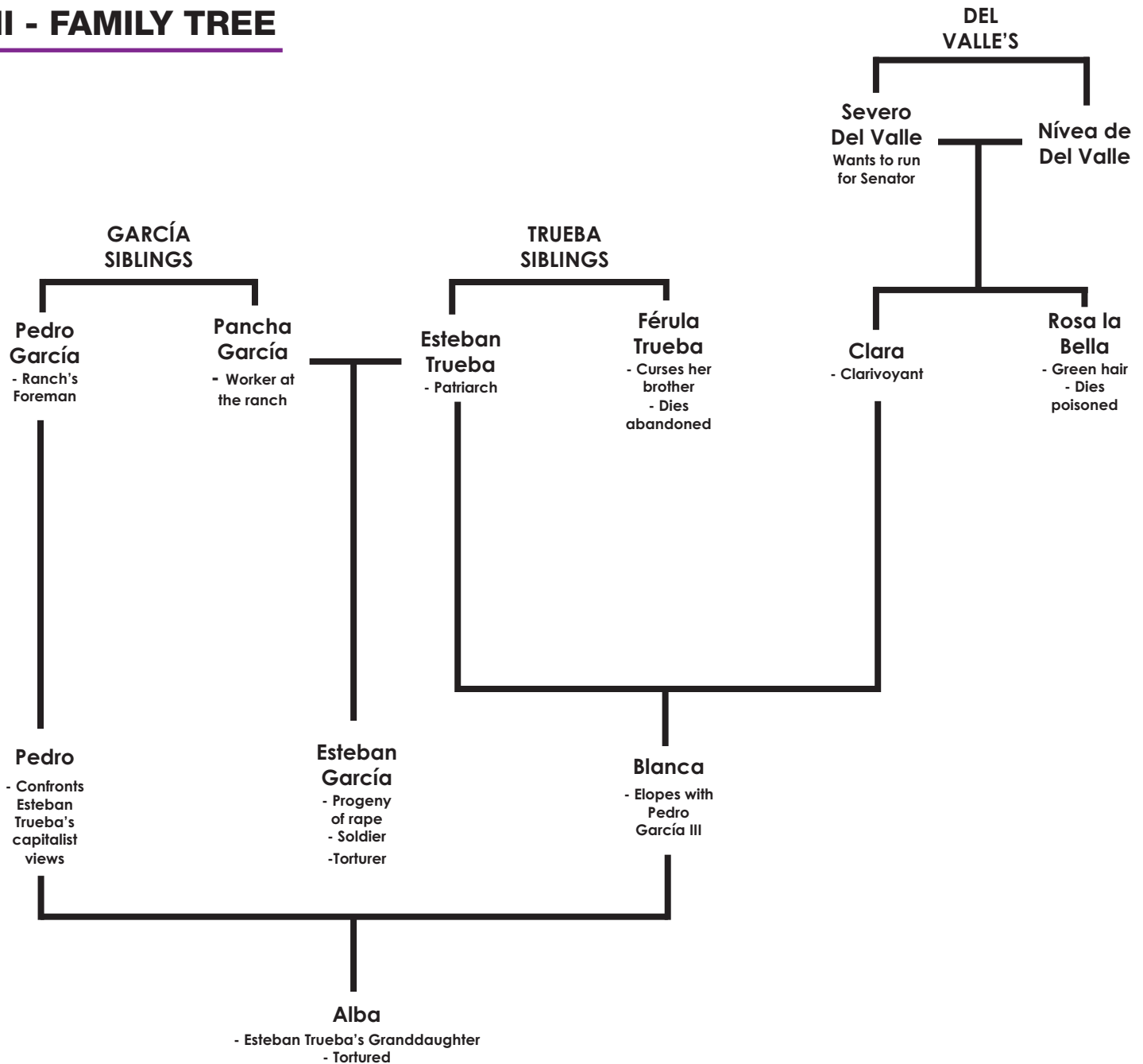
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I - LA CASA DE LOS ESPÍRITUS AT REPERTORIO ESPAÑOL

Repertorio Español commissioned Caridad Svich in 2007 to create a play based on *La casa de los espíritus*, the novel by Isabel Allende. The play is Svich's first adaptation of a novel for the stage and premiered in February of 2009 as part Repertorio Español's 40th Anniversary season, under the direction of José Zayas.

II - FAMILY TREE



III - SYNOPSIS AND DISCUSSION QUESTIONS: ACT ONE

The following synopsis of the play includes twenty discussion questions for each of the two acts.



ALBA AND THE TORTURE CHAMBER

The play opens with Alba blindfolded and detained in a torture chamber. Colonel Esteban García interrogates her about some hidden

weapons, and Alba repeatedly states that she does not have any recollection of such weapons.

1. What sensations does the opening scene evoke?



RECOLLECTIONS OF TIME PAST: INTRODUCING THE FAMILY

The play quickly transitions into another moment in time and Alba recites poetry that connects her, in that moment, to the house of her grandmother, Clara. The family

house is now the setting for many short scenes that establish the composition of the family.

Clara: first, Clara is introduced as a nine-year old girl. She has visions of the future, and the local priest has accused her of being possessed by the devil for this aspect of her character.

Rosa and Esteban Trueba: Clara's sister, a woman of intimidating beauty, and Esteban appear on the stage, establishing their romantic relationship and courtship.

Nivea: Clara and Rosa's mother, then comes in, and discusses Rosa's relationship with Esteban. The mother insists that Rosa does not need a man by her side, and even further, that the country will eventually

recognize women's rights. Rosa replies to her mother that her relationship to Esteban is personal and not political, suggesting that she cares more about her own future rather than the connection between her own life and the history of women's rights in the country.

Severo: the father of the family joins his daughters and wife, and discusses his race for a seat in the senate, as a candidate for the Liberal party. Clara now mentions that she has had a vision where Rosa and Esteban do not get married after all due to a bad event in the future.

Esteban Trueba: He writes to Rosa from the mines, where he has been working long and hard while waiting to marry his beloved.

2. What are the effects of establishing different moment in time in the play?
3. Describe the del Valle family.
4. What opinions does the mother have about the roles of women and marriage?
5. What is the significance of Esteban's love letters to Rosa?



THE DEAD AND TIME

Rosa suddenly dies; the family had received some poisoned brandy intended for the father, and Rosa unknowingly drank this brandy as a remedy to her illness per the doctor's recommendation.

Clara reflects on the process of the autopsy, the discovery of the poison, and the effects on her sister's body. As a result, Clara decides not to speak again. Simultaneously, Alba is still being tortured, and her

III - SYNOPSIS AND DISCUSSION QUESTIONS: ACT ONE

thoughts about the effects of torture on her own body seamlessly connect to Clara's ideas, even though they exist in different moments in time. It is through these bodies in pain that they connect through time.

6. Why would someone try to poison the father with brandy?
7. What discoveries are made through the autopsy?
8. Why is the body important to Clara and Alba?



THE TRUEBA'S.

NELSON LANDRIEU (ESTEBAN TRUEBA), ROSIE BERRIDO (FÉRULA) AND DENISE QUIÑONES (ALBA)

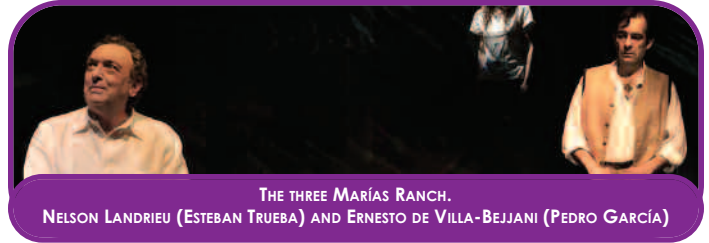
INTRODUCING THE TRUEBAS

Férula: Esteban's sister takes care of him, their ill mother, and the household while they live in the city.

Esteban: Rosa's death has left a void in him and he decides that he will return to their family's estate in the country, the Three Marías, and he will revive the ranch.

Alba: With another interaction through time, Alba addresses her grandfather, Esteban, and implores him to tell her his own story. This process underlines Alba's interest in her family history.

9. What kind of family is the Truebas? Describe the strength and weaknesses of Férula Trueba.
10. Why is Esteban interested in the ranch?



THE THREE MARÍAS RANCH.

NELSON LANDRIEU (ESTEBAN TRUEBA) AND ERNESTO DE VILLA-BEJJANI (PEDRO GARCÍA)

THE THREE MARÍAS RANCH

The siblings Pedro and Pancha García discuss their roles as workers in the ranch. Pedro complains about his role as a subordinate to Esteban. Later in the evening, Esteban forces himself upon Pancha and rapes her.

Alba: She intercedes and narrates the birth of Esteban García, illegitimate son of Pancha García and Esteban Trueba.

Esteban: He hires Tránsito, a local prostitute, and she mentions to Esteban that he has several children in the area that he has refused to recognize. She then asks him for money to move to the capital of the country.

11. Describe the character of Esteban.
12. Why does Tránsito appeal to Esteban? What is Esteban's interest in her?
13. Why does Tránsito want to go to the city?

CLARA AND HER WRITINGS

Clara: She starts to talk again when she turns 18; her previous, silent years were documented in her notebooks. She then announces to her family that she has decided to marry Esteban, her deceased sister's boyfriend. Clara and Esteban get engaged; their party is interrupted when Barrabás, the family dog, is killed with a blade in his back.

14. What are the effects of Clara's self-imposed silence?
15. What is the reasoning behind Clara's decision to marry her deceased sister's boyfriend?
16. What is the importance of Barrabás to the family?

III - SYNOPSIS AND DISCUSSION QUESTIONS: ACT ONE

AFTER THE WEDDING

Esteban: He promises Clara that he will build her the most amazing house.

Clara: She is pregnant, and in the meantime has become very close friends with Férula.

Férula: Her affection for Clara evolves and she confesses about these feelings to Father Antonio. She lies in bed next to Clara, and Esteban becomes so furious when he sees the situation that he evicts his sister from the house. She marks her departure with a curse; she condemns Esteban to a life of eternal solitude as well as to a body and soul that will shrink through time.

17. Why does Esteban promise Clara a grand house?
18. Describe the character of Férula?
19. What is Father Antonio's relationship to Férula?
20. Why does Esteban evict Férula from their family house?
21. How does Férula react to being evicted? Why does she curse her brother?



THE EARTHQUAKE. BEATRIZ CÓRDOBA (CLARA), DENISE QUIÑONES (ALBA) AND NELSON LANDRIEU (ESTEBAN TRUEBA)

IV - SYNOPSIS AND DISCUSSION QUESTIONS: ACT TWO

THE EARTHQUAKE AND THE TSUNAMI

The second act begins with Clara and Alba reflecting of the moment when the family and the country were affected by two natural disasters, an earthquake and a subsequent tsunami. Esteban was trapped under the house after the earthquake and is now in a wheelchair.

Pedro III: Pedro's son now criticizes Esteban's capitalist approach to the land, as well as his unfair treatment and payment of the ranch workers. Esteban suggests to Pedro III that he should leave the ranch and face the outside world in order to explore his own communist ideals.

1. What accusations does Pedro III have for Esteban?
2. How does Pedro III respond to Esteban's suggestion?
3. What aspects of capitalism and communism do the characters present?

BLANCA, THE TEENAGER

Blanca: Esteban and Clara's daughter is now grown. Her mother suggests that Blanca should consider marriage to the Count of Satigny; Blanca does not show any interest in him. Blanca is in love with Pedro III. He waits for her outside the house so that they can see each other since her father would not approve of their relationship.

Pedro III: He declares his love for Blanca by singing a ballad:



BLANCA THE TEENAGER.
ERIC ROBLEDO (PEDRO GARCÍA TERCERO) AND KIKA CHILD (BLANCA)

*Love finds its voice
Even when it's silenced,
A miraculous voice,
From the bottom of the ocean.
It sings of
Beauty and dreams,
Madness and schemes,
Wondrous scenes
Of defiance and revolution.*

4. Describe the character of the Count.
5. Why is Esteban suspicious of his daughter's actions?
6. What are some possible interpretations of Pedro's ballad, quoted above?

A PLACE TO HIDE

Esteban García: Pancha's son, also Esteban Trueba's illegitimate son, catches Pedro III with Blanca, and proposes that he could help Pedro in finding a place to hide his relationship with Blanca, since their relationship is unknown and probably disapproved by her father. He also explains to Pedro III that his willingness to help comes from his turbulent relationship with his estranged father.

7. What is Esteban García's relationship with Esteban Trueba?
8. Why does Esteban García suggest to help Pedro III with his love affair?

DECLARATION OF LOVE

Blanca: She argues with her father because Pedro's family did not have any money to pay for Pedro's burial despite working for years for the Truebas. The discussion escalates until she confesses to her family that she is in love with Pedro III and that she is also pregnant.

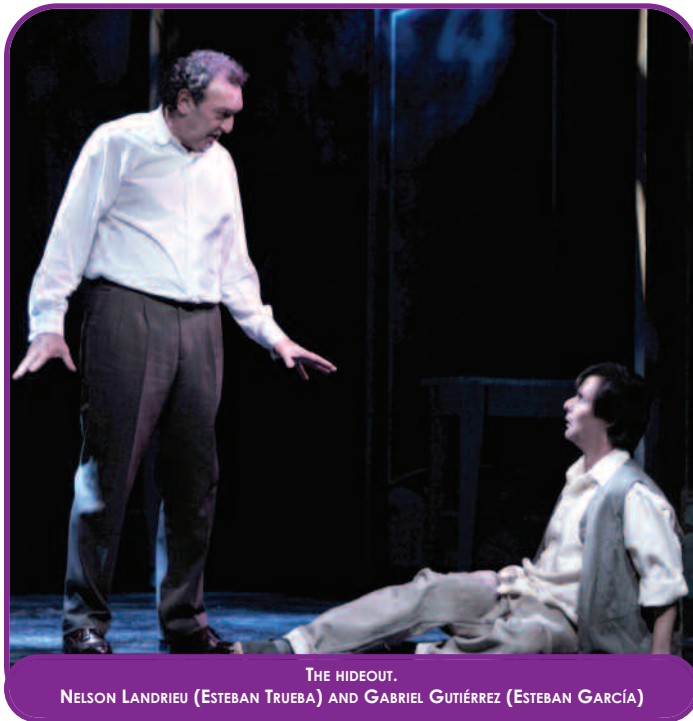
Esteban Trueba: He hits Blanca and Clara violently, accusing the mother of raising their daughter improperly.

IV - SYNOPSIS AND DISCUSSION QUESTIONS: ACT TWO

Alba: Across time, she narrates that Clara moved out of the house in the country and back to the city after the violent incident and never spoke to her husband, Esteban, again. She also reflects on the process of violence and its physical effects on the human body.

9. What prompts Blanca's confession?
10. What kind of reaction does her family have to such confession?
11. Why is this incident important to Alba many years later?

THE HIDEOUT



THE HIDEOUT.

NELSON LANDRIEU (ESTEBAN TRUEBA) AND GABRIEL GUTIÉRREZ (ESTEBAN GARCÍA)

Esteban García: He approaches Esteban Trueba; he is willing to tell Trueba about Pedro III's hideout in exchange for money.

Esteban Trueba: He agrees to pay Esteban García; they find Pedro III asleep, and Trueba decides to kill Pedro. Trueba cuts three fingers from Pedro's hand and then ignores García's claim for the agreed money.

12. Why does Esteban García insist on receiving the money agreed on?

13. Why does Esteban Trueba decide against paying García?
14. García insists on his deservingness, but he does not explain himself. Why does he utter the phrase "I deserve"?

THE WAKE

Alba: She narrates the story of her grandmother's death, and the peace felt by the family at that moment. She also describes her mother's escape the country with Pedro III.

15. How is Clara described at the time of her wake?
16. Why did Blanca and Pedro III leave the country?

THE COMMUNIST GOVERNMENT

Alba: She discusses the current political situation of the country with her grandfather, Esteban Trueba, who attacks the current communist system and defends the previous capitalist one.

Esteban Trueba: He accuses his granddaughter of being heavily influenced by communist ideas at the university. He also defends the military police and their role in protecting the country from communist ideals.

17. Why is Alba in favor of the communist system?
18. Why is her grandfather against it?

THE ASSASSINATION OF THE PRESIDENT

A chorus of women explains that the president of the country has been killed and that a new government is in place. This new government has installed a system of surveillance and torture; people start to disappear.

THE NEW COLONEL

Esteban Trueba: He pays a visit to the now Colonel, Esteban García, in order to ask for his missing granddaughter.

IV - SYNOPSIS AND DISCUSSION QUESTIONS: ACT TWO

Esteban García: He agrees to help Trueba find Alba. He goes back to the torture chamber, where Alba is being held against her will, as in the beginning of the play.

IN SEARCH OF THE GRANDDAUGHTER



IN SEARCH OF THE GRANDDAUGHTER.
SELENIS LEYVA (TRÁNSITO) AND NELSON LANDRIEU (ESTEBAN TRUEBA)

Esteban Trueba: He visits Tránsito, a prostitute frequented by men from the military police, and asks her to help in his desperate search for his granddaughter.

19. Why does Esteban go to Tránsito for help in the search for his granddaughter?

THE REUNION

Alba: She is released from detention and makes it to her grandfather's house. She discusses her recent past with her grandfather, telling him that she was tortured and raped by the people in the military government. She also accuses him of supporting the government with his family money.

Esteban Trueba: He encourages Alba to write down her story and dies three weeks later.

Alba: She opens a notebook, and the story of the Truebas and Del Valles begins.

20. According to Alba, what is the objective of the torture that she underwent?

21. What does Esteban Trueba decide to do at the end of the play?



CLARA'S DEATH. DENISE QUIÑONES (ALBA), KIKA CHILD (BLANCA), BEATRIZ CÓRDOBA (CLARA) AND NELSON LANDRIEU (ESTEBAN TRUEBA)

V - FURTHER DISCUSSION AND POSSIBLE RESEARCH TOPICS

THE USES OF HISTORY.

POLITICAL MOVEMENTS AND IDEAS ARE A VITAL COMPONENT THE HISTORICAL PERIOD OF THE PLAY.

1. What is the importance of Alba's onstage presence throughout the entire play?
2. What is the role of the family notebooks?
3. Why is the act of writing of such relevance to the family members?
4. Why are the dead characters present in the history of the live characters?
5. How is time used in the play?
6. Describe ideas associated with capitalism, communism, and democracy as presented in the play. How do different characters relate to these ideas?

HOME WORK IDEA!

HUMAN AND WOMEN'S RIGHTS.

THE PLAY PRESENTS SEVERAL SITUATIONS THAT INVOLVE QUESTIONS ABOUT HUMAN RIGHTS. CONSIDER A DISCUSSION OR AN ESSAY THAT DISCUSSES ONE OF THE FOLLOWING SITUATIONS.

1. Rosa confronts her mother by claiming that there is a line that separates the personal life of a woman from the collective struggle of women's rights. What other ideas about women's rights does the play present? Are these kinds of rights connected to other rights and rights' violation in the play?
2. The mother responds that a person leads a life based on the laws of the place where the person lives. In relation to this debate, create a list of advantages and disadvantages of the idea, presented here by the mother, that life and politics are one.
3. Férula states to her brother that she wishes she were a man. What possible meanings are behind such statement? Why does her brother imply that the town suspects about Férula due to her unmarried status?
4. Alba also wonders about the differences between men and women, and asks about the life that she would have led if she had been born a man. What are the political implications of this question? What kinds of traditions does such statement imply?
5. Several women in the play are described as beautiful, including Rosa and Pancha. Why is this specific characteristic underlined? What other aspects of these women are highlighted in the play?
6. What are other instances where questions or problems concerned with feminism arise?

V - FURTHER DISCUSSION AND POSSIBLE RESEARCH TOPICS

THE LANDSCAPE AND SETTING.

THE PLAY TAKES PLACE DURING THE 20TH CENTURY AND ITS LOCATION IS UNDISCLOSED, ALTHOUGH IT IS SUGGESTED FROM THE STAGE DIRECTIONS THAT IT HAPPENS SOMEWHERE IN LATIN AMERICA.

1. What is the importance of the specific geographic location of the play, or lack thereof?
2. What is the role of the city in the play?
3. What is the significance of the Three Marías Ranch? Why does Esteban decide to return?

THE MEANINGS OF SOLITUDE

SOME SCHOLARS HAVE STUDIED A POSSIBLE CONNECTION AROUND THE QUESTION OF SOLITUDE BETWEEN ALLENDE'S NOVEL AND *ONE HUNDRED YEARS OF SOLITUDE* BY GABRIEL GARCÍA MÁRQUEZ.

1. What is the role of the idea of solitude in the play?
2. How does Férula invoke solitude and use it against her brother?
3. How are other characters affected by solitude?



CLARA IS PREGNANT. BEATRIZ CÓRDOBA (CLARA) AND ROSIE BERRIDO (FÉRULA)

VI - FURTHER DISCUSSION AND POSSIBLE RESEARCH TOPICS

A. THE ACTORS IN THE PLAY

The same actors interpret different characters throughout the play in some instances. For example, the actress who plays Rosa is also Blanca, and the chorus is composed of three women who perform many roles including Férula and Father Antonio.

1. What effects does this doubling of characters have?
2. What are some possible explanations for this doubling?
3. Why is the character of the Count played by a woman?

B. MUSIC AND MULTIMEDIA IN THE PLAY

1. What kinds of songs are used in the play?
2. What are the effects of the use of multimedia in the play?
3. What does the use of multimedia accomplish in the staging of the play?

C. THE ADAPTATION OF THE NOVEL INTO A PLAY

Caridad Svich wrote the play inspired on Allende's novel and has mentioned several challenges while working with such a well known literary text. One of these challenges, according to Svich, was the use of language in the play and creating her own use of language as opposed to quoting Allende's text.

1. What are some differences between the uses of languages in two different literary genres as a play and a novel?

VII - ISABEL ALLENDE



Isabel Allende was born in Lima, Perú in 1942, and was raised in Chile from the age of three. Her last name points to her father's cousin, Salvador Allende, the democratically elected and socialist president of Chile from 1970 to 1973. Salvador Allende's presidency was cut short by a military coup d'état and his subsequent suicide. The novelist moved to Venezuela in 1973, where she wrote her first novel, *La casa de los espíritus*. The novel was published in 1982, and was immediately translated into many other languages. The success of *La casa* was followed by *De amor y de sombra* (Of Love and Shadows, 1984), *Eva Luna* (1989), *Cuentos de Eva Luna* (Eva Luna's Stories, 1990), and *El plan infinito* (The Infinite Plan, 1991). *La casa* was adapted into a homonymous screenplay and film adaptation in 1993, and the New York Public Library named the novel as one of the "50 Books to Remember" between 1956 and 2005. Allende received U.S. citizenship in 2003 and has lived in California since. She has taught at the University of Virginia in Charlottesville, Montclair College, and the University of California, Berkeley.

For more information about Isabel Allende visit www.isabelallende.com



Caridad Svich, an MFA from the University of California, San Diego, is a U.S. Latina playwright, lyricist, editor, and translator. Her plays have been presented in across the United States and internationally. Svich has also translated plays by Federico García Lorca, Lope de Vega, Pedro and Pedro Calderón de la Barca. She is a founder of NoPassport Theater Alliance and Press.

For more information about Caridad Svich visit www.caridadsvich.com

EL MERCURIO

DOMINGO 16 DE MAYO DE 2010
DIARIO EL MERCURIO, SANTIAGO, CHILE
CECILIA VALDÉS URRUTIA

Obra de Isabel Allende Se lanza en Humberstone y luego llega a Santiago: Las claves del montaje de La casa de los espíritus a días del estreno

Con videoproyecciones y hasta música parte el 29 de mayo esta esperada versión teatral. La dramaturga norteamericana Caridad Csvich y el director José Zayas, en entrevista con Artes y Letras, explican los cambios y énfasis que contiene esta obra -estrenada en Nueva York- que en 40 escenas recorre 50 años de una excéntrica familia.

Una singular producción y un gran elenco, con canciones antiguas y recursos virtuales que proyectan personajes que aparecen y desaparecen, contiene la versión teatral de "La casa de los espíritus" que se estrena en el campamento salitrero de Humberstone el 29 de mayo. "Hacer una obra sobre fantasmas y estrenarla en un pueblo fantasma será una experiencia excepcional: la ex salitrera es el lugar perfecto", afirma el director de la obra, José Zayas. El puertorriqueño destaca el nivel actoral del elenco nacional que interpretará la historia de la familia Trueba, en un país sin nombre de Latinoamérica, pero que se parece mucho a Chile.

La puesta incluye escenas cortas muy visuales con una potente caracterización de los personajes, quienes se trasladan también de espacios y tiempos a través de proyecciones. "Esa dimensión virtual representa esencialmente la fragmentación de la protagonista de la obra, Alba -interpretado por la actriz Blanca Lewin-, que existe en diferentes tiempos", explica el director.

"Recuperé lo que el cine eliminó"

Una de las grandes responsables de esta versión teatral -estrenada en Nueva York con muy buena crítica- es la poeta, compositora, traductora y dramaturga cubana norteamericana Caridad Csvich, autora de adaptaciones de clásicos como García Lorca, Lope de Vega y Calderón de la Barca. Éste es su primer trabajo con una obra contemporánea -la escribió en castellano y en inglés al mismo tiempo-, aventura a la que fue convocada por el propio Zayas.

Desde Nueva York, la dramaturga conversó con "Artes y Letras".

-Caridad, usted dijo que "sintió terror" cuando le pidieron adaptar "La casa de los espíritus". ¿Por qué?

"Por el peso de adaptar este clásico contemporáneo con tantos lectores en el mundo. Para adaptar una novela a otro género, al teatro, hay que tomar decisiones complejas. Desafíos que tienen

que ver con lo que se va a conservar de la novela y lo que no se va a incluir. La novela es enorme: abarca más de 50 años de historia, muchos personajes y cambios de escena; además cuenta una historia fuerte, lírica y muy complicada sobre los seres humanos. Pero ese miedo se convirtió en otra cosa cuando encontré mi manera de contar la historia".

-La autora de la novela, Isabel Allende, llegó a llorar en el estreno de la obra en Nueva York.

"Al ver al personaje Esteban Trueba en escena lloró, dijo que fue como encontrarse de frente con su abuelo. Sintió que habíamos captado a sus personajes en una manera única y fiel. Nos contó que siempre quiso que la novela funcionara en el teatro, pero que otras versiones no habían captado su esencia".

-Eso que su versión teatral no es lo mismo que el libro .

"No. Cuando empecé a trabajar, consideré importante que la obra existiera en diálogo con la novela. Porque la novela ya existe como tal y un lector puede leerla a su propio ritmo. En el teatro la audiencia está ahí".

-La obra se inicia en forma distinta a las primeras páginas del libro.

"La decisión de empezar en forma distinta tiene que ver con el punto de entrada de la obra de teatro: cuando Alba cuenta la historia desde la tortura, recordando la historia de la familia . También era muy importante para mí que la historia se contara desde Latinoamérica, que es de donde surge esta historia de poder, política, sufrimiento, amor, y magia".

-Usted se preocupó de resaltar lo latino, distinto a la película.

"La versión cinematográfica crea un mundo nostálgico y muy lejano. En mi opinión, la obra de teatro tenía que recuperar lo que eliminó la versión en el cine. También quería que el lenguaje tuviera algo de cada país de Latinoamérica, por eso incorporé frases de distintas procedencias, reflejando el país sin nombre de la novela, que pueden ser muchos".

IX - CARIDAD SVICH'S INTERVIEW (PART 2)

-¿En qué aspecto de la historia centró la versión teatral?

"Está centrada en las tres generaciones de mujeres clave de la novela -Clara, Blanca y Alba- y en la relación de Esteban Trueba con ellas, como novio, esposo, padre y abuelo. Trueba es el personaje que lleva la narrativa, con sus violencias y también con lo bueno que tiene en su interior".

-¿Cómo incorpora ese aspecto central de la novela que es la fuerza de las mujeres? ¿Qué personajes incluyó finalmente?

"En la historia no sólo aparecen Clara Trueba, Blanca Trueba (la primera hija de Clara y Esteban) y la nieta Alba, sino que también están Nivea, Pancha, Tránsito y Férula. Un aspecto central efectivamente de la novela es la manera en que las mujeres deciden cómo vivir, o cómo no pueden algunas veces tomar decisiones clave, porque la sociedad no se los permite.

"Esto lo enfrente, en la versión teatral, dejando a Trueba atrapado en su tiempo, en su narrativa. Las mujeres, en cambio, pueden moverse aquí fuera del tiempo específico y cronológico. Incluso pueden aparecer (como lo hace Rosa la Bella) como espectro. Para mí, el personaje de Férula es particularmente interesante porque ella no puede moverse, en el sentido que no puede cambiar su situación. Trata, pero se mueve dentro de los códigos de la sociedad y de la religión, de tal manera que no puede encontrar la felicidad".

-¿Pero el personaje principal en esta versión es Alba?

"Sí. Alba es el centro de todo, porque desde su cuerpo, su memoria y su voz la historia fluye".

-¿Qué lectura le da al personaje de Esteban Trueba?

"Es un personaje fantástico. Para cualquier actor de calibre es un regalo: es un monstruo, amante, ciego, apasionado, testarudo. Un personaje que tiene un corazón lleno de misterio. Él no sabe quién es y hace cosas sin saber por qué".

Música entre los espíritus

-¿Qué fue lo más difícil de su trabajo? Porque otras versiones teatrales del libro han naufragado, como la obra británica que dura seis horas.

"Justamente, lo más difícil fue contar la historia en menos de dos horas y media. Fue apasionante hacer contacto con los pensamientos de los personajes, y darle voz a todos ellos, incluyendo la voz del perro Barrabás, que en la obra es una marioneta".

-Una de las cosas que destaca la crítica internacional es el lenguaje visceral, físico.

"Me interesa mucho este tipo de lenguaje y busqué la forma y manera de que el cuerpo de Alba, de donde viene la historia, fuera el centro del cuento. A Alba la están torturando y su cuerpo está sufriendo una violación. Las heridas de Alba cuentan la historia. Pero también hay cura para las heridas, existe la posibilidad de paz y resolución, poder traspasar el trauma a otro cuerpo, que tiene voz para contar".

-La incorporación permanente de imágenes en video, ¿le ayuda en transmitirlo?

"Mucho. Las proyecciones en el escenario dan las posibilidades de que el personaje en vivo entre en diálogo con cuerpos fantasmales. Y este fue un aspecto que lo contemplé desde la concepción de esta versión teatral".

-Y se dio también otras licencias: le puso música a la obra.

"Fue emocionante, como compositora, escribir las canciones. Aunque no es un musical, se deja contar la historia también a través de la música. Las palabras cantadas pueden darle al espectador una ventana dentro del alma de un personaje. Fueron escritas como si se tratara canciones antiguas -de cuna, de campo, de fiesta y de amor-. Trueba es de origen vasco y algo de esa sensibilidad española existe en ellas".

-¿También incorpora el lenguaje del siglo XXI?

"La obra se escribió en 2009. El vocabulario de las proyecciones es netamente del siglo XXI. Y cuando empezó a tomar forma en el libreto, hablé con Zayas sobre la manera en que podíamos crear un mundo teatral del 'ahora' en contraste con el mundo del pasado. Esa tensión es importante y actual. También hay aquí una representación fuerte de la sexualidad. Ello existe en la novela, pero a veces los lectores se olvidan".

<http://diario.elmercurio.cl/detalle/index.asp?id={7c94e526-e622-4891-ae58-62dc0a915cb3}>





MICHAEL PARRA

José Zayas is a Puerto Rican theater director with degrees from Harvard and Carnegie Mellon Universities. This is his fourth production with Repertorio Español. His previous productions include “Letters to a Mother,” “Madre, el drama padre,” and “Nowhere on the Border,” which received numerous ACE & HOLA Awards. Zayas is co-Founder and Artistic Director of The Immediate Theater Company. His theater work has been presented at PS122, Dixon Place, and Soho Rep.

XI - LITERARY STUDIES ABOUT LA CASA DE LOS ESPÍRITUS

The novel *La casa de los espíritus* has generated a productive response, especially in the context of the American literary markets that coined the category Latin American Boom to group literature from the sixties and seventies. Many scholars have debated about the relationship and influence of Gabriel García Márquez, especially his novel *One Hundred Years of Solitude*, unto Allende's work. Such comparisons are initially productive, but simultaneously point to the imperative of relating the work of García Márquez to prior literature of the twentieth century in the Americas. Such beginnings are difficult to locate, yet the works of writers such as William Faulkner, Alejo Carpentier and Juan Rulfo are part of a literary tradition that explores many of the issues posed in García Márquez's seminal novel from 1967.

Patricia Hart, for example, has studied Allende's fiction in relation to magical realism, but has categorized it as magical feminism. Hart's reconfiguration of magical realism devotes special attention to women's issues as narrated in Allende's texts.

For more information, consult the following sources:

- Hart, Patricia. *Narrative Magic in the Fiction of Isabel Allende*. London and Toronto: Associated University Presses, 1989.
- Zamora, Lois Parkinson, and Wendy B. Faris, eds. *Magical Realism: Theory, History, Community*. Durham and London: Duke University Press, 1995.

XII - LA CASA DE LOS ESPÍRITUS AND OTHER LITERARY TEXTS

The richness of Allende's novel can be studied in comparison to other literary texts from the Americas. Consider the following comparative research topics, for example, in William Faulkner's *Absalom, Absalom!* and Gabriel García Márquez's *One Hundred Years of Solitude*.

1. **The similarities and differences between Esteban Trueba's Las Tres Marías ranch and Thomas Sutpen's Sutpen One-hundred cotton plantation in *Absalom, Absalom!***
2. **The importance of Alba's narration and documentation in Allende's novel and a possible comparison to Quentin Compson's role in *Absalom, Absalom!***
3. **The roles of Trueba's legitimate and illegitimate children in comparison to the Sutpen family in *Absalom, Absalom!* and the Buendía family in *One Hundred Years of Solitude*.**
4. **The uses of memory and the narration of the family history.**

Amongst further reading from the Americas to study in relation or comparison to *La casa de los espíritus*:

- Carpentier, Alejo. *The Kingdom of this World*.
- Faulkner, William. *Absalom, Absalom!*
- García Márquez, Gabriel. *One Hundred Years of Solitude*.
- Morrison, Toni. *Beloved*.
- Rulfo, Juan. *Pedro Páramo*.

XIII - FURTHER READING BY ISABEL ALLENDE

- **La casa de los espíritus, The House of the Spirits** (1982)
- **La gorda de porcelana, The Porcelain Fat Lady** (1984)
- **De amor y de sombra, Of Love and Shadows** (1985)
- **Eva Luna** (1987)
- **Cuentos de Eva Luna, The Stories of Eva Luna** (1989)
- **El plan infinito, The Infinite Plan** (1991)
- **Paula, Paula: a Memoir** (1995)
- **Afrodita: Cuentos, recetas y otros afrodisíacos, Aphrodite: A Memoir of the Senses** (1998)
- **La hija de la fortuna, Daughter of Fortune** (1999)
- **Retrato en Sepia, Portrait in Sepia** (2000)
- **La ciudad de las bestias, City of the Beasts** (2002)
- **Mi país inventado: un paseo nostálgico por Chile, My Invented Country: a Nostalgic Journey Through Chile** (2003)
- **El reino del dragón de oro, Kingdom of the Golden Dragon** (2004)
- **El bosque de los pigmeos, Forest of the Pygmies** (2005)
- **El Zorro, Zorro** (2005)
- **Inés del alma mía, Inés of My Soul** (2006)
- **La suma de los días, The Sum of Our Days** (2007)

XIV - SELECTED PLAYS BY CARIDAD SVICH

- **Gleaning/Rebusca** (1992)
- **Alchemy of Desire/Dead-Man's Blues** (1994)
- **Any Place But Here** (1995, revised version)
- **Brazo Gitano/Gypsy's Arm** (1999)
- **Prodigal Kiss** (1999)
- **Fugitive Pieces** (2002)
- **The Archaeology of Dreams** (2002)
- **Antigone Arkhe** (2004)
- **The Booth Variations** (2004)
- **Iphigenia Crash Land Falls on the Neon Shell That Was Once Her Heart (a rave fable)** (2004)
- **Luna Park** (2005)
- **Thrush** (2006)
- **The Tropic of X** (2007)
- **Twelve Ophelias.** (2008, revised version)
- **Instructions for Breathing** (2009)

XV - NOTES FROM THE PRODUCTION'S PROGRAM AT REPERTORIO ESPAÑOL

PRODUCTION CREDITS FOR LA CASA DE LOS ESPÍRITUS
AS PUBLISHED IN REPERTORIO ESPAÑOL'S PROGRAMS:

Repertorio Español

Gilberto Zaldívar, Founding President and Producer Emeritus

René Buch, Artistic Director

Robert Weber Federico, Executive Director

The House of the Spirits

A new play by Caridad Svich based on Isabel Allende's novel

Video Design: Alex Koch

Additional video credits: Mobile and Miniature **Artist:** Sven Henry Nelson

Gouache Drawings: Raoul Anchondo

Puppet Design (Barrabás): Emily De Cola

Soundscape Design: David Margolin Lawson

Original Songs, Lyrics and Melodies: Caridad Svich

Musical Direction and Arrangements for Songs: Ricardo Bustamante

Production Design (Lights, Scenery, Costumes): Robert Weber Federico

Additional set credits: House Panels Design: J.C. Serroni

Choreography: Silvia Sierra

Makeup & Fight Choreographer: Eduardo Navas

Production Manager & Assistant to the Director: Fernando Then

Directed by: José Zayas

This play was commissioned by Repertorio Español in the summer of 2007 and had its premiere at Repertorio Español on Wednesday, February 18, 2009.

This production of "The House of the Spirits" was made possible by a grant from The Andrew W. Mellon Foundation, New York Theater Program.

XV - NOTES FROM THE PRODUCTION'S PROGRAM AT REPERTORIO ESPAÑOL

CAST (IN ORDER OF APPEARANCE)

Act 1

Esteban García (Soldier).....	Gabriel Gutiérrez
Alba.....	Denise Quiñones
Clara.....	Beatriz Córdoba
Barrabás (Her dog).....	Eric Robledo
Rosa The Beautiful (Clara's Sister).....	Kika Child
Esteban Trueba.....	Nelson Landrieu
Nívea (Clara & Rosa The Beautiful's Mother).....	Ana Verónica Muñoz
Severo (Nívea's Husband).....	Ernesto De Villa Bejjani
Mourners (women at funeral).....	Rosie Berrido & Laura Gómez
Férula (Esteban Trueba's sister).....	Rosie Berrido
Pancha García.....	Laura Gómez
Country Women.....	Ana Verónica Muñoz & Rosie Berrido
Pedro García.....	Ernesto De Villa Bejjani
Tránsito Soto (Prostitute).....	Selenis Leyva
Father Antonio.....	Ernesto De Villa Bejjani

Act 2

Pedro III.....	Eric Robledo
Count of Satigny.....	Rosie Berrido
Blanca (Clara's Daughter).....	Kika Child
Women at protest.....	Ana Verónica Muñoz, Laura Gómez & Rosie Berrido
Soldiers.....	Ernesto De Villa Bejjani & Eric Robledo

REPERTORIO ESPAÑOL COMPANY PERSONNEL

José Antonio Cruz, Associate Producer
Nieves Vázquez-Ortíz, Financial Management
Fernando Then, Production Mgr. & Asst to Mr. Buch
Eduardo Navas & Alfonso Rey, Master Technicians
Gredivel Vásquez, House Management
Miguel Sierra, Graphic Designer

John Mejía, Director of Development
Allison Astor-Vargas, Special Projects Manager
Robert Caba, Box Office Manager
Gloria Ospina, Group Sales
María Brites, Wardrobe Supervisor