

# 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

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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## Abstracts

### **Nieves Martínez de Olcoz, “Decisiones de la máscara neutra: Dramaturgia femenina y fin de siglo en América Latina.”**

The recent Latin American women's theatre shares certain premises: the so-called “transition” from dictatorship as a stage for writing and a cultural movement pursuing a reassessment of the genealogy and identity of national culture. Mexicans Sabina Berman and Jesusa Rodríguez are good examples. In Berman's playwriting and Jesusa's cabaret a period of crisis enables the defacement and recasting of national allegories. In this theatre women displace the center of national fiction, subjecting representation to their (boundary) figure alone. The dramatization of an alternative national memory and utopia assumes that any cultural convention can be enlivened by a performative (often violent) conviction that makes it real the moment it is appropriated by the performer and her audience. (NMO)

### **L. Howard Quackenbush, “El espacio y tiempo negativos en *Los fantoches* y *Jesucristo Gómez*”**

The concept of negative space was first developed in the plastic art of painting. The same elements, however, have direct application to the staging or reading of drama. What has been termed “conspicuous silence” (“silencio manifiesto”) in narratology forces the spectator in the theatre to fill the dramatic “void” in the stage dialogue or between the lines in the written text. In two examples, *Los fantoches* and *Jesucristo Gómez* the unstated concepts or movement become more important than the actors' words. A parallel structure even less studied in criticism which should accompany negative space is “negative time.” The resultant anxiety felt by the spectators derives from the use of negative space and negative time. (LHQ)

### **María de la Luz Hurtado, “La experimentación de formas dramáticas en las escrituras femeninas/escrituras de la mujer en Chile”**

This article explores the theatrical languages created by Chile's women playwrights and emphasizes the features of their textual writing within the context of playwriting and Chilean reality. It takes as representative examples of this writing such authors as Isidora Aguirre with her vast production between the 1950s and the 1980s, Inés M. Stranger, who starts writing in the 1990s, and the most recent generation of women writers who publish and stage their plays at the end of this century. Along with an explanation of each author's key forms, one sees comparisons in the transformations produced in languages and points of view, changes linked to each historical, cultural and social period in which the writing is created. (MLH)

### **Ruth Hill, “Hybridity, Genre, and Ideology in 18th-Century Cuban Theatre: A Reappraisal of *El príncipe jardinero* y *fingido Cloridano*”**

In eighteenth-century Spanish America, new drama or *comedia nueva* meant either tragic or comic opera. Such new dramatists as Santiago Pita in Cuba and Eusebio Vela in New Spain introduced into colonial theatre significant innovations. New drama from eighteenth-century Spanish America was a hybrid of Italian, French, Spanish, Portuguese and local performance traditions. A discussion of dramatic genres reveals several types of hybridity in Pita's *El príncipe jardinero* y *fingido Cloridano* and in other dramas from eighteenth-century Spanish America. Pita's play is a heroic comedy, but there is hybridity embedded in Pita's political theology also: the mixed nature of the monarch. Relationships between the hybridities of

genre and ideology in Pita's libretto for a heroic-comic opera reveal themselves in the plot, character development, and ideal public of his play. (RH)

### **Melissa Fitch Lockhart, "Queer Representations in Latino Theatre"**

Queer theatre in the United States has primarily dealt with the world of white middle-class males, highlighting sexuality as the key factor to understanding one's identity at the exclusion of race and class. Latino theatre, in contrast, has almost exclusively been concerned with race and class in its portrayal of the Latino experience. Operating on the basis of queer theory and theatre studies, this article examines the representation of gay characters in two successful contemporary Latino plays, *Men on the Verge of a His-panic Breakdown* by Chilean-born Guillermo Reyes and *Mambo Mouth* by Colombian-born John Leguizamo, to analyze how the dramatists convey the multiple marginal subjectivities that frame the gay latino experience in the United States. (MFL)

### **Jorge Febles, "Recontextualización poemática en *La dolorosa historia del amor secreto de don José Jacinto Milanés*."**

In *La dolorosa historia del amor secreto de don José Jacinto Milanés* (1974), Cuban playwright Abelardo Estorino recreates the figure of the poet José Jacinto Milanés in order to document the historical and social circumstances that surpass the period in question and that combine with the well-known motif of the role of the artist in a society in crisis. Among the verifying procedures which the author uses, the integration of Milanés's verses stands out in the dialogue, thus letting one catch a glimpse of the process of poetic recontextualization worked out on multiple levels. This study delves into this technique to clarify its scenic and discursive effect as well as the impact that it has on some pre-texts which, on being deprived of their innate integrity, take on an almost parodic representation. (JF)

### **Joan Rea, "El conflicto de conciencias en los dramas de Vicente Leñero"**

All of Vicente Leñero's works reflect a constant tension among divergent world views or consciousness both in the structure of his characters and in his themes. His novels and plays alike often present scenarios in which religious faith is accosted and tested by a world that is increasingly egotistical and self-interested. This paper examines Leñero's dramas, from the initial documentary and realistic plays to his later metatheatrical works, in an attempt to see how his characters resolve the conflicts and pressures that place their very spiritual existence in doubt, and how the solutions they find reflect the options that Leñero puts forth as possible ways of living coherently in a singularly incoherent world. (JR)

### **E. J. Westlake, "Performing the Nation in Manuel Galich's *El tren amarillo*"**

During the struggle against imperialist domination, Third World countries attempt to redefine the nation. As the nation exists as a performance of a matrix of cultural expressions, nationalist playwrights take advantage of the public legitimating arena of the theatre in nationalist drama. Manuel Galich wrote *El tren amarillo* in Guatemala to define the nation after the successful revolutionary struggle of 1944. The play performs the nation by establishing a Guatemalan "people," defining a shared history and providing historic continuity by displacing the modern configuration of the Guatemalan people back into the past. (EJW)