

LATIN AMERICAN THEATRE REVIEW

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

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Critical Studies:	25 pages	Reviews:	500 words for critical study
Interviews:	2000 words		750 words for published play
Festival Reports:	1500 words		1000 words for play collection
		Performance Reviews:	500 words plus photos

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Abstracts

Nieves Martínez de Olcoz, "El cuerpo femenino como figura de resistencia en el último teatro de Griselda Gambaro."

Two plays especially representative of Griselda Gambaro's productions in the decade of the '80s feature female protagonists who use their discourse as a means of resistance and denunciation of power. The resounding body of these women is a body of transgression. Gambaro's heroines recover the use of their body and their voice (dispossessed, grafted by hegemonic discourse) in order to become spokespersons for an unpublished communicative situation between the center and the periphery. The peculiar spectrum of feminine discourse in the political order of voices makes possible the negotiation of a culture from the magnetization of its margins.

Juan Villegas, "María Asunción Requena: Éxito e historia del teatro."

The author suggests that the writing of a theatre history requires study of the context in which a play is staged. One source of potential materials to understand this context may be critical reviews of performed texts published in newspapers. Critical reviews in newspapers most often favor plays staged in major cities. Performances in provinces are given less attention. The reviews usually supply dates, places, theatre groups, actors and actresses, interviews of actual spectators—recording some of the audience's reactions—, and information about the success or failure of the show. They also provide the interpretation of the play implied in its different stagings. These critical reviews, however, supply very little material regarding the technical aspects of the presentation. The reconstruction of the socio-historical context of plays staged in the past is especially difficult because the newspaper's writer assumes an implied reader, one who was familiar with the political, social and cultural connotations of the event. One function of the theatre historian is to reconstruct that implied reader. This essay is based on the analysis of critical reviews published in Chilean newspapers of María Asunción Requena's performed texts.

David George, "Theatre of the Oppressed and Teatro de Arena: In and Out of Context."

United States scholarship on Brazilian theatre has dealt preponderantly and uncritically with Augusto Boal, who gained notoriety outside Brazil after the 1964 coup through his involvement in engagé theatre and subsequently through theoretical works on "popular" and agit-prop theatre. Theories such as *coringa* and "theatre of the oppressed," now judged authoritarian and passé by many in Brazil, are still embraced enthusiastically by scholars in the United States. "Theatre of the Oppressed and Teatro de Arena: In and Out of Context" attempts to demonstrate that those theories correspond not to popular-folkloric culture, but to authoritarian populism. That is, theatrical populism is analogous to Stalinist socialist realism, which forced popular-folkloric culture through a doctrinaire

sieve and homogenized it, thereby "correcting" it ideologically. This article, furthermore, seeks to set the record straight regarding the history of Teatro de Arena.

Roselyn Costantino, "Postmodernism and Feminism in Mexican Theatre: *Aura y law once mil vírgenes* by Carmen Boulosa."

The artistic production of Mexican poet, novelist, playwright, actress, and theatre-bar owner Carmen Boulosa has been described as both feminist and postmodern. This essay discusses how Boulosa's play, *Aura y las once mil vírgenes*, actively participates in both debates and engages in a reformulation of the very categories and critical tools with which we approach the text and its context—that is, contemporary Mexican society in transition. Boulosa employs parody and satire in order both to represent "reality" and to question the possibility of its representation. Undermining and exposing the politics of representation, Boulosa makes the spectator aware of his or her complicity with the conventions criticized.

Gustavo Geirola, "Sexualidad, anarquía y teatralidad en *Los invertidos* de González Castillo."

El trabajo enfrenta la pieza de González Castillo tratando de desbrozar cómo se piensa la sexualidad y cuál es la dimensión cultural en la que esta reflexión emerge, especialmente en su relación con los textos del *fin de siècle* (con *Sin rumbo* de Cambaceres, por ejemplo) y del comienzo de la centuria (el *Ariel* de Rodó). En este sentido, la obra se puede leer como la réplica anarquista al anarquismo solapado de la clase dominante de la Argentina de la época y a la vez como una construcción en la que la teatralidad burguesa impone, con su discurso estético y su discurso arquitectónico, un límite moral al anarquismo propugnado desde el debate positivista y hasta fascista con el cual se procesaba la sexualidad en los inicios de la Argentina moderna.

Mikail Pozin, "El teatro cubano para jóvenes: La apariencia y el mensaje."

In post-revolutionary Cuba, the state exercises a tight control over the arts. In order to introduce an ideologically correct message into the teenage population, the "youth" theatre was established with a custom-made repertoire. It has been argued that in the late 1970s and thereafter, this theatre began an honest discussion of the actual concerns of the young generation. A thorough analysis of five plays of that period shows that they, like earlier ones, continue to be non-controversial. However, these plays also show, albeit tacitly, the gap between the theory of socialism and the reality. Evident is compromise, in which the state no longer insists on mass enthusiasm in building a distant communist future and often allows the Cuban youth to pursue egotistical goals, provided that there is an expressed verbal acceptance of the leading role of the Communist party.

Richard J. Slawson, "The Political and Economic Causes of the Demise of The Teatro Nacional Popular of Peru."

Beginning in 1977, Peru's Teatro Nacional Popular was beset with financial difficulties which caused a crisis in Peru's economy. In the following years, productions

were scaled down or cancelled as the TNP's financial difficulties continued. Early in 1979, political changes in Peru's military government precipitated a change in the directorship and the mission of the TNP. The TNP went from a producing theatrical company to become an agency to promote Peruvian theatre. Late in 1979, the TNP staged one final, extravagant production which exhausted its resources and ended its active participation in Peruvian theatre.

Margo Milleret, "An Update on Theatre in Brazil."

In this study I argue that the Brazilian stage of the 1990's has been occupied by plays emphasizing new aesthetics and production models. The space once shaped by an engagé national dramaturgy has been transformed by a resurgence in productions of the comedy of manners and the appearance of a new theatrical experience directed by *encenadores*. Although some national dramatists have responded to the new trends, others are experiencing difficulties at orchestrating a comeback. Similarly, newspaper coverage of the theatre and archival conservation of theatrical materials has declined as a result of Brazil's recent economic difficulties. Although changes in the theatre are well underway, economic stability and an investment in national culture would help support playwrights, critics, and librarians whose work is essential to a healthy theatrical environment.

Editor's Note

During the fall semester of 1994, while I was relishing a long-overdue sabbatical leave from my regular duties at the University of Kansas, my colleague Vicky Unruh and our new editorial assistant, Dan Rogers, put together a superb issue of the *LATR* and fielded all the issues relating to the journal. Although my gratitude exceeds my capacity to express it, the leave time was precious to me and I am indebted to the two of them for their unflinching sense of duty and devotion. KUDOS to Vicky and Dan!

—George Woodyard