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Contents

Contigüidad y ambigüedad en *La secreta obscenidad de cada día*
Elsa M. Gilmore 7

Signs of Absence in Pavlovsky's "teatro de la memoria"
Jacqueline Eyring Bixler 17

Jorge Ibarguengoitia's Carnival Pageantry: The Mexican Theatre
of Power and the Power of Theatre
Theda M. Herz 31

Escracha! Eu sou batata, entende? Família e Autoritarismo no
Moderno Teatro Brasileiro
Roberto Reis 49

La República de Caín: La dramaturgia solitaria de Julio
Planchart
Leonardo Azparren Giménez 67

El monólogo como acto de fe: *Estreno en Broadway* de Rodolfo
Usigli
Ramón Layera 81

Parodia y desmitificación del rol femenino en el teatro de Diana
Raznovich
Nora Glickman 89

Sor Juana's Baroque Martyr—*Auto, El mártir del Sacramento,*
San Hermenegildo
Lee A. Daniel 101

<i>Frutos: discurso de lo imaginario</i> <i>Juanamaría Cordones-Cook</i>	115
Language and Identity in Three Plays by Dolores Prida <i>Wilma Feliciano</i>	125
Forging a Honduran Identity: The People's Theatre of Teatro la Fragua <i>John Fleming</i>	139
<i>Loubavagu: ¿Entre la tradición y lá vanguardia?</i> <i>Fernando González Cajiao</i>	153
Yuyachkani y su trayectoria dramática en Perú: Entrevista a Ana Correa y Augusto Casafranca <i>Lady Rojas-Trempe</i>	159
"El teatro es un camino de autoconocimiento": Entrevista con Liuba Cid, directora teatral cubana <i>Pedro Bravo-Elizondo</i>	167
Entrevista a Alberto Isola: hacer teatro en el Perú <i>Nora Eidelberg</i>	175
La escena española <i>Sharon Feldman</i>	179
Segundas jornadas internacionales del teatro latinoamericano: Puebla, México, 11 al 16 de julio de 1994 <i>Pedro Bravo-Elizondo</i>	181
<i>Estreno en Broadway</i> by Rodolfo Usigli <i>Marguerite Picard</i>	183
Hugo Carrillo: 1928-1994 <i>Kevin Dreyer</i>	185
Julio Durán-Cerda: 1914-1994	187
<i>Pedro Bravo-Elizondo</i>	

Abstracts

Elsa M. Gilmore, "Contigüidad y ambigüedad en *La secreta obscenidad de cada día*"

Using the optic of Deleuze and Guattari's *Anti-Oedipus: Capitalism and Schizophrenia*, this article investigates the intersection of politics, psychoanalysis, and language in Marco Antonio de la Parra's vision of a meeting between Marx and Freud. Although the dramatic interaction reveals contiguous elements in Marxist and Freudian thought, both systems are ultimately inverted and disconnected from their specific historical contexts in the course of the drama. As these ambiguities gather, the work turns self-reflexive and both Marx and Freud become aware of their status as spectators and characters in the play.

Jacqueline E. Bixler, "Signs of Absence in Pavlovsky's 'teatro de la memoria'"

With the fall of the Argentine military regime, Eduardo Pavlovsky initiated a cycle of what might be termed a "teatro de la memoria." In *Potestad, Pablo, and Voces*, he abandons the overt violence and cruelty of his earlier theatre and resorts to monologue and retrospection to prevent anyone from forgetting the horrors of the seventies and early eighties. By correlating and historicizing the disjointed images of past and present, the reader or spectator formulates the missing link between the personal and the national, and thereby uncovers an ideology that is seemingly absent. Indeed, absence dominates this "teatro de la memoria," from the obvious case of the off-stage protagonist to the repeated theme of "el olvido" and the ultimate indeterminacy of the texts themselves. The continuous discursive reference to objects and characters not shown on stage not only foregrounds the lasting, emotive impact of their absence on what is visible but also stimulates the desired process of memory as the link becomes clear between personal past and historical reality.

Theda M. Herz, "Jorge Ibargüengoitia's Carnival Pageantry: The Mexican Theatre of Power and the Power of Theatre"

The article explores Jorge Ibargüengoitia's antisolemn view of his own theatrical persona and of the canons of state-sponsored drama in Mexico in relation to his critically acclaimed "farsa documental," *El atentado* (1962). The application of Bakhtin's concept of carnival to the play details Ibargüengoitia's comedic subversion of political authority in post-Revolutionary Mexico. The analysis demonstrates how *El atentado* unmasks official history as farce while it debunks political reality as theatricality, that is, empty public spectacles of popular, radical governance. The article maintains that Ibargüengoitia's irreverent version of the leadership's theatrics privileges popular forms of mockery, such as *humor negro*, which represent symbolic communal challenges to the abuses of power. The article concludes that *El atentado* restores critical perspective and conceptual power to the Mexican public; thus, it demonstrates how dramatic carnivalization can serve as a popular counterweight to ideological manipulation by the political elite.

Roberto Reis, "Escracha! Eu sou Batata, entende? Família e Autoritarismo no Moderno Teatro Brasileiro"

This article focuses on the issue of family, not as a theme, but as a structural principle that is related to the meaning of the text. *O pagador de promessas*, by Dias Gomes, and *Eles não usam black-tie*, by Gianfrancesco Guarnieri, are studied as examples of *authoritarian* texts, in the sense that their meaning is a one-way process and that the characters are portrayed according to the authors' political projects, giving place to the contradiction—so typical in Brazilian populism of the 60's—between a progressive "ideology" and its conservative translation into cultural products. Nelson Rodrigues' *O beijo no asfalto*, to the contrary, is a text open to interpretation—and, in this sense, it is a *modern* text—, emphasizing the crisis of traditional roles in Brazilian society, when family as an institution is replaced by other ideological apparatuses.

Leonardo Azparren Giménez, "La república de Caín: La dramaturgia solitaria de Julio Planchart"

The work of the dramatist Julio Planchart breaks many of the stereotypes about Venezuelan theatre in the early decades of this century. Far from writing simple *criollista* or naturalist dramas, Planchart's work, especially *La república de Caín*, takes an actively critical stance toward the dictatorships of Cipriano Castro (1900-1908) and Juan Vicente Gómez (after 1908).

Ramón Layera, "El monólogo como acto de fe: Estreno en Broadway de Rodolfo Usigli"

Rodolfo Usigli wrote *Estreno en Broadway* near the end of his career in 1969 and 1970. As student movements in Europe and the Americas were questioning authoritative discourse generally, Usigli wrote a play that challenged a Latin American theatre esthetic dominated by the notion of "creación colectiva" and Brechtian techniques. An analysis of the play's thematics and structure not only demonstrates that Usigli uses individual experience as a metaphor for human existence but also helps situate the drama within the broader trajectory of his earlier work.

Nora Glickman, "Parodia y desmitificación del rol femenino en el teatro de Diana Raznovich"

This article traces the dramatic trajectory of Diana Raznovich and places it in a socio-historical context. From her first play *Buscapiés* (1968), to *Jardín de otoño* (1979), and finally *Casa matriz* (1988), Raznovich uses metaphors about the lack of communication, mediocrity and the senselessness of life to create ferocious theatrical games with biting irony. Her female characters face extreme situations that border on the grotesque. These plays expose the hypocrisy of conventional behavior in a world that pursues material rather than spiritual values. They show how emotions are pushed to the limit, and yet turn out to be strangely illusory.

Lee A. Daniel, "Sor Juana's Baroque Martyr-Auto, *El mártir del Sacramento, San Hermenegildo*"

Despite Sor Juana's debt to Calderón, his influence in *El mártir del Sacramento, San Hermenegildo* is never overwhelming; and the Mexican Nun is capable, even within the Calderonian framework, of dramatic techniques that in several instances are somewhat

original. Sor Juana's dramatization of the Hermenegildo legend has received uneven critical assessment and has heretofore not been adequately classified. In this study we propose that the true value of the play lies between the divergent assessments of Méndez Plancarte and Octavio Paz, and moreover; that the play be classified as a Baroque Martyr-*Auto*. For the intelligent and imaginative reader, Sor Juana's Baroque Martyr-*Auto Sacramental* provides an opportunity to appreciate today a play by a remarkable Mexican writer who wrote in the colonial period.

Juanamaría Cordones-Cook, "Frutos: discurso de lo imaginario"

Carlos Maggi is one of Uruguay's most prolific contemporary playwrights who recurrently dramatizes the contradictions and feeblednesses of his own society. In *Frutos* (1985), Maggi explores the deep human condition, the "other scene," of Uruguay's first president and leader of the Colorado party, General Fructuoso Rivera. This essay analyzes, through Jacques Lacan's theories, the unconscious processes of the protagonist as they are revealed in his own discourse.

Wilma Feliciano, "Language and Identity in Three Plays by Dolores Prida"

Language, gender and ethnicity form the conflicts and conjunctions in woman's search for identity in Prida's drama. Suspended between conflicting values, her Latina characters struggle to balance traditional role models with an urge for freedom. *Beautiful Señoritas* (1977) challenges the images of womanhood imposed by machismo. The bilingualism and symmetrical imagery in *Coser y cantar* (1981) exposes the split personality of a Latina and her Anglified alter ego. Millie/Milagros in *Botánica* (1990) incarnates the ambivalence of living in multiple worlds simultaneously. In Prida's comedies, laugh-a-line dialogue and popular culture (the beauty contest, *boleros*, proverbs, santería, ethnic foods and *Spanglish*) provide the means for both cultural nourishment and personal introspection. They affirm the quest for self-definition by asserting the strength derived by individuals from their culture.

John Fleming, "Forging A Honduran Identity: The People's Theatre Of Teatro La Fragua"

This article traces the history of Honduran theatre company Teatro La Fragua. Led by American Jesuit priest Jack Warner, La Fragua has gone through three stages of development in their effort to address social issues and to create a Honduran national identity. Focusing on their formative years (1979-1985), their major productions, and their Gospel dramatization program, this article examines the social, cultural, and personal factors that have shaped the direction of Teatro La Fragua as it has evolved into the 1990s.



The crucifixion scene in Teatro la Fragua's Passion play.
Photo by Jack Warner.