

CENTENARIA

HUELGA DE DOLORES



Museo de la Universidad
de San Carlos
MUSAC



PRESENTATION

La Huelga de Dolores (1898) is a comical, frank, and disinterested celebration starring the students at San Carlos University, with satirical criticism of those who obstruct the country's progress. It is a scenic performance in the form of an intellectual function that the rulers should consider as a thermometer to measure their work in front of the governed.

The Centennial Huelga is the voice for those without one. The need to protest, let out laughter, and disclose information against abuse and injustice and the violation of human rights is perceived. This tradition begins with the carnival, lasts 40 days, and culminates on Viernes de Dolores (Friday of Sorrows) every year, according to the Holy Week schedule.

This year we commemorate the **Centenary of La Chalana**, which was born as a student war song that points out the denouncement, the humor, and the rowdy slogan of the university youth of the time. And a century later, it is still politically and socially relevant.

In honor of Dr. José Barnoya García, who passed away on November 7th, 2021, this exhibition presents a collection of valuable documents and articles from the Archive of Dr. Joaquín Barnoya Pérez. His legacy as one of the greatest student protesters of all time is recognized.

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BEGINNING OF THE HUELGA

It was born on April 1st, 1898, in Viernes de Dolores, during President Manuel Estrada Cabrera's government, and created by Medicine and Law School students. That same day the newspaper "No Nos Tientes" (Don't Tempt Us) circulated for the first time. In 1922 the allegorical parade floats and the student war song "La Chalana" appeared.

During the Declaratoria de Huelga, three principal statements were issued: a proclamation, a decree, and a list of offenses to those students who broke the fundamental principles of the protest.

In 1923, cards and tickets were created to ridicule the mistakes of the government in charge. In 1926, three years later, the Veladas Artísticas (artistic evenings) were born. And in 1928, the first Rey Feo (Ugly King) was elected.

Protest activities were suppressed from 1931 by General Jorge Ubico's government until 1945 when the first Boletines were published.

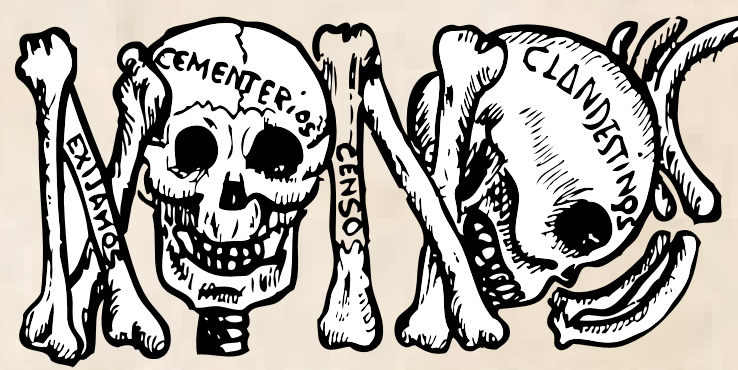
Thus, student expression manifested through satire, humor, protest, and denunciation for over a hundred years.



Student Protesters' Photographs in 1904, 1905, and 1907 / Collection: Archive of Dr. Joaquín Barnoya Pérez

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EDITORIAL

BALANCE DEL "ARANISMO".—Después de tres años de "solución nacional" es ya fácil tirar las conclusiones de lo que esta época nefasta ha significado para el pueblo de Guatemala. No se requiere ningún esfuerzo para definir, resumiéndolas, las características que habrán de señalar para siempre a este Gobierno: secuestro, tortura, asesinato, angustia, corrupción y miseria, amén de haberse escrito un capi-

una gran bonanza económica, hecho que la coloca entre los países mas afor del planeta. Para ilustrar su perorata suministró cifras estadísticas que lo ún prueba es que los ricos se están haciendo más ricos, y los pobres, más pobres, que si han aumentado las ganancias de los cafetaleros, de los caberos, de los neros, de los exportadores de carne, etc., es porque todo el pueblo paga hoy pan, la leche, los granos, las verduras, la carne, la ropa, los zapatos, etc., el colmo, este gobierno de "bonanza económica" ha tenido que importar maíz porque el que hay no alcanza para que coma "o medio coma" la gran mayor población. Naturalmente, ese maíz y ese frijol se venden más caros en el mero de personas. En pocas palabras, en tanto que los precios suben y los bajan, los ricos ganan más y sacan sus ganancias del país, al mismo tiempo empresas norteamericanas extraen reglamentadamente nuestras riquezas y aumen valor de los artículos que nos obligan a comprarlos; y todo en un clima de generalizado que tiene por talón de fondo a la represión que tortura y asesin

Durante estos tres años, el pueblo ha tenido que soportar no sólo a Ar todos sus familiares, así como a su mujer a los familiares de ésta. Y d a todos los sádicos de Chiquimula, Zacapa, Jalapa, El Progreso, Jutiap la Rosa, empleados sea para robar en puestos públicos, sea para integrar la ples policías y bandas de torturadores y asesinos. La corrupción cotidiana administración pública no sólo ha hecho de la mordida el "expediente" llegado al extremo de haber montado una empresa que, bajo la "gerencia" racionista Oscar Cobar Casillio, se encarga de preparar proyectos y contrae ley que habrán de ser discutidos o retirados de la discusión en el Congre

NO NOS TIENTES

This annual journal was published for the first time on April 1st, 1898, as an informative publication of the Medicine and Pharmacy School, the Dental Institute, and the Midwifery School (currently Nursing School). It has been believed that its origin is in the Testament of Judas, usually read on Holy Saturday in Guatemala.

At Tipografía Americana, one million copies of the first publishing of the newspaper get printed. They were given for free or at "six cents and a quarter." Its spread was interrupted during Estrada Cabrera's government and was published again in 1920 when four issues were published. Its distribution takes place in Viernes de Dolores.



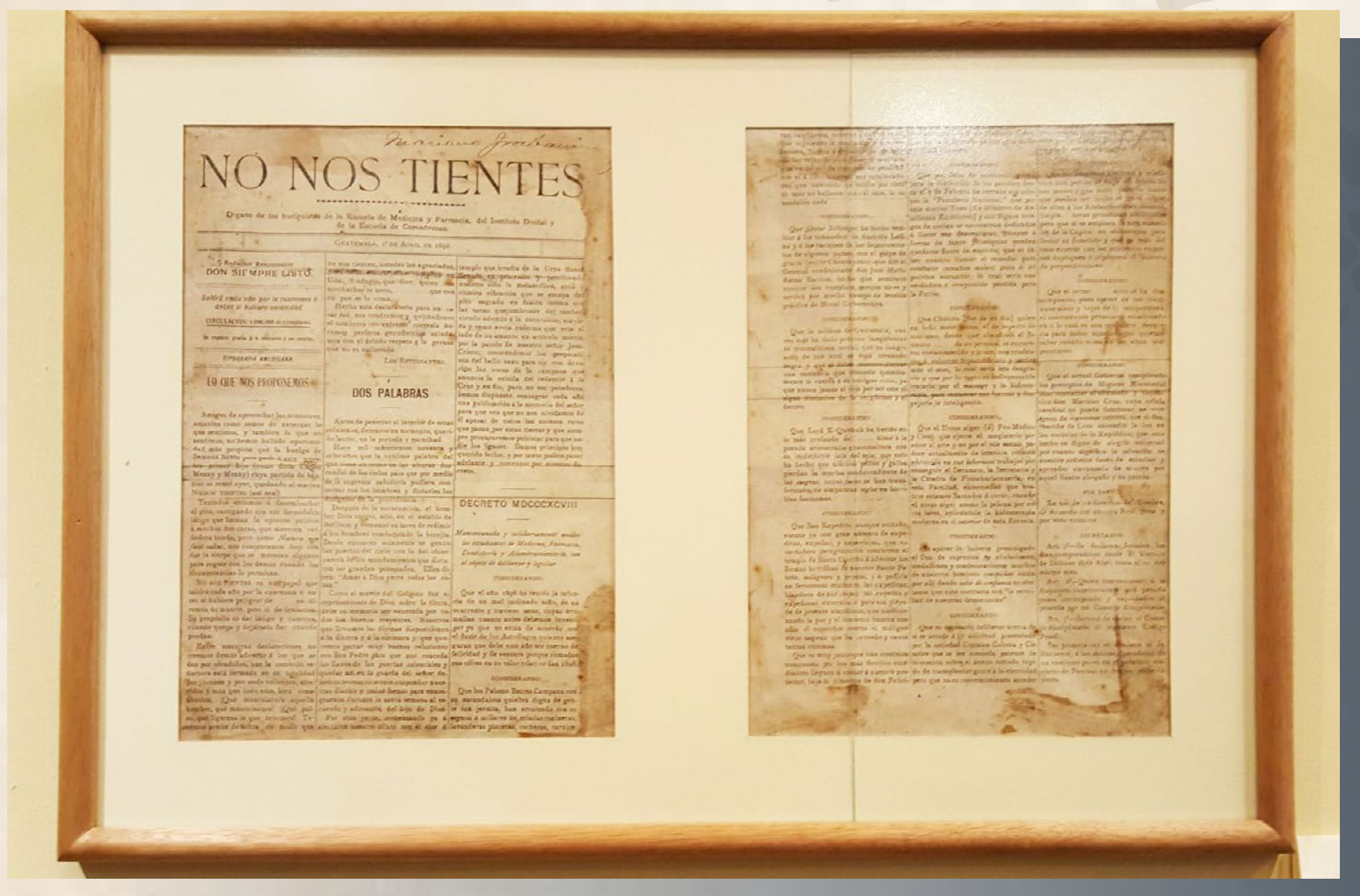
Cover of the first publishing of the newspaper NO NOS TIENTES of 1898.



NO NOS TIENTES



Memory of 1925



No Nos Tientes issue of 1898

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NO NOS TIENTES

Bomb of 1947

In 1947, cadets of the Military School had a dispute with the university students due to ridicule made of them in the Velada of the previous year. As a creation of the Quetzaltecan poet Werner Ovalle López' ingenuity, the students parodied the cadets dressed as military with miniskirts by marching and carrying brooms as rifles to the sound of a mocking song.

Such was the anger that Velada, that a military officer who dropped a bomb in the middle of Cine Lux, and Ricardo -Chichicúa- López Urzúa bravely confronted him

No Nos Tientes buried

In 1947, the students avoided a confrontation with the Military School and, at the request of President Juan José Arévalo, **decided to bury the Huelga and march in mourning.** That event got represented by that year's No Nos Tientes issue, enclosed in a jar..



No Nos Tientes Buried, and Bomb of 1947

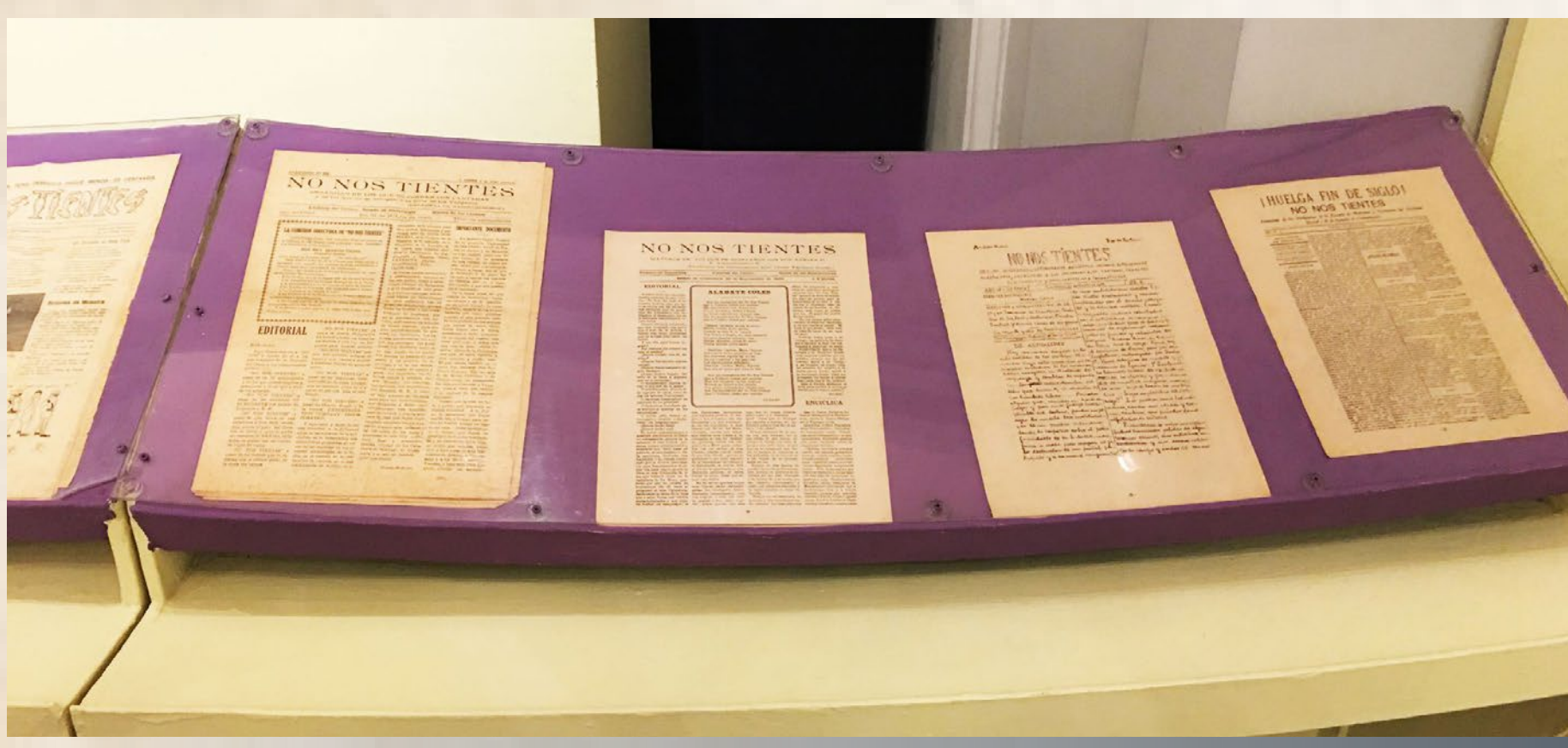
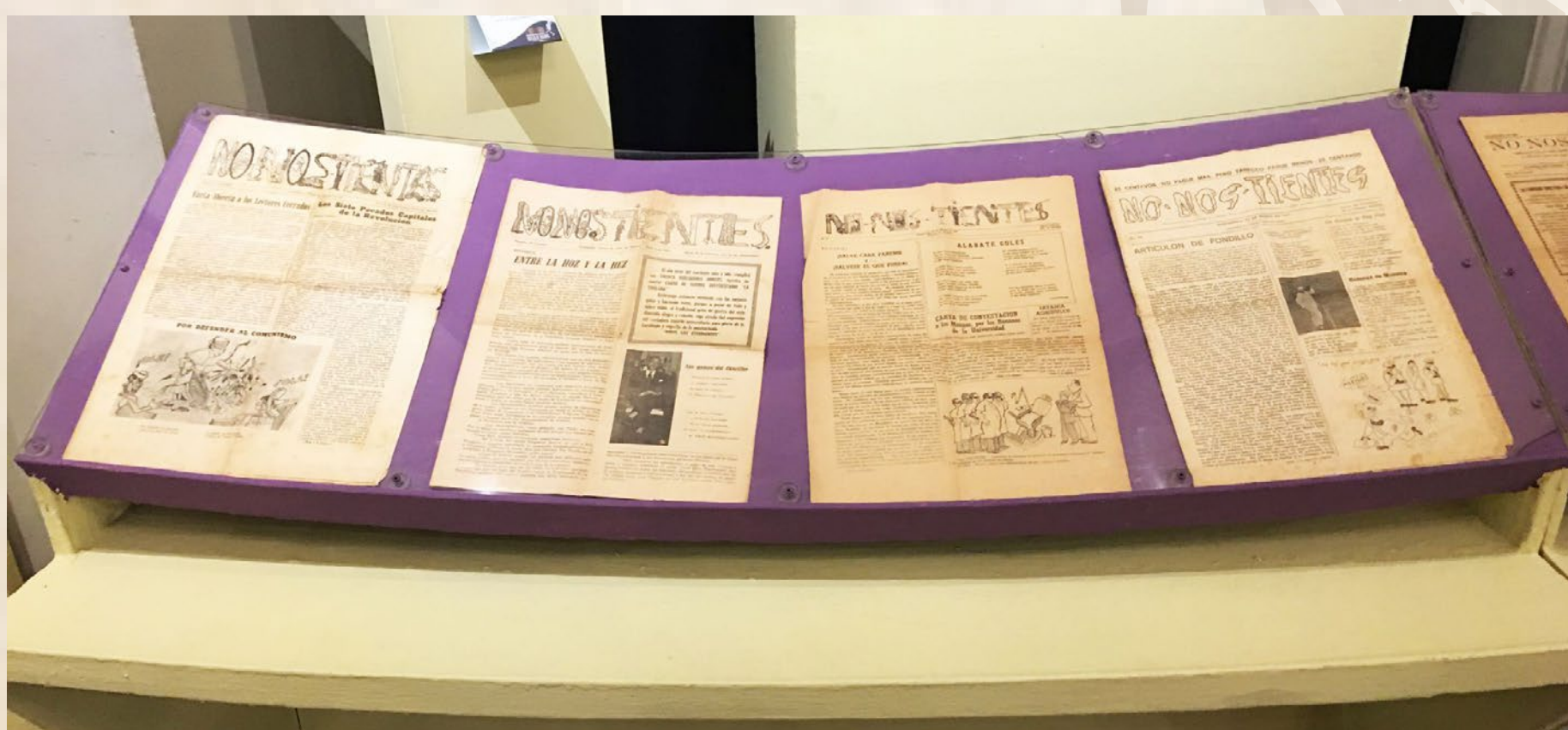
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NO NOS TIENTES



“Acreditaciones” of different years



No Nos Tientes, issues of different years

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REY FEO

Humorous character. He is the main character of the carnival and must play an ambiguous role. Also is the king of laughter and mockery and the people's king. In the first period, the Rey Feo was "Rey Tecomate." In the second period, in 1928, was Francisco "El Mono" Escobar. He went through the streets in a mushroom-themed float, accompanied by his court, with a cabinet and secretaries.

When the comical celebration got reestablished in 1945, the Rey Feo of each Academic Unit was elected, and then, in a final contest, the Rey Feo Universitario was elected.

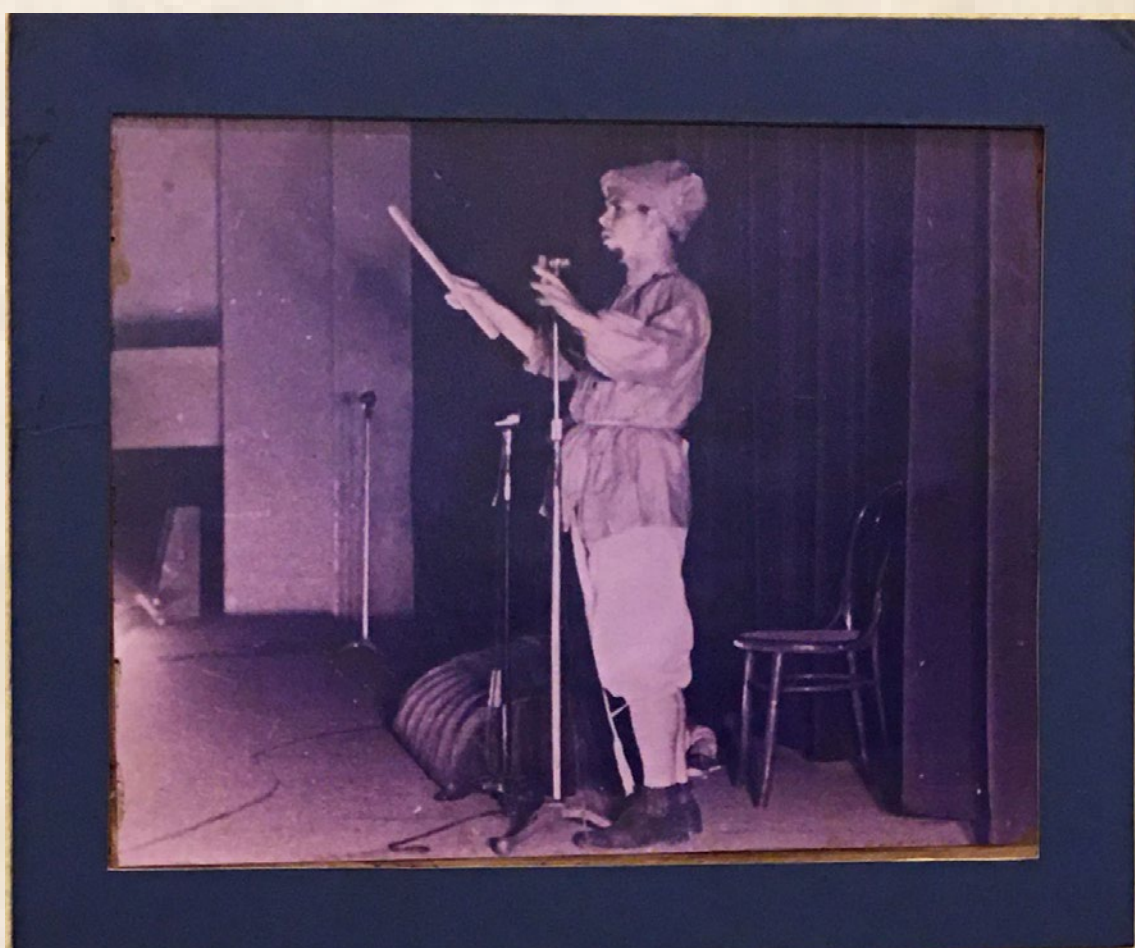


"Mono" 1º. REY FEO UNIVERSITARIO of 1928

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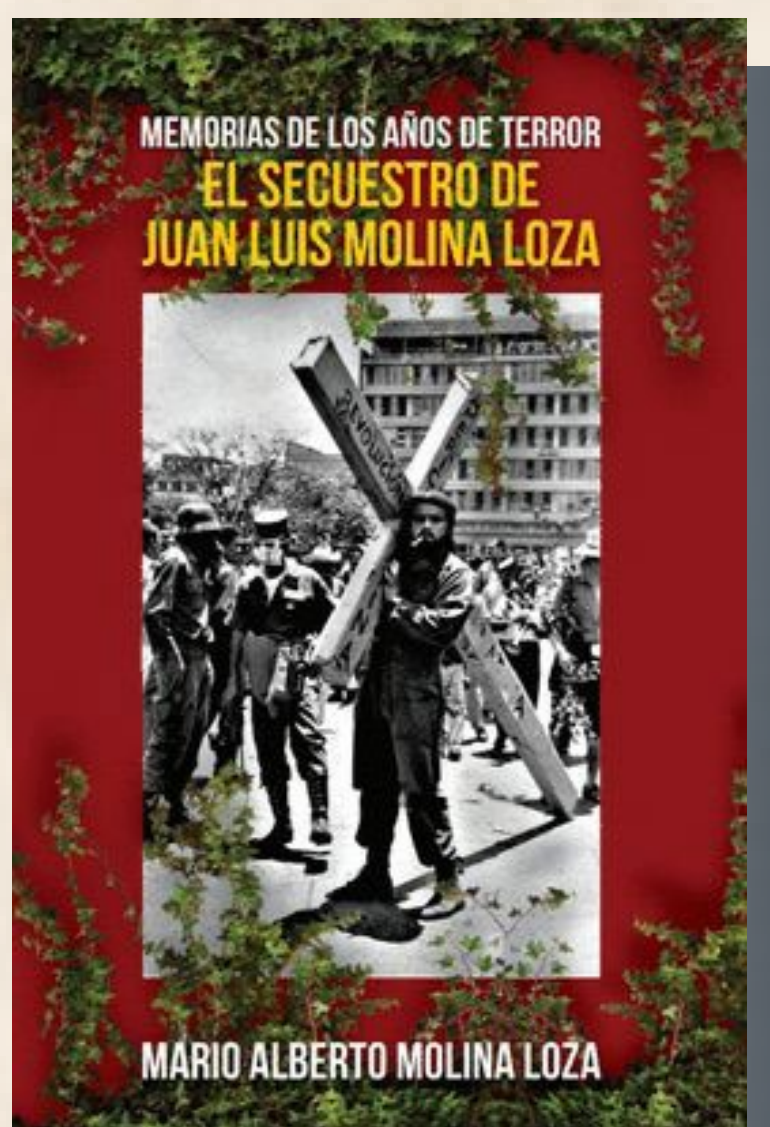
REY FEO



Rey Feo of 1928. First Rey Feo Universitario: MONO I



Rey Feo of 1929 / Guadalupe "Chucha Flaca" Martínez, Medicine School / Archive of Dr. Joaquín Barnoya Pérez



Book: "Memorias de los Años de Terror, El Secuestro de Juan Luis Molina Loza" / Author: Mario Alberto Molina Loza

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REYES FEOS, 1928-2021

Name	Year	Academic unit
1. Mono Escobar	1928	Medicine School
2. La Chucha Flaca	1929	Medicine School
3. Tronco Fuentes	1945	Pharmacy School
4. Enrique Octavio Primero	1949	-----
5. Trucutú	1950	Medicine School
6. Ghandi	1951	-----
7. Cara de Hacha II	1955	Law School
8. Élfego Primero	1956	-----
9. Espíritu y Materia	1957	Law School
10. Tzizimite	1958-1959	School of Humanities
11. Calígula III	1960	School of Humanities
12. Fidelón	1961	School of Economics Sciences
13. Checha Primero	1969	-----
14. Taco y Enchilada	1970	School of Architecture
15. Farmacoco Mateo	1972	Pharmacy School
16. Lencho Patas Planas Rey Feo Vitalicio (Lifetime Rey Feo), 1978	1973-1978	Law, Humanities, and Agronomy Schools
17. Sha de Irán	1979-1980	School of Economics Sciences
18. Maquiavelo Rey Feo Vitalicio, 2017	1981-1982 & 1984-1985	Law School
19. Chichicaste Picón	1986-1987 & 1989	School of Agronomy
20. Maclovio Trompa de Hule	1988	School of Communication Studies
21. Pedro Culán	1990	School of Economics Sciences
22. Psiriaco Psicochingón	1991-1992	School of Psychological Sciences
23. Tohil	1993	School of History
24. Macario Cacastle Rey Feo Vitalicio, 1996	1994-1996	Law School
25. Juan Tayún	1996	School of Communication Studies
26. Satanás	1997	School of Communication Studies
27. Ligio	1998	School of Architecture
28. Pedro Chilaquila	1999*	School of Communication Studies

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REYES FEOS, 1928-2021

29. Mefistófeles	1999*	School of Economics Sciences
30. Guayito Primero	2000	School of Humanities
31. T-Sócrates 1/8 en el Hocico	2001*	School of Economics Sciences
32. Francisk-k	2001*	School of History
33. Juan Chapín	2002-2003	Law School
34. Jitopocapsique	2004	School of Psychological Sciences
35. Güicho Migajas	2005*	Law School
36. Juan Cachondo	2005*	School of Economics Sciences
37. San Pascual Bailondo	2006	Graphic Design and Engineering Schools
38. Boquerón primero	2007	Law School
39. Sor Escroto Fino	2008	School of Veterinary Medicine
40. José Tomás Tu Cruz	2009	School of Economics Sciences
41. Caralampio Federico 1ro.	2010	School of Agronomy
42. Jesucristo Súper Estrella	2011	Law School (CUSAM)
43. Punto y Coma	2012	School of Economics Sciences
44. Tecún Umán	2013	School of Engineering
45. El Zope	2014	School of Engineering, (Law School, CUSAM)
46. Parrocomunicacho	2015	School of Communication Studies
47. E-Redondo	2016	Agronomy School (CUNSOL)
48. Fray Aquiles Castro	2017	School of Engineering
49. Tamarindo, El Ilustrador	2018	School of Agronomy
50. Xibalbá	2019	School of Agronomy
51. Satanás	2020	School of Communication Studies
52. Suspended election due to Coronavirus Pandemic	2021	

Sources: CULÁN News, Huelga de Todos los Dolores 2015. Magazine, XXV Aniversario. Óscar Álvarez, Pavel Matute, Héctor Reyes, Luis Eduardo Escobedo.

***Elected by decision of the jury.**

Miguel Ángel Asturias / Leopoldo Barrientos

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LA CHALANA (Centenary, 1922-2022)

Word recognized by the Royal Spanish Academy: “Chalán: the name given to those who sell beasts and with their words entangle people to the point of negotiating the animal.” “Chalana” was the name given to the market vendors. Also, Asturias explains in his novel “Viernes de Dolores” that Chalana means “the one who talks too much...”

The generation of 1922, conformed of Medicine School students Epaminondas “Pumún” Quintana Rodas and Joaquín “La Chinche” Barnoya, had the idea of making a war song. They formed a commission with Law School students: Alfredo “El Bolo” Valle Calvo, José Luis “Chocochique” Balcárcel, Miguel Ángel Asturias “Moyas” and David “El Gato” Vela Salvatierra, who met to create the lyrics in the north-east hall of the former Law School Building. Other students also participated, among them: Clemente Marroquín Rojas, Francisco Escobar, Daniel Fuentes Reyna, Romeo de León, Alberto Ibáñez, José Vicente Sagastume, Eduardo Rodríguez Genis, and Guillermo Melgar.

José Castañeda Medinilla (1890-1983), an outstanding Guatemalan artist characterized by his ability to link popular and academic rhythms, made the music of the Chalana. Initially, it was composed for piano.

The composition of the Chalana consists of four strophes and five choruses with five variations.



Huelga de Dolores of 1922

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LA CHALANA (Centenary, 1922-2022)

“La Chalana” was published in the 1922 issue of the newspaper “No Nos Tientes.”

According to history, La Chalana was sung on Jueves de Dolores, at the Medicine School, with hand copies to rehearse. The following day, at the end of the Desfile Bufo at the Law School, the song that was born from the university feeling and transcended to the people of Guatemala was sung for the first time on Viernes de Dolores, April 7th, 1922, to the rhythm of the marimba “Ideal Club” by Gabino Juárez.



PICTURE OF THE NO NOS TIENTES Newspaper No Nos Tientes of 1922 Archive of Dr. Joaquín Barnoya Pérez.

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DESFILÉ BUFO

In 1921 the first student burlesque parade was held. Its route started from the Hospital General, with the poster that became the emblem of the protest: “La Chabela.” Preparing the floats took place inside the buildings of the academic units. On Viernes de Dolores, the day of the parade, its route started (and still does) from the Medicine School, along the main streets, and ended at the Law School (currently MUSAC).

According to some, if the protest movement started from the Medicine School towards the Law School, there existed political freedom. On the contrary, when it left Law School towards Medicine School, it meant that the students got massacred. If it started from the Central Campus, there was a dictatorship in the country. And, if there was none, it was due to repression or the students’ decision.



Huelga de Dolores of 1978

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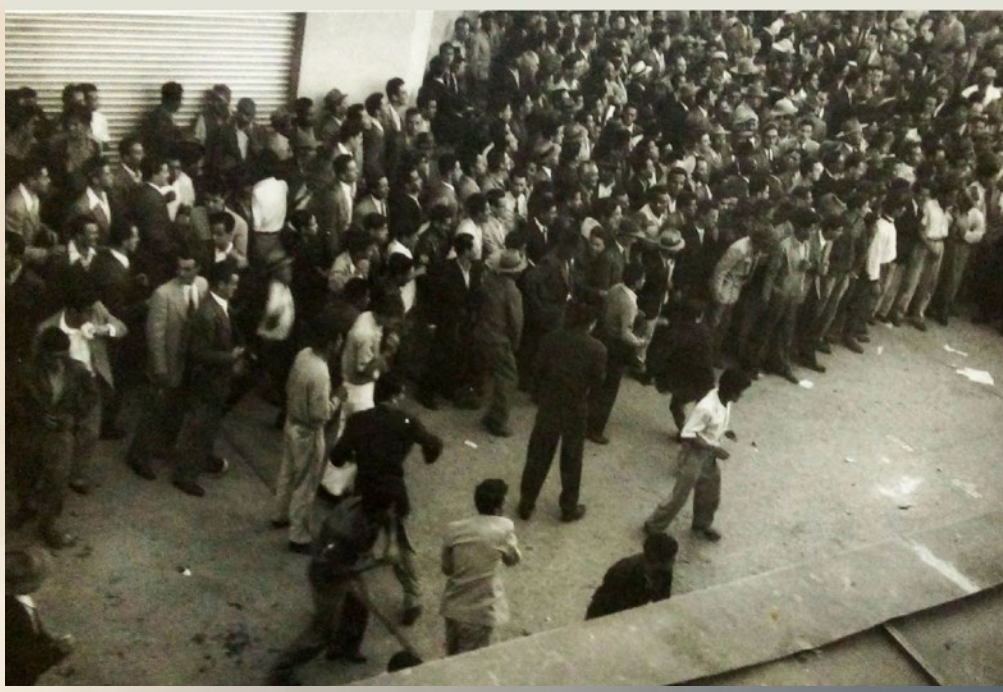
DESFILE BUFO



Huelga de Dolores of 1928
/ Archive of Dr. Joaquín
Barnoya Pérez



Huelga de Dolores of 1929
/ Archive of Dr. Joaquín
Barnoya Pérez



Huelga de Dolores of 1950
/ Archive of Dr. Joaquín
Barnoya Pérez



Huelga de Dolores of 1952
/ Archive of Dr. Joaquín
Barnoya Pérez

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LA CHALANA

“During that excitement of ingenuity came to me the initiative to have a student song that would be eternal. A song that would repudiate those of the right and the left, a song that would proclaim the resolute and incorrigible rebelliousness of the student forever. The idea was mine, but Joaquín was enthusiastic and went to tell the others. One day, he managed to get Alfredo Valle Calvo and David Vela to lock themselves in the final classroom of the left corridor, in the center of the Law School.

José Luis Balcárcel, who was in bed, sent the verse that makes up the chorus: “Matasanos practicantes...” (“Unqualified medical practitioners...”). Miguel Ángel Asturias joined at the last minute but composed a quatrain, whose ideas he wrote down in verse No. 4 of the song, which ends “La Patria es una vieja que está desacreditada” (“The Homeland is an old lady who has lost her reputation”).

Thus, the body of the verse is the work of two; the chorus of one and the form of verse No. 4 of the other.

With the lyrics ready, Joaquín and I went to ask José Castañeda to compose the music. Joaquín -always Joaquín- then grouped the Peralta family, who were many, gathered the choral group in their house, and rehearsals began.

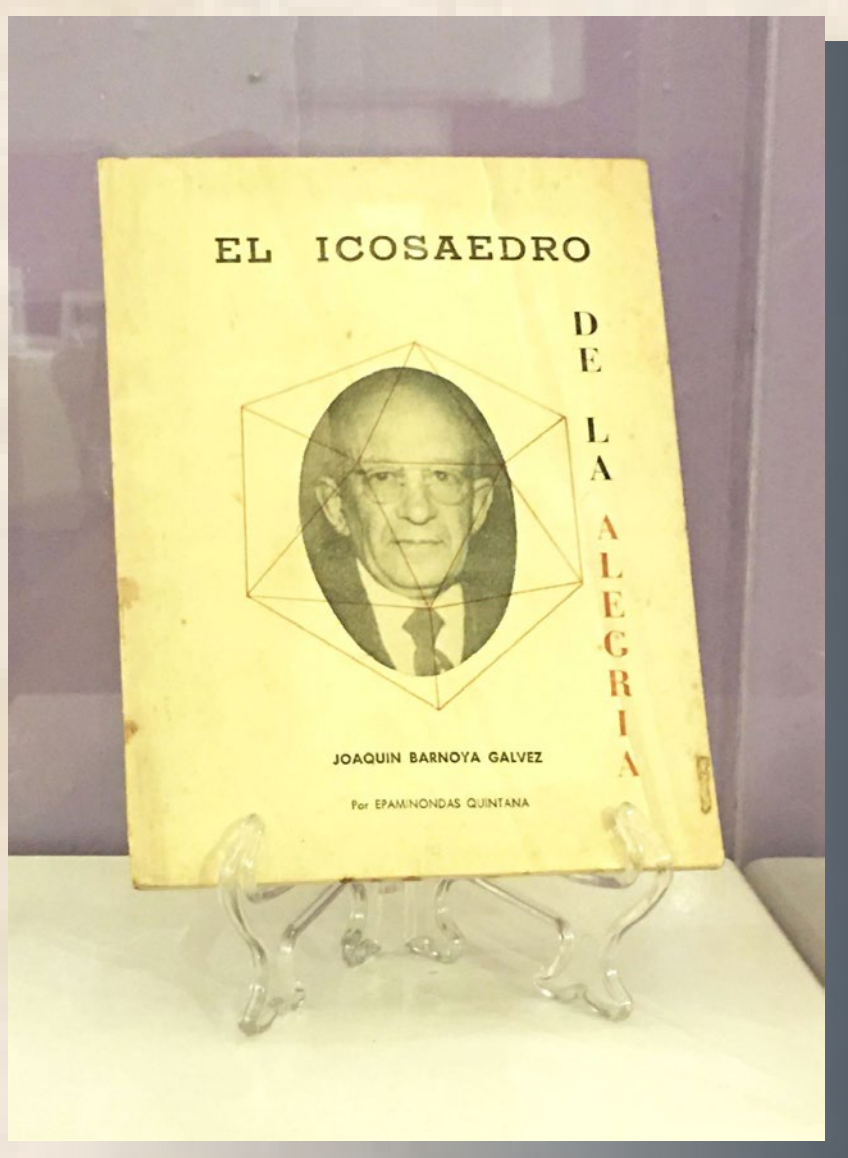
And LA CHALANA came to life! First performed during the Huelga of 1922, it was the war hymn, the student song for excellence, the vibrant echo of the rebelliousness of the eternal student.”

El Icosaedro de la Alegría
By Dr. Epaminondas Quintana
1966

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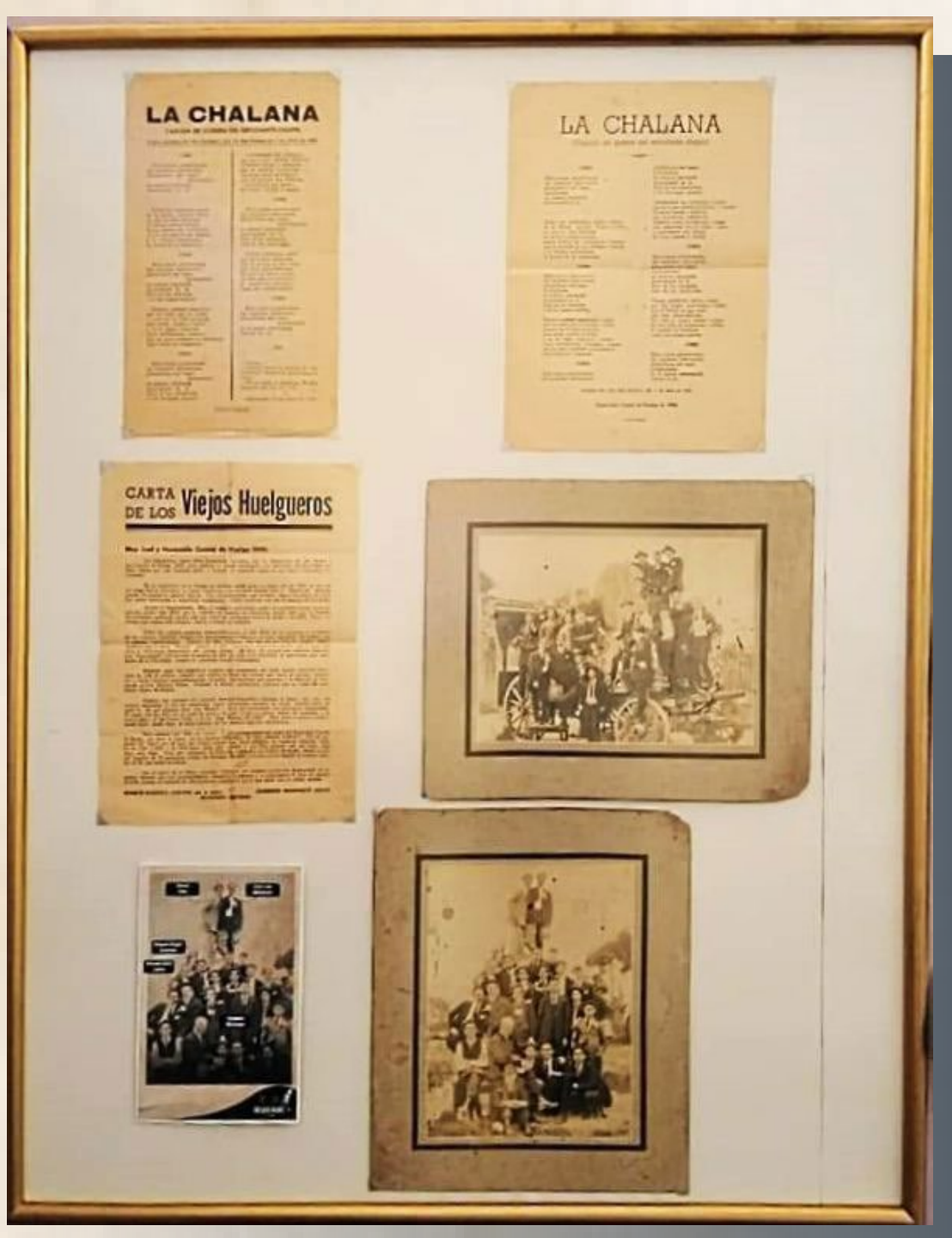
LA CHALANA



Book "El Icosaedro de la Alegría" by Epaminondas Quintana, ideologist of "La Chalana" / Archive of Dr. Joaquín Barnoya Pérez



Creators of La Chalana

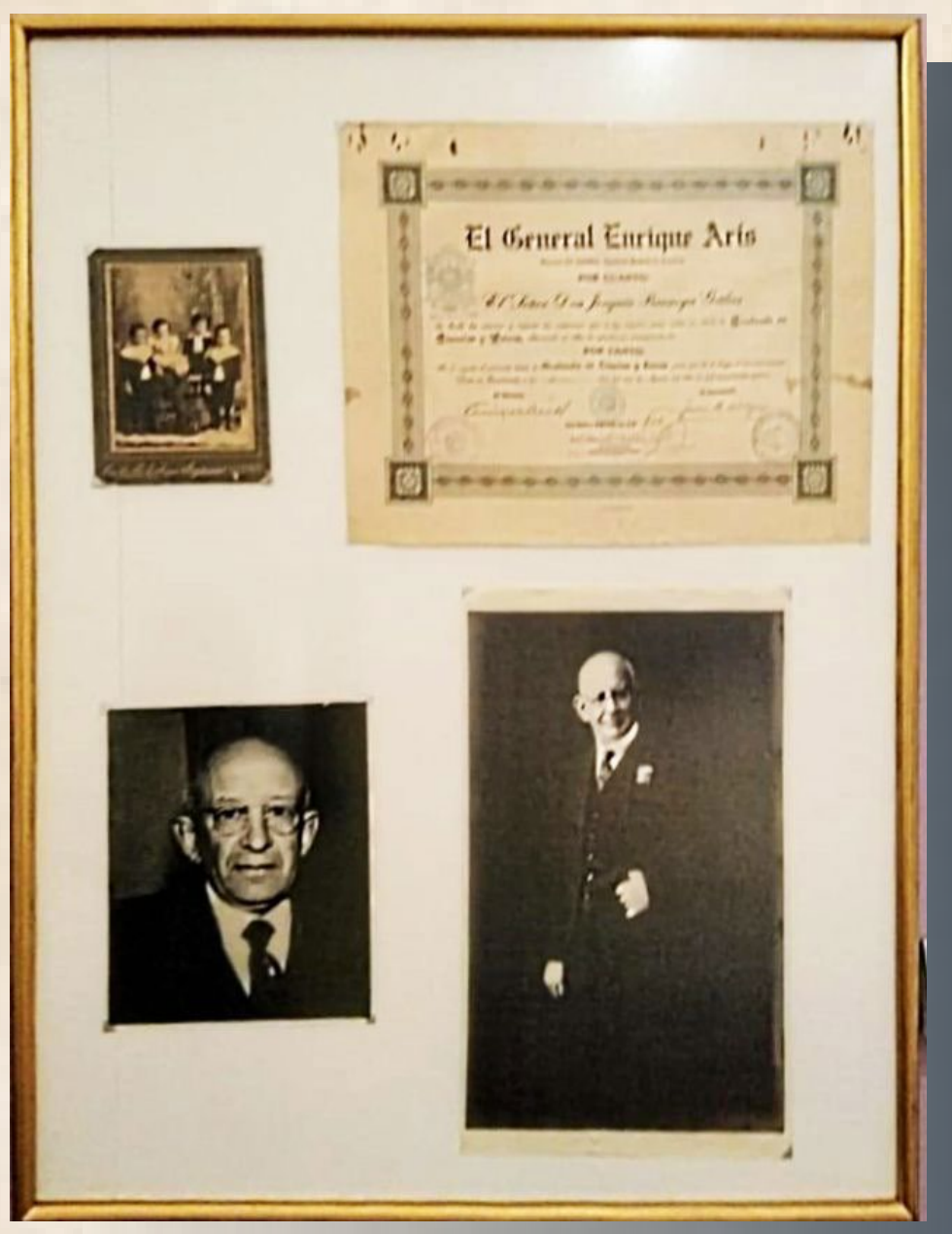


Versions of La Chalana from different years

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LA CHALANA



Dr. Joaquín “La Chinche” Barnoya Gálvez’ Lecture in 1963 / Archive of Dr. Joaquín Barnoya Pérez



La Chalana in 1931 / Collection: Lic. Mynor Mejía



Authors and Inspirers of “La Chalana” in 1955. From left to right: Jorge Flesh, Joaquín Barnoya (inspirer), Epaminondas Quintana (inspirer), José Luis Balcárcel (author, J.L. Balcárcel’s nephew), David Vela (author), José Castañeda (author, composer), Rodrigo Asturias (author, Miguel Ángel Asturias’ son), Alfredo Valle (author, Alfredo Valle Calvo’s son) / Collection: Archive of Dr. Joaquín Barnoya Pérez

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TEATRO HUELGUERO

Stage representation of any theatrical piece with specific characteristics such as free acting, national political themes representations with social criticism, using slapstick and satire with scenic resources.

The broad influence of comical theater is the artistic work of the Spanish playwright Pedro Muñoz Seca (1879-1936), creator of the genre “Astracán” or “Astracanada,” a play or performance with absurd situations, coarse or vulgar to make people laugh.

The first plays performed were “We have not bananas,” a critique about the bananas company in the country, and “Tina de Jarque,” maybe in a burlesque form, was the first artist naked on stage. As protagonists, were the main characters of the protest movement José Luis Balcárcel (Chocochique) and Carlos Martínez Durán, former University Rector.

In 1947, Medicine School students performed a sketch mocking officers of the Military School. That caused two military officers to drop a tear gas bomb, suspending the Velada and burying the Huelga.

In 1949 was performed the opera “La Alcaida” in musical revue style. This performance arose due to the first mayoral elections of the city, held by Juan José Arévalo.



“Ópera ALCAIDA,” Velada of 1949

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TEATRO HUELGUERO

In 1951, was decided the creation of the “Lemcke” Award; and the “Chocochique” Award to reward the best actor in theatrical performances. The “Chabela de Oro” is the most important award. In the late ‘60s, innovators gave the Teatro Huelguero new guidelines transferred to the new generations, despite being unwritten.



In honor of José Luis “Chocochique” Balcárcel, was created the CHOCOCHIQUE Award to reward the best actor in theatrical performances / Archive of Dr. Joaquín Barnoya Pérez

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VELADA ESTUDIANTIL

During its beginning, in 1926, there were not presented theatrical pieces but enthusiastic performances by students who held long meetings to decide which political figures to criticize and their costumes.

The first performances, as sketches, were about politics or jokes to military officers and priests. These performances alternated with mocking songs and humorous discourses. They even had a live orchestra as a musical background.

The first Veladas performed at Cine Lux. It was necessary to pay for the entry, and the performances were of artistic and musical types.



Mundos de Tortura, performance.
Velada of 1954.



Chabela de Oro of 1999/
“Apocalipsis” / Award
to the first place for
Comical and Theatrical
Play / Collection: Grupo
de Teatro “Ixchel”
/ Award custodian:
Héctor Reyes “Gryo”

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DISTINGUISHED FIGURE

José “El Sordo” Barnoya García (1931-2021)

He was born into the family of Joaquín Barnoya Gálvez and Margarita García. During childhood, he lived in the house across from the Iglesia Santa Rosa, Zona 1. In 2016, it was named the municipal cultural center “Casa Barnoya García.”

He attended High School at the Instituto Nacional Central para Varones. He graduated as a Physician and Surgeon from the Medicine School of San Carlos de Guatemala University, where he was also a professor. In addition, he specialized in urology at Lahey Clinic in Boston and Mount Sinai Hospital in New York, USA, in 1961.

At age 36, he married María del Rosario Pérez, with three children: Margarita, Inés, and Joaquín Barnoya Pérez.

Distinguished Protester

As the son of “Chinche Barnoya,” he was heir to a rich tradition. This eternal protester wrote constructive criticism about the social and political condition of the country for the “No Nos Tientes,” served as a judge of “Veladas,” and thanks to his oratory skills, sense of humor, and wit, the Honorable Comité de la Huelga de Dolores of 1988, declared him “Ilustre Huelguero e Historiador Oficial del Holgorio de Dolores” (Distinguished Protester and Official Historian of the Holgorio de Dolores).

Distinguished Physician

He worked for two decades at the Instituto Guatemalteco de Seguridad Social -IGSS- (Guatemalan Institute of Social Security), where he was part of the team of professionals who performed the first kidney transplant at IGSS on May 6th, 1986. He also practiced as a urologist.

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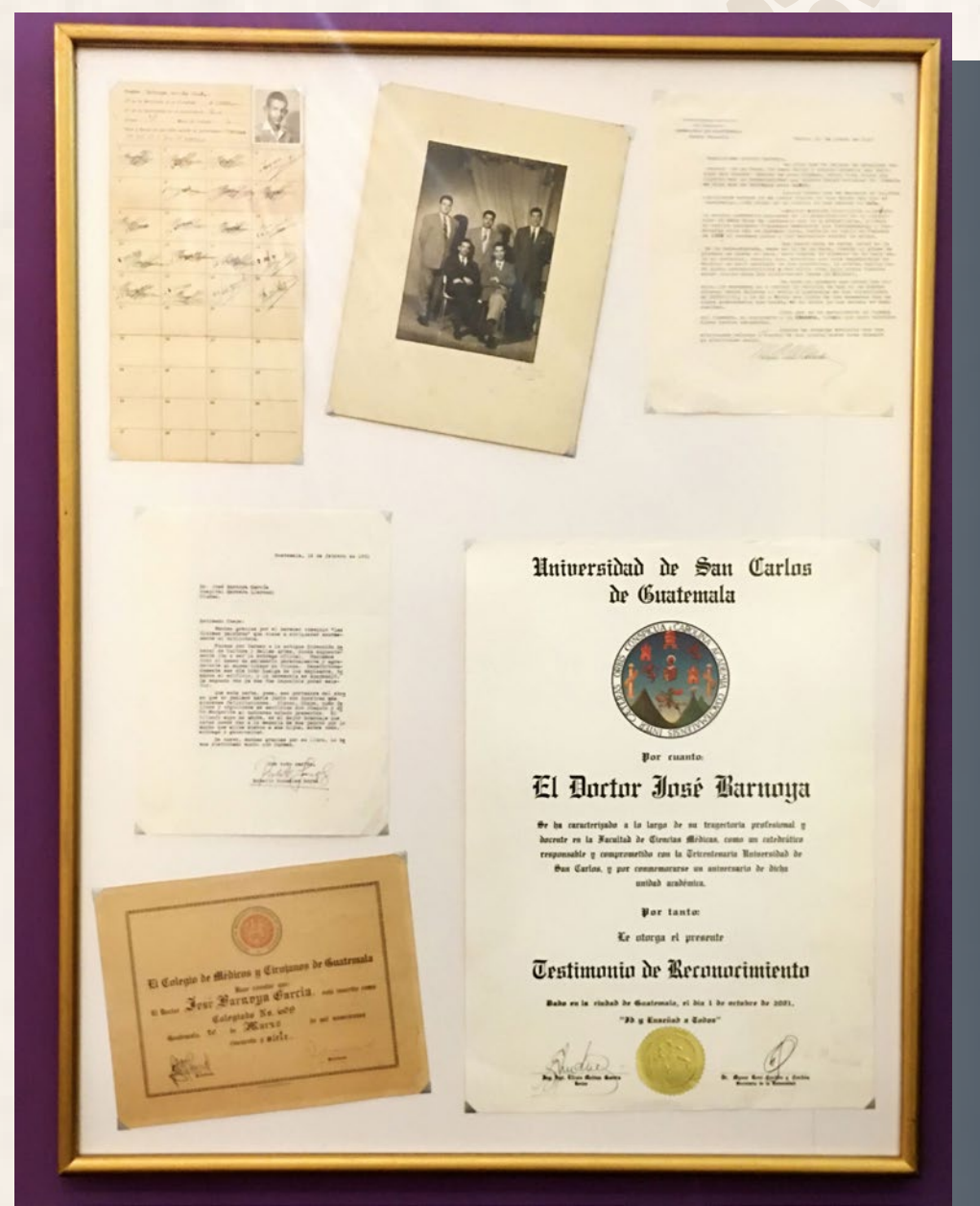
Humanist

As a writer, Barnoya García published opinion columns in the newspapers “El Imparcial,” “Siglo 21,” and “El Periódico.” His trajectory includes novels, tales, poems, and stories. He wrote thirteen literary works and historical accounts, such as “Historia de la Huelga de Dolores” (1970), published by Editorial Universitaria.

In 1982, Barnoya García received an honorable mention in the “Certamen Permanente 15 de Septiembre” of the Ministry of Culture. In 1988, he was awarded the “Premio de Crónica Inédita” by the Municipality of Guatemala for his work “La Ciudad que Perdió su Identidad.” And in 1984, the Asociación de Periodistas de Guatemala -APG- (Association of Journalists of Guatemala) recognized him with an honorable mention in the “Quetzal de Oro” contest.



Different documents and photographs from Dr. José Barnoya's childhood and adolescence / Archive of Dr. Joaquín Barnoya Pérez



Documents and photographs of Dr. José Barnoya's university life / Archive of Dr. Joaquín Barnoya Pérez

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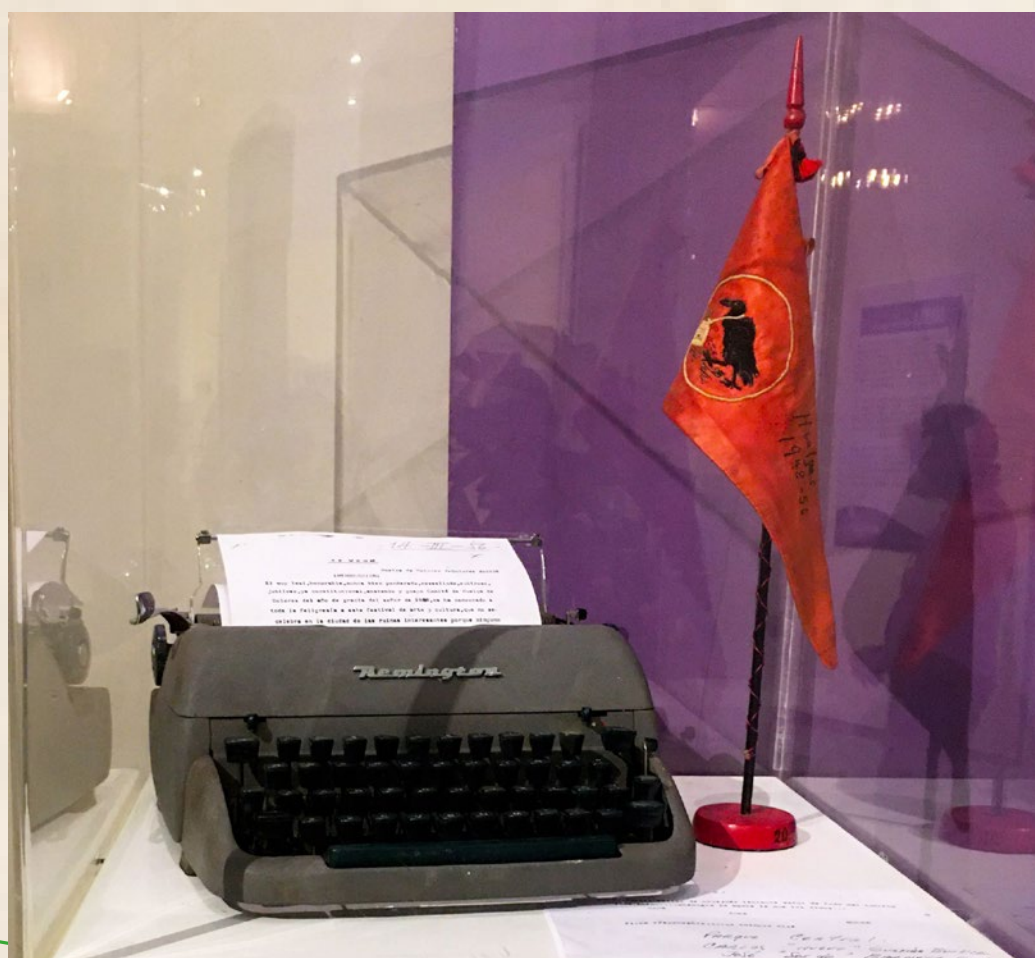
DISTINGUISHED FIGURE



Documents and photographs of Dr. José Barnoya's humanist life / Archive of Dr. Joaquín Barnoya Pérez



Oscar to José Barnoya, and "Orejona" Cup to Dr. José "El Sordo" Barnoya, for his permanent contribution to the exaltation of the protest traditions / Archive of Dr. Joaquín Barnoya Pérez



Dr. José Barnoya García's typewriter / Archive of Dr. Joaquín Barnoya Pérez

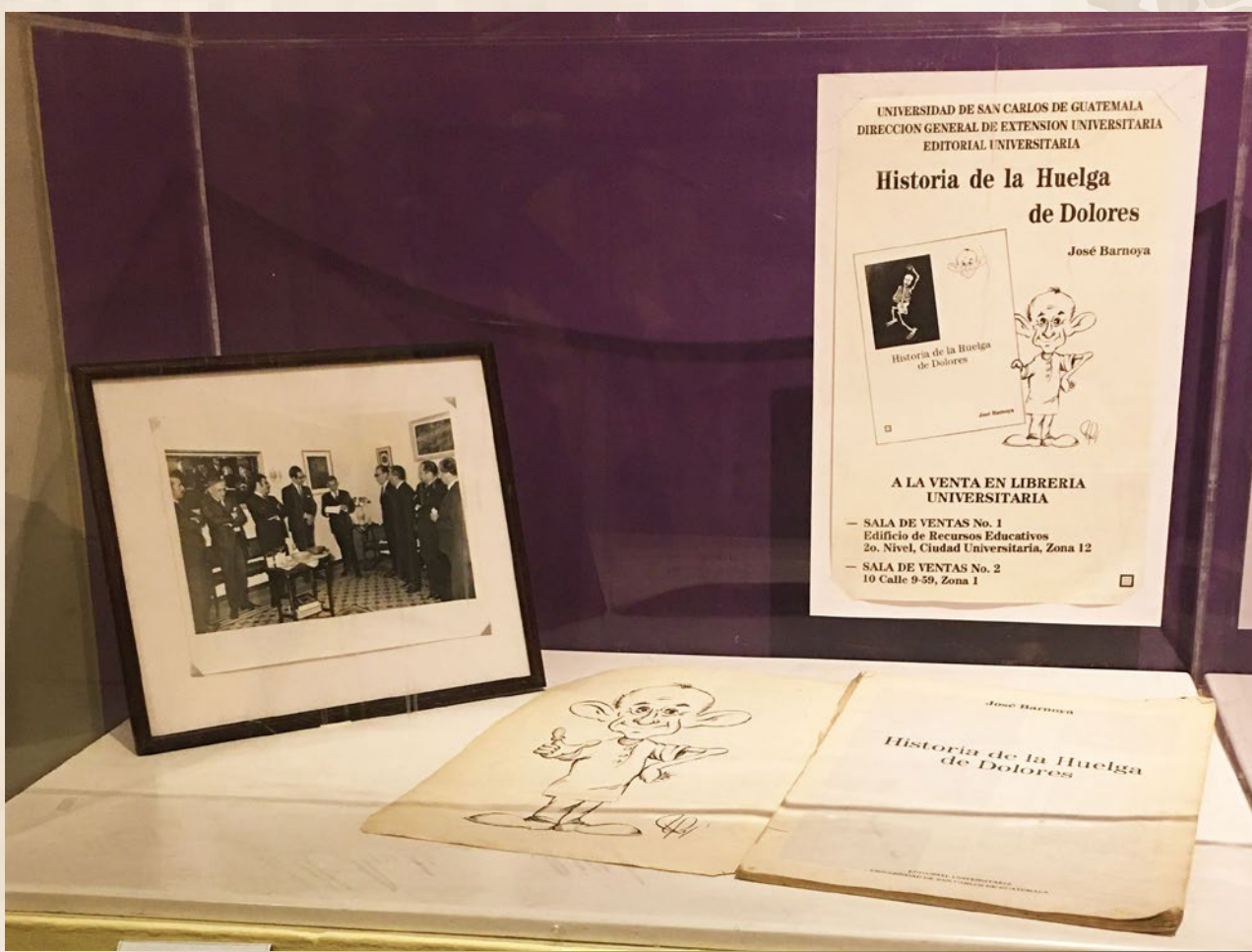
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DISTINGUISHED FIGURE



Dr. José "El Sordo" Barnoya
at MUSAC



Book handover: Historia
de la Huelga de Dolores, in
1969 / Archive of Dr. Joaquín
Barnoya Pérez



Book handover: Historia
de la Huelga de Dolores /
Photograph: from left to
right: Mario Alvarado, Chico
Luna, Mundo Vasquez,
Rafa Cuevas, José Barnoya
García (author reading), José
Castañeda, Félix Castillo,
David Vela. In 1969 / Archive
of Dr. Joaquín Barnoya Pérez.

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CHABELA

(Centenary, 1922-2022)

The painter and medicine student Hernán -Pan- Martínez Sobral (1893-1946) designed the skeleton known as La Chabela, the traditional icon of the Huelga de Dolores. This icon became an emblem in 1921, parading as a poster with the character dancing, with the left hand raised and the other on the pubis, with the legend “No nos Tientes” and “Aquí está tu son Chabela” (Here is your son Chabela).

La Chabela, depicted as a white skeleton in movement on a black background, is “...cheerful, sensual, feminine, with beautiful bones and a wide pelvis to give birth to protesters...” A symbol of mockery and satirical criticism of the sociopolitical problems facing Guatemala.



“La Chabela”
Huelga of 1945

In 2021, it celebrated 100 years of presiding over the protest procession. Over time, the students varied La Chabela’s initial design by integrating a bottle in the raised hand as a concept of the ethyl abundance consumed by the protesters.

CENTENARIA
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COMPARSA CENTENARIA Y VITALICIA

The Comparsa was introduced in 1989 at the School of Communication Studies by its founders: Servio Eduardo Suárez and Pavel Matute. Later, joined Nora Argueta, Carlos Morales Monzón, Carmen Castilla, Maynor Amézquita, Carlos Arrazola, Carlos Canteo, and Lorena Boix.

Its purpose is to parody well-known songs with lyrics questioning the national sociopolitical reality. They performed in three lines with rhythmic choreography and original costumes. In 1990, they won their first “Bacinica de Oro” award and later on ten consecutive occasions. In 1998, the “Santa Hermandad de Nuestra Señora La Chabela” baptized it as “**Comparsa Centenaria y Vitalicia de la Universidad de San Carlos de Guatemala**” (Centennial and Lifetime Comparsa of the San Carlos de Guatemala University).

They retired after more than two decades. Their rehearsal became established at the Avenida Centro América y 13 calle, one day before the Desfile Bufo, called “**Juebebes Comparsero.**” Their tradition continued with new groups of comparsas. Now they are in charge of awarding the best one.



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HUELGA DE DOLORES



COMPARSA CENTENARIA Y VITALICIA



Kyrie Eleison, Greek expression used by Miguel Ángel Asturias to say: "Lord, have mercy upon Guatemala." / Oil on canvas / Samec Avalos



Centenario del Canto de Guerra Estudiantil / Edgar Morales / Digital Art



Huelga de Dolores declared Intangible Cultural Heritage in 2010

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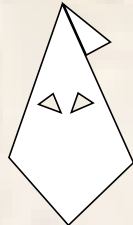











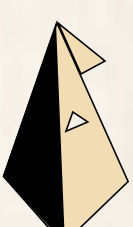

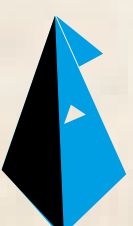
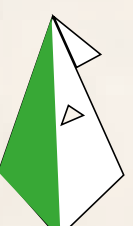

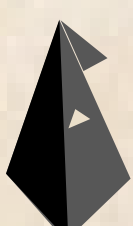


HOOD AND GASSOCK

Attire symbol of the Huelga de Dolores. It identifies students from different academic units by their colors.

The use of the hood has been controversial. Students argued that they wore it for safety during politically difficult times, as a symbol of clandestinity. They wear it for the Declaratoria de Huelga, during the reading of Boletines, fundraising, and in the Desfile Bufo.

Colors of the different participating academic units in the Huelga de Dolores

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	Agronomy		EFPEM (School of Training for Secondary Education Teachers)		Medicine
	Architecture		School of Art		Dentistry
	Communication Studies		Chemistry and Pharmacy		Political Science
	Law		San Carlos Student Front		Psychological Sciences
	Graphic Design		History		Social Work
	Economics		Humanities		Veterinary Medicine
	Accounting and Economics		Engineering		
	ECTAFIDE (School of Science and Technology of Physical Activity and Sports)		Language and Literature		

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LA HUELGA ABROAD

This centennial and comical celebration has gone through to locations in the departments and outside Guatemala due to massive legal and illegal migrations of Guatemalans to the United States. They carry, as well as their suitcases and backpacks, their cultural identity, which arouses enthusiasm in the distant Northern lands of the American continent. And thus, was born the first Comité (Huelga organizing committee) in the City of Los Angeles, California, where the Huelga de Dolores has been part of these remembrances. The idea of replicating it started in the 1980s, according to Walter Rosales, one of the current heads of the Comité in that city.

He mentions that although the years have passed, and other groups have emerged to organize the Huelga de Dolores in different areas of California, this one stands out with 35 years as the oldest and the one that gathers the most people.

Guatemalans gather in a large hall where they witness the only Velada that allows them to listen for several hours to live music and marimba, enjoy the humor and satire of the reading of Boletines and the speeches of several “Reyes Feos,” eat traditional Guatemalan dishes, buy clothes allusive to the celebration, and culminate with a dance.

According to Padre Andrés Chimón II (German Velásquez), Rey Feo Vitalicio of the Centro Universitario de Occidente -CUNOC- (Western University Center), Quetzaltenango, and collaborator of the organizing committee, to ensure the attendance of the Reyes Feos or groups from Guatemala that will liven up the Velada, he says:

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“We always try to come to Los Angeles with a gratitude message for the sacrifice they make by being away from their family and their help in supporting the country, and that is not recognized many times... a lot of the economy rests on the contribution of Department 23, as I consider Los Angeles.”¹

Initiatives in other cities in the United States have included Huelga seasons in Texas, Las Vegas, New York, and Chicago.²

¹ Digital article from La Hora Voz del Migrante (March 27th, 2018).

² Digital article, La Huelga Mojada. Magazine Culán News, No. 17, 2017.

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