

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
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Abstracts

Robert N. Anderson, "The Muses of Chaos and Destruction of *Arena conta Zumbi*."

According to Augusto Boal, the epic musical *Arena conta Zumbi* provided necessary chaos in the theatre. Chaos, in this sense, is the destruction of existing theatrical codes. This essay explains the success of *Arena conta Zumbi*, despite what some critics consider its "fragility." The analysis gives examples from the play of Boal's "destructive techniques." We see the indices that guide interpretations referential to Arena's milieu and the coding of a type of symbolic performance new to the contemporary Brazilian stage, yet familiar to the history of the theatre: that of ritual celebration. The essay concludes with observations on how the destruction of existing realist codes served the production's special celebratory purposes.

Nina L. Molinaro, "Discipline and Drama: Panoptic Theatre and Griselda Gambaro's *El campo*."

Although Griselda Gambaro published *El campo* almost thirty years ago, the play continues to provoke critics and audiences alike in its interrogation of power and politics. This paper explores a remarkable nexus between Gambaro's play and Michel Foucault's works on power relations and its correlative, discipline. *El campo*, as a dramatization of the mechanics of imprisonment, provides a most appropriate location from which to examine the affiliation between disciplinary power and theatricality; by the same token, Foucault's "analytics of power" assumes substantially more relevance and currency when observed through the optic of theatre. By placing its observers in the control tower *and* the prison cells below, *El campo* successfully foregrounds the ongoing negotiation between discipline and drama, and theorists and playwrights.

Jean Graham-Jones, "Framing the Proceso: Two Stagings of *Telarañas* by Eduardo Pavlovsky."

The aesthetic, and sociopolitical, distance between the 1977 and 1985 stagings of Eduardo Pavlovsky's *Telarañas* affords us the opportunity to measure transformations taking place in Buenos Aires theatre during those years. Pavlovsky characterized the difference as "theoretical," with the 1985 version playing satirical anti-Oedipus to 1977's Freudian tragedy. Indeed, there is a switch in focus: Alberto Ure's *Proceso*-censored, ritualized filicide emphasized the trinity of the Father, the Mother, and the Son. On the other hand, in a 1985 "redemocratized" Argentina already disillusioned with its government, Ricardo Barts set into on-stage motion the various forces and transformations at work in the society. If, in 1977, *Telarañas* was a brutal family tragedy, by 1985, it had become a satirical exposé of the totalitarian state.

Elena M. De Costa, "Nationhood-as-Community: Teatro La Fragua's Liberating Honduran Theatre for the People and by the People."

In much of contemporary Latin America, the social value of theatre far outweighs its economic and aesthetic importance. It is within this context of nationhood-as-community that Jack Warner's Teatro La Fragua functions to popularize culture by calling upon the participation of the common people to be theatre facilitators in order to revitalize and re-evaluate Honduran culture. This essay will trace the diverse theatrical influences of this communal popular theatre group and its use of visual-oral narrative in its religious cycle plays and folk dramas. Its strong emphasis on the effectiveness of using theatre not only for raising social consciousness but also for learning about one's heritage sets this strain of popular theatre apart from its predecessors in the popular theatrical mode.

Manuel Fernández Molina, "La actividad teatral en Guatemala en la primera mitad del siglo XX."

This article is a historical narrative of Guatemalan theatre growth and change. At the beginning of the century there was only one theatre in Guatemala City, The Teatro Colón; opera and zarzuela were regularly presented there by foreign touring companies. After an earthquake damaged the building in 1917, Guatemalans began to perform and to write comedies in order to entertain themselves in the context of a shattered city. In 1944 a democratic Revolution took place. The new regime sponsored cultural activities, and women students played a role in these artistic endeavors. The state support for theatrical activity continued after the conservative military coup of 1954. At the end of the 1950s the Guatemalan theatre movement was in a process of expansion. (MFM).

Rafael Mandressi, "La nación en escena: Notas sobre el nacionalismo teatral en la historiografía uruguaya del teatro."

Uruguayean theatre historiography presents the peculiar situation of being structured around the idea of "national theatre": its methods, its interests, its questions respond in large measure to the specific focus that we could call "national." The strategy consists of utilizing history to establish the existence of the Uruguayan national theatre; its origins are traced to the past, the aspects that have contributed to its configuration and that therefore define it. History is converted in this way into a justification of a theatrical nationalism which is not just cultivated by historiography and which is, on the other hand, only a small part of other national aspects on a larger scale.