

LATIN AMERICAN THEATRE REVIEW

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the Theatre and Drama
of Spanish and Portuguese
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Critical Studies: 25 pages
Interviews: 2000 words
Festival Reports: 1500 words

Reviews: 500 words for critical study
750 words for published play
1000 words for play collection

Performance Reviews: 500 words plus photos

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

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Contents

A Virtuoso Performance: George Woodyard and Latin American Theatre <i>Vicky Unruh</i>	7
Los Testigos de Jehová y el Teatro Escambray <i>Terry L. Palls</i>	17
Voz y memoria en el teatro hispanoamericano reciente <i>Bonnie Hildebrand Reynolds</i>	31
The Postmodernization of History in the Theatre of Sabina Berman <i>Jacqueline Eyring Bixler</i>	45
Five Summers of Mexican Theatre <i>Ronald D. Burgess</i>	61
“Aquí no ha pasado nada”: narcotráfico, corrupción y violencia en <i>Golpe de suerte y El paso de La Candelaria</i> <i>Lucia Garavito</i>	73
Defining and Defying “Woman” in Four Plays by Luisa Josefina Hernández <i>Deb Cohen</i>	89
El hábito no hace al monje: Travestismo, homosexualidad y lesbianismo en ...y a otra cosa mariposa de Susana Torres Molina <i>Laurietz Seda</i>	103
La recontextualización de Antígona en el teatro argentino y brasileño a partir de 1968 <i>Iani del Rosario Moreno</i>	115

Paraguay: Teatro y transición democrática <i>Víctor Bogado</i>	131
<i>La Cubanía</i> : The Soul of Cuban Theatre in the Mid-1990s <i>Candyce Leonard</i>	139
Expandiendo los límites del teatro: Una entrevista con Astrid Hadad <i>Gastón Alzate</i>	153
IX Festival del Sur - Encuentro Teatral Tres Continentes (Aguimes, Gran Canaria) <i>Carmen Márquez Montes</i>	165
Performance Review	169
Book Reviews	171
Bibliography	183
Index for LATR 26/1 to 30/2 <i>Manuel Medina</i>	201

Abstracts

Terry L. Palls, “Los Testigos de Jehová y el Teatro Escambray.”

The Escambray Theatre Group, established in Cuba in 1968 under the direction of Sergio Corrieri, was one of the most accomplished and original examples of the collective theatre movement that took place in Latin America during the 70s. Its unique concept of the role of theatre in society and its creative methodology produced works that tested the traditional criteria for aesthetic evaluation. One of the early subjects that this Group selected for its dramatic attention was the Jehovah's Witnesses. After careful research, they concluded that this religious sect, while not the most serious problem facing the Escambray region, constituted one of the most concrete obstacles to the revolutionary process taking place there. In an effort to help with the socialization of the area, they collectively prepared, produced and staged four plays dealing with Jehovah's Witnesses. This study examines these works and shows how the Escambray Theatre Group used the problem of the Jehovah's Witnesses as a means to find a new theatre ethic and, at the same time, integrate theatre into the historical process. (TLP)

Bonnie Hildebrand Reynolds, “Voz y memoria en el teatro hispanoamericano reciente.”

Several contemporary dramatic works are notable for their interest in naming and giving voice to the marginalized of Latin American society. Works of this inclination not only create a voice for those of the past and the present, who have not been allowed to speak, but also open the way for the expression of the voice of the other within, a voice that reveals that the enemy is oneself. Thus, these works preserve memory while pointing towards a possible, more inclusive future. This essay focuses on four dramatists and their interest in the preservation of cultural memory—Ariel Dorfman, Roberto Ramos-Perea, Carlos José Reyes and Guillermo Schmidhuber. It also emphasizes the impact that theatre, in comparison with other genres, makes while communicating the relationship between these historical themes and the future of a more globalized world. (BHL)

Jacqueline E. Bixler, “The Postmodernization of History in the Theatre of Sabina Berman.”

During the 1980s, Sabina Berman wrote three plays based on Mexican history – *Rompecabezas*, *Herejía*, and *Aguila o sol* – all of which share the eschewal of realism, multiple points of view, and irreverent portrayal of historical authorities. In each work, Berman postmodernizes history through parody, metafiction,

contradiction, and discontinuity to foreground the concept of representation itself and to remind her audience that events from the past acquire not their existence but their meaning thanks to their representation. The three plays are discussed within the context of postmodernism to show how Berman repeatedly demystifies the power of historical and political discourse, and thereby of the PRI itself, by exposing the manipulative, capricious, and often contradictory nature of Mexico's master narratives. She portrays history not as an absolute truth, but rather as a narrative that has been created, repeated, and modified to fit the ideological desires and needs of the moment. (JEB)

Ronald D. Burgess, "Five Summers of Mexican Theatre."

Between the summer of 1992 and the summer of 1996, the number of Mexican plays on stage in Mexico City more than doubled and Mexican theatre began to take on a new face. This article presents a general overview of summer theatre in Mexico during those five years and attempts to identify some of its most important characteristics. (RDB)

Lucía Garavito, "‘Aquí no ha pasado nada’: narcotráfico, corrupción y violencia en *Golpe de suerte* y *El paso de La Candelaria*."

Although violence has been a pervasive element in Colombian political history, a new kind of violence that is responsible for the current disintegration of the nation has emerged in the last three decades. In fact, the so-called narcotrafficking industry and other derived illegal activities have sponsored a level of terrorism and corruption never before experienced. These plays by the Teatro La Candelaria center precisely on two important issues: how common citizens become involved or find themselves swept up by these forces that are misshaping the country, and how a new ideology has taken a strong hold and displaced many of the old traditional values. An examination of the strategies of these plays gives insight into the emerging social and economic values that silence people's conscience through money or terror and weaken the country and its institutions. (LG)

Deb Cohen, "Defining and Defying 'Woman' in Four Plays by Luisa Josefina Hernández."

Luisa Josefina Hernández enjoys a unique place among Mexican (and possibly world) dramatists. She is best known for two early successes – *Los frutos caídos* and *Los huéspedes reales*. In past studies, her female protagonists have been criticized as having personality defects that promote fickle or capricious behavior. Current theory would view such "defects" as cultural constructs – roles and behaviors imposed from outside by the controlling patriarchy – rather than faults inherent in the female gender. The present essay examines Hernández's female characters in the two aforementioned plays from the 1950s, as well as in two later short plays from the 1980s. The author seeks to redefine Hernández's women and to determine the extent of their (Hernández's and the characters') defiance of traditional interpretations of "woman." (DC)

Laurietz Seda, “El hábito no hace al monje: Travestismo, homosexualidad y lesbianismo en . . . y a otra cosa mariposa de Susana Torres Molina.”

This study examines Susana Torres Molina’s . . . *Y a otra cosa mariposa* in the light of “travestism’s theatricality.” It explains how the dramatist wisely uses this technique to foreground the evils of censorship, to reveal and question the falseness of the construction of gender, and to present and explore gay and lesbian relationships in the Argentinean patriarchal society. (LS)

Iani del Rosario Moreno, “La recontextualización de Antígona en el teatro argentino y brasileño a partir de 1968.”

The stories of classical heroes such as Antigone are recontextualized in many contemporary Argentine and Brazilian plays. By using these mythological heroes, dramatists can investigate and question their own country’s present socio-political structure and universalize their situations. Several recent plays employ parody, pastiche, and Epic techniques to revise the myth of Antigone and to make strong socio-political statements. The Brazilian Jorge Andrade, for example, published two plays in 1970 – *As Cofrarias* and *Pedreira das Almas* – in which the protagonists, unlike Antigone, fight to prevent the burial of their loved ones. Moreover, in *Antígona furiosa* (1986), the Argentine Griselda Gambaro uses Antigone’s figure to criticize the atrocities committed during her country’s military dictatorship. (IRM)