

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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	Performance Reviews: 500 words plus photos

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Abstracts

Hortensia R. Morell, “*Penas sin importancia y Tío Vania: Diálogo paródico entre Chejov y Gambaro.*”

Griselda Gambaro creates in her six scene play *Penas sin importancia* a sophisticated metatheatre that first juxtaposes, and then gradually merges on stage, scenes and characters from Chekhov’s Uncle Vanya and those of her own creation. In her intertextual weaving and contamination with Chekhov, Gambaro creates her precursor in a most Borgesian manner. She also makes possible what can be interpreted as postmodern parody and analyzed as palimpsest: characters from *fin de siècle* bourgeois Russia and from contemporary Argentina illuminating and influencing each other’s conversation, actions and final decisions. Gambaro’s play of mirrors thus permits a revisiting of the question of responsibility in personal fate, a theme that was as important to her Russian counterpart as it is to her. (HRM)

William García: “*Sabotaje textual/teatral contra el modelo canónico: Antígona-Humor de Franklin Domínguez.*”

The article analyzes the subversive recreation of a canonical model, specifically that of the Classical tragedy, in *Antígona-Humor* (1961) by Dominican playwright Franklin Domínguez. Through his re-writing of the myth of Antigone, Domínguez creates not only a play rooted in a Latin American cultural context, but also a text that parodies and questions the hegemonic conventions of European theatre and their impact on the Latin American theatrical discourse. The textual/theatrical sabotage – the parody, deconstruction and carnivalization – of Sophocles’ *Antigone* through a metatheatrical text is seen as a rebellious act against an elitist and ethnocentric canon. Domínguez’s text constitutes a clear and extreme example of the tendency toward discontinuity with canonical parameters, typical of Latin American plays that depart from hegemonic models. (WG)

Jerry Hoeg, “*Retórica y negación freudiana en Esta noche juntos, amándonos tanto por Maruxa Vilalta.*”

Maruxa Vilalta’s rhetorical goal of persuasion is achieved by means of a poetic rather than an analytic logic. This logic takes the form of a Freudian negation, the simultaneous avowal and disavowal of a proposition in order that it may escape the censorship of the unconscious. In the play, this process is seen in the negation of the literal by the figurative, in the negation of the principal text by the secondary text, and in the negation of speech by other semiotic systems such as gesture and dress. The communicative and rhetorical effect of the play is realized through the form of the Freudian negation, the affirmation of the repressed by means of its negation. (JH)

Donald S. Castro, “The Argentine *Revista* and the Uruiburu Revolution, 1930-1932.”

This article focuses on one work during the theatre season of 1931 as an example of the presentation of issues confronting the Argentine nation resulting from the revolution of September 6, 1930, setting-aside civilian rule led by General José Félix Uriburu. This is the *revista*, *El Gran Manicomio Nacional*. As the title suggests, Argentina is a giant insane asylum. Are the Argentines crazy to think that they will have civilian rule or is General Uriburu crazy to think he can perpetuate the military regime? This is the thesis of the *revista*. By the theatre season of 1931, General Uriburu lost. Civilian rule was restored. Democracy was not. Argentina was sliding into the arms of an even more efficient and ruthless political tutor, another general and into another time. (DSC)

Silvia Pellarolo, “La profesionalización del teatro nacional argentino. Un precursor: Nemesio Trejo.”

The prominent changes of turn of the century Buenos Aires portrayed in its popular theatre were received by its working class audiences not only as a cheap entertainment, but moreover, as a political practice that supported and fueled the process of democratization much desired by its multicultural spectators. The efforts to professionalize this theatre indicate the need to modernize these cultural practices according to the inescapable laws of the market economy of the Argentinian incipient capitalism. Many theatre workers of the time – Nemesio Trejo, among the forerunners – organized legal associations and unions to protect their rights against the continuous injustices they suffered from greedy impresarios. Trejo’s work is an example of the process of adaptation and resistance of these workers to the cultural politics of capitalism. (SP)

Juan Antonio Serna, “La mujer como paradigma del duelo silencioso de la identidad en *Soluna* de Miguel Angel Asturias”

The play *Soluna* (1955), written by Miguel Angel Asturias (1899-1974), is a comedy in which the Guatemalan author uses the hybridization of magical and real elements to depict Guatemalan society reality in its social dimension. Since there is no a previous study of this Guatemalan play that deals with feminist—the role of women in Guatemalan society—issues, therefore, the purpose of this essay is to show the identity silenced fight between the indigenous feminine subaltern and the urban feminine subaltern as a means for exercising power. This leitmotif can be seen in the play through a polifony of cultural paradigms such as authentic food, language and housework—in the Indian woman, Tomasa—her fancy clothes, white complexion, lack of assimilation to the Indian culture and social pact she had made with her husband Mauro—in the urban woman, Ninica. However, both women seem to follow and agree with the role that has been assigned to them by patriarchal society. The hypothesis will be tested by using Edward S. Said’s concept of Orientalism. (JAS)