LATIN AMERICAN THEATRE REVIEW

a Journal devoted to
the Theatre and Drama
of Spanish and Portuguese America

Editor
George Woodyard
Associate Editors
Stuart A. Day, Vicky Unruh
Book Review Editor
Jacqueline Bixler
Assistant Editors
Danny Anderson, Cacilda Rêgo, Lee Skinner
Editorial Assistant
Patricia Tomé

Publisher
Center of Latin American Studies
The University of Kansas
Elizabeth Kuznesof, Director

Subscription information: Individuals, $22.00 per year. Institutions, $55.00 per year. Most back issues available; write for price list. Discount available for multiyear subscriptions.

Please send manuscripts and other items to be considered for publication directly to Dr. George Woodyard, Editor, Latin American Theatre Review, Spanish and Portuguese, University of Kansas, Lawrence, Kansas 66045-2166 USA. (woodyard@ku.edu). Manuscripts should be sent as an email attachment when possible; otherwise send along with a self-addressed envelope and loose postage.

Please direct all business correspondence to the Latin American Theatre Review, c/o Judy Farmer, Center of Latin American Studies, University of Kansas, Lawrence, Kansas 66045-2168 USA. Please send reviews to Dr. Jacqueline Bixler, Department of Foreign Languages, Virginia Tech, Blacksburg, VA 24061-0225 USA.

Manuscripts accepted for publication should be sent as an email attachment or on diskette along with an abstract of 100-125 words in English. Limitations of space require that submissions conform to the following lengths:

Critical studies: 25 pages  Reviews: 500 words for critical study
Interviews: 2000 words  Reviews: 750 words for published play
Festival Reports: 2000 words  Performance Reviews: 500 words plus photos
1000 words for play collection

Submissions that exceed these limits will be returned without consideration, provided return postage is included.
Contents

Des/Memoria histórica y performance de identidad en La pequeña historia de Chile
Paola Hernández ................................................................. 5

Out of Place: Space as Trope in Recent Argentine Theatre
Sharon Magnarelli .............................................................. 21

The Trial of Theatre: Fiat iustitia, et pereat mundus
William G. Acree, Jr. .......................................................... 39

Espacio y opresión en el teatro de Patricia Zangaro
María Silvina Persino ............................................................ 61

Situating Subjectivity between Humanism and Anti-Humanism: An Allegory of Existential Faith in Caifás
Daryl R. Hague ................................................................. 79

Lovers, Mothers and Lamias in Cocinar hombres by Carmen Boullosa
Juli A. Kroll ........................................................................ 97

Performing Argentina in Spain after the Bombing: The Resignification of Theatrical Referents in Cecilia Rossetto in Madrid
Melissa A. Fitch ................................................................. 117

La expresión bilingüe del teatro paraguayo
Edda de los Ríos .................................................................. 139

COPYRIGHT 2006 BY THE CENTER OF LATIN AMERICAN STUDIES
THE UNIVERSITY OF KANSAS, LAWRENCE, KANSAS 66045, U.S.A.
II Festival Internacional de Artes Escénicas de Panamá

Roberto Enrique King .......................................................... 149

Mexico City’s Spring 2006 Theatre Season

Timothy G. Compton ............................................................ 153

Sorpresas en Paraguay: I Simposio Internacional de Teatro

Rosalina Perales ................................................................. 163

Tres valores del teatro paraguayo actual

Agustín Núñez ........................................................................ 169

Rodolfo Usigli Centennial: An Interdisciplinary Commemoration

Ramon Layera ........................................................................ 179

Grupo Divulgação, 40 anos em cena

Márcia Falabella ...................................................................... 183

La dramaturgia norteña, un archipiélago de circunstancias: Entrevista al dramaturgo Enrique Mijares

Rocio Galicia ............................................................................ 187

Arturo Fleitas, su trayectoria teatral y El Galpón de Uruguay

Pedro Bravo-Elizondo ............................................................ 193

Homenaje a Heidrun Adler: 30 años dedicados al teatro en América Latina

Kati Röttger y Almuth Fricke .................................................. 199

In Memoriam

Cesar Campodónico ................................................................ 205

Performance Reviews ............................................................ 207

Book Reviews ......................................................................... 215
Abstracts

Paola S. Hernández, “Des/Memoria histórica y performance de identidad en La pequeña historia de Chile.”

With a blend of irony and sarcastic humor, Marco Antonio de la Parra exposes his audience to a nostalgic way of thinking about Chile’s new image as a postdictatorial country. In La pequeña historia de Chile, history teachers of a forgotten school reconsider the issues of historical memory, culture, identity and the future of their society in a place where a neoliberal economy has blinded the recent generations. This essay analyzes the role of memory, history and the identity of Chile and its citizenry within the framework of globalization theories. (PSH, in Spanish)

Sharon Magnarelli, “Out of Place: Space as Trope in Recent Argentine Theatre.”

Although any performance we see necessarily affects how we read and interpret the play or performance text, scholarly critics seldom address this aspect of theatre and how the choices made during the course of production refigure or enhance textual elements and impact the construction of meaning. Focusing specifically on the deployment of scenic space as a generator of meaning and developing on the premises of Ubersfeld and McAuley, this essay examines three twenty-first-century productions of Argentine plays: Eduardo Rovner’s Lejana tierra mía, Patricia Suárez’s “La Varsovia,” and Griselda Gambaro’s La señora Macbeth and argues that space, literal and figurative, metaphoric and metonymic, is far more important in theatre than we have often acknowledged and has too seldom been afforded the serious critical attention it deserves. (SM)


During the 1960s, 70s, and 80s, military regimes came to power in many Latin American countries. Of the many forms opposition to these regimes took, theatre stands out for the work of brave authors writing during these years, and for the many contributions drama has made to the debate on justice since the transition to democracy in the 80s. This essay argues that theatre can function as purveyor of justice, as a space where trials take place, and as a means to come to terms with experiences of torture societies in Latin America. How theatre, the act of reading (and studying) drama, and, in broader terms, performance fulfill these demanding roles constitutes the trial of theatre. (WGA)

María Silvina Persino, “Espacio y opresión en el teatro de Patricia Zangaro.”

Patricia Zangaro is part of a new generation of Argentine playwrights that became very productive during the last decade of the twentieth century. The imaginary world created in her plays is populated by marginalized characters, discriminated against because of their social class, race, age or sexuality. Their living on the edges of society is not only a metaphor, since they inhabit liminal spaces such as trash dumps, the banks of a polluted stream or the bordering areas of the desert. With the exception of the most recent play within this corpus, Zangaro does not offer an optimistic view of marginalization. Indeed, most of the characters do not show an awareness of their disenfranchisement that would prompt them to action in order to change their oppressive situation. On the contrary, in some cases we see them acting as oppressors themselves, subjugating others even less fortunate. (MSP, in Spanish)

Caifás, a work by Panamanian José de Jesús “Chuchú” Martínez, focuses upon universal metaphysical questions that are principally existential. In particular, Caifás expresses support for situated subjectivity, an essentially existentialist subjectivity that occupies a middle ground between humanist and anti-humanist accounts of subjectivity. Caifás supports this subjectivity through an arresting allegory of faith. That allegory of faith grounds the human agency required for situated subjectivity, suggesting that people can exercise agency and establish a meaningful relationship with the real conditions of their existence. (DRH)

Juli A. Kroll, “Lovers, Mothers and Lamias in Cocinar hombres by Carmen Boullosa”

Carmen Boullosa’s mid-1980s play Cocinar hombres deconstructs the discursive conscriptions of “femininity” via the dialogic mediation and, ultimately, dispersal of the extremes of the “good” and “bad” woman, effected through its exploration of both the celebrated and negated female body and social roles. While both the content of characters Ufe and Wine’s dialogue and poetic intertexts suggested by details such as red shoes invoke the Hélène Cixousian imperative that women write through their bodies (“The Laugh of the Medusa”), the play also unravels syntactical speech and memory by culminating in the inverted sentence “Ya no recuerdas nada.” This creates space in which the reader may feel inspired to experience both the solidarity and new language that Luce Irigaray imagines could exist prior to normative language (“When Our Lips Speak Together”). (JAK)

Melissa A. Fitch, “Performing Argentina in Spain after the Bombing: The Resignification of Theatrical Referents in Cecilia Rossetto in Madrid.”

This essay examines the semiotic referents in the performance of Argentine singer, dancer and comedian Cecilia Rossetto in her Cecilia Rossetto en Madrid in order to trace how meaning shifted in the immediate context of the aftermath of the Madrid train bombings of March 11, 2004. The author analyzes audience response and participation (or lack thereof) in this one woman “comedy-cabaret” show and the transformative experience of collective grief that unexpectedly emerged during the evening, joining both performer and audience. The theoretical underpinnings of the essay involve key concepts related to feminist criticism, performance studies and reception theory. (MAF)