

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

Julie Greer Johnson, "Sor Juana and Her *Sainete segundo*: The Creation of a Metatheatrical Encounter on the New World Stage"

By using her mastery of elements of metatheatre, Sor Juana Inés de la Cruz brings critical issues confronting colonial society and culture to the fore in her *Sainete segundo* to distinguish this remarkable theatrical piece as the most original and provocative of the New World stage. Basing her study on Richard Hornby's interpretation and elaboration of Lionel Abel's concept of metatheatre, the author profiles Sor Juana's dramatic confrontation with the encroachment of Peninsular ideology upon art and rhetoric that precipitated a crisis in the New World's performing arts. Through her *Sainete segundo*, the illustrious Mexican nun sought to redirect the New World theatre in the fulfillment of its own destiny by creating a better awareness of its own uniqueness and an understanding of the forces that hindered its expression. (JGJ)

Jesús J. Barquet, "Subversión desde el discurso no-verbal y verbal de *Los siete contra Tebas* de Antón Arrufat."

This study of Cuban playwright Antón Arrufat's *Los siete contra Tebas* (1968) addresses the subversive meaning conveyed not only by the verbal component of the play, but also by the non-verbal elements of the performance (i.e., lighting, props, wardrobe), as indicated by the author himself. Through a highly creative counterpoint between words and stage directions, Arrufat's play distances itself from the original Greek plays on which it is based, and allows a contextual Cuban reading that, since the late 60s, has constituted a revolutionary statement about critical issues of the current government, such as political power, exile and social harmony. Ideas about art and society from former dissident Czech playwright Václav Havel offer further insight into Arrufat's work. (JJB)

Francisco Beverido Duhalt, "Espacio y tiempo: creatividad actoral en *La bufadora* de Hugo Salcedo."

La bufadora is not one of the most recent plays of the young Mexican playwright Hugo Salcedo, but it is one of his most interesting, complex and poetic plays that demonstrates his profound knowledge of feminine psychology. Through flashbacks into different moments of the past the protagonist/couple recreates the most important moments in their history which is, finally, in spite of the anger and differences of earlier times, a story of love. This analysis was originally the point of departure for developing the mise-en-scene of this work, although during the course of rehearsals the original ideas were amplified and in some cases modified. (FB, in Spanish)

Jean Graham-Jones, "'Oficios útiles': el teatro de Marcelo Ramos."

Buenos Aires's "teatro joven," born during Argentina's mid-1980s return to democracy, has been characterized generally as a theatre of images, a theatre of actors and directors but not of playwrights. This study analyzes, within said context, the works of the young Argentine playwright Marcelo Ramos (Rosario, 1962). Ramos is known primarily for his commercially successful 1992 comedy, *Salven al cómico*, and his work has often been described as following a traditional theatre model. I argue that Ramos's body of work to date, when studied against the backdrop of contemporary Argentinean culture and audience, constitutes a project as transgressive as and quite possibly more subversive than any late 1980s *underground* performance. (JGJ)

Enrique Luengo, “Poder, resistencia y reacción en *Hechos consumados* de Juan Radrigán”

This article analyzes *Hechos consumados*, a play by the Chilean playwright Juan Radrigán, as a transgressive representational praxis that unravels power mechanisms and at the same time conceives and constructs a textual identity resistant to dominant ethical and aesthetic models. As Radrigán reclaims those zones or spaces considered marginalized, he undermines literary convention and thereby establishes a new fertile cultural territory. This space incorporates the Other's voice into its realm, not as a docile echo chamber, but rather as an affirmative and reactive expressive mode, now disengaged from canonized systems of presupposition and beliefs. (EL)

María Teresa Marrero, “Out of the Fringe: Desire and Homosexuality in the '90s Latino Theatre.”

In this article Marrero discusses seven plays and performance pieces by Latino artists and playwrights written or produced between 1995 and 1998 in the United States. These include works by Luis Alfaro, Migdalia Cruz, Mónica Palacios, Cherrie Moraga, Pedro Monge-Rafuls, Caridad Svich and a collaboration by Coco Fusco and Nao Bustamante. By focusing on the representation of both homosexual and heterosexual male and female desire, the essay highlights the innovation taking place within Latino theatre in the late 1990s. This innovation points towards a new openness in dealing with taboo subjects and a conscious effort by Latina/o artists to move beyond to date representational stereotypes. (MTM)

Wilma Detjens-Montero, “La negación de la ética cubana: *El no* de Virgilio Piñera.”

This article first describes the monstrosity of the protagonists in Piñera's play, *El no*, then analyzes his representation of the society in which they live, and finally explains the role an ambiguous environment plays in Piñera's theatrical technique. These three elements are interwoven by means of the constant tension present between the couple and society. Meanwhile, the audience must decide whether to join in the condemnation of the characters who say no or protest vigorously against such an oppressive society. Piñera's *El no* offers a unique view of prerevolutionary Cuban society as a world in which both society and the individual find identity only within the most ambiguous of contexts. (WDM)

Zoila Paternina Ríos, “César Rengifo y el teatro venezolano.”

César Rengifo is considered to be the father of the modern theatre and the initiator of the historical-social theatre in Venezuela. He is located at the transition point between the creole theatre and all later production. He established the bases of our current theatre because he succeeded in combining music, sounds and visuals into a universal projection of the essence of “the national.” As a plastic artist and designer in staging his own works, he was zealous about establishing ambiance, and for that reason the creation of a dramatic atmosphere is his most significant contribution to our national and universal dramaturgy. Each one of the designs that he marked with his scenic print represents the schematic composition of pictorial settings produced verbally on stage. (ZPR, in Spanish)