

# 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

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

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## Abstracts

### Angel A. Rivera, “El lenguaje de las flores y la extraña en *La hija de las flores* de Gertudis Gómez de Avellaneda”

This essay examines the comedy *La hija de las flores* (1852) by Gertrudis Gómez de Avellaneda and its connection to modernity by exploring the usage of the figure of the stranger and the language of flowers, both prevalent in the nineteenth century. According to my analysis, the combination of these elements produces a strategy of representation that helps Gómez de Avellaneda claim a dramatic space that reconfigures the traditional roles of female representation in the context of the cultures of modernity. (AAR)

### Julio Prieto, “*Cimbelina en 1900 y pico*: las tácticas de la (re)escritura en el teatro de Alfonsina Storni.”

The publication of *Dos farsas pirotécnicas* (1932) – *Cimbelina en 1900 y pico* and *Polixena y la cocinera* – represents a radical change of course in Alfonsina Storni’s theatrical writing. With her “farsas trágicas” – as she designates these experimental plays – Storni goes beyond the bourgeois realist comedy, venturing into the territory of Latin American avant-garde theatre, next to such groundbreaking plays as Roberto Arlt’s *Trescientos millones* (1932), Vicente Huidobro’s *En la luna* (1934) or Oswald de Andrade’s *A morta* (1937). These two innovative pieces pose a direct challenge to the patriarchal literary canon, insofar as they essay a rewriting of two Western theatre classics – William Shakespeare’s *Cymbeline* and Euripides’ *Hecuba*. After *El amo del mundo* (1927), a somewhat frustrated attempt to convey revolutionary sociosexual ideas through the vehicle of dramatic realism, in *Cimbelina en 1900 y pico* Storni resorts successfully to the transgressive potentiality of humor, parody and the grotesque. In order to reformulate the feminine stereotypes prescribed by an androcentric theatrical tradition, Storni deploys a strategy of subversive “resemantization” whose ultimate goal is a radical erasure of the “Name of the Father,” pervasively inscribed on the female body throughout the history of Western theatre. (JP)

### Patricia Rosas Lopátegui and James Casey Reed, “Cambie su cabeza por una importante: La ironía metafórica en *Benito Fernández* de Elena Garro.”

The author uses dialogue and metaphoric symbols to communicate her views of racism and classicism in Mexican society. The symbolism is analyzed on the surface or conscious level of what the “head” concretely is, and metaphorically as an element in the play’s context. Historical and ethnological elements of Mexico and Europe are examined as integrated into both cultures. Materialism is explored as a dehumanization quality that contradicts the goal of improving life through achievement or career oriented success, and how materialism is keyed to socialization and personal identity. Plurality of ethnological and racial qualities is the author’s message in the form of a metaphoric warning to future generations. (PRL)

**Felipe Reyes Palacios, “Ideología y grotesco en dos obras recientes de Adam Guevara”**

Under the double influence of Pirandello and Meyerhold, Mexican playwright and director Adam Guevara (Generation of 1968) has resorted to the grotesque in two of his latest works in order to criticize the Mexican political system. As a technique that is particular to farce, the grotesque appears decidedly comical in *Angel de mi guarda* (1995), a work which stays coherently within the logic of its conventions. The same is not true of *Poquita fe* (1994), a hybrid work with realistic characters and situations on the one hand, and a slate of marionettes on the other. As a theatrical form, the grotesque thus resists psychologism and discursive excess. (FRP, in Spanish)

**Gustavo Geirola, “Protocolos de obediencia, dinámica perversa y fantasías masculinas en Oscar Villegas y Eduardo Pavlovsky.”**

The essay focuses on how the Mexican playwright Oscar Villegas in *Santa Catarina* and the Argentinean dramatist Eduardo Pavlovsky in *El señor Galíndez* redefine the theatricality of theatre during the sixties and seventies. Both authors explore the social and theatrical effects of the production of victims (and spectators) in order to justify repression and to promote the continuity and reproduction of the disciplinary discourse imposed by the State and society. This pervert mechanism also imposes its control over the construction of masculinity and the exclusion of dissidence (sexual and political) as a core for the promotion of the nation's decency and the protocols of punishment. The article examines how a politics of the gaze is at stake in the cultural perverse structure (Lacan) which, supported by the discourse of Christianity, produces at once a familiar and uncanny performance of violence (even in the conception of revolution itself) in Latin American societies. (GG)

**Mayra Viñalet Navarro, “Freddy Artiles: un autor polifacético.”**

These pages offer a critical evaluation of the work of the Cuban author Freddy Artiles (1946). Defining him as a theatre person who functions in two spheres (dramatic author and author of children's plays), this study proposes an analysis of his trajectory as a writer in both categories. Artiles began his theatre career in the decade of the 70's and since then he has made outstanding contributions also in criticism, research and teaching. This analysis is the result of a bio-bibliography on Artiles, carried out by the author in 1996 as a thesis requirement for a degree from the University of Havana. It permits the reader to place himself/herself within the framework of the theatre in Cuba during the period, at the same time that it offers a vision of its development in those years through the study of the plays by this author. (MVN, in Spanish)