

LATIN AMERICAN THEATRE REVIEW

*a Journal devoted to
the Theatre and Drama
of Spanish and Portuguese
America*

Editor George Woodyard
Associate Editor Vicky Unruh
Book Review Editor Jacqueline Bixler
Assistant Editors Danny Anderson Sharon Feldman
William R. Blue Michael J. Doudoroff
Lee Skinner Raymond D. Souza
Editorial Assistant Sarah M. Misemer
Publisher
Center of Latin American Studies
The University of Kansas
Elizabeth Kuznesof, Director

Subscription information: Individuals, \$20.00 per year. Institutions, \$40.00 per year. Most back issues available; write for price list. Discount available for multiyear subscriptions.

Please send manuscripts and other items to be considered for publication directly to Dr. George Woodyard, Editor, *Latin American Theatre Review*, Department of Spanish and Portuguese, University of Kansas, Lawrence, Kansas 66045-2166 USA. Manuscripts must be accompanied by a self-addressed envelope and loose postage. Please direct all business correspondence to the *Latin American Theatre Review*, c/o Barbara Wiseman, Center of Latin American Studies, University of Kansas, Lawrence, Kansas 66045-2168 USA. Please send reviews to Dr. Jacqueline Bixler, Department of Foreign Languages, Virginia Tech, Blacksburg, VA 24061-0225 USA.

Manuscripts accepted for publication must be sent on a diskette, **Word or WordPerfect**, IBM Compatible, along with an abstract of not more than 125 words in English. Limitations of space require that submissions conform to the following word lengths:

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.

Contents

La voz en off de Sor Juana: *Tren nocturno a Georgia* y el teatro mexicano al comienzo del milenio
Alessandra Luiselli 5

Román Chalbaud: El realismo crítico en el teatro venezolano de los sesenta
Leonardo Azparren Giménez 21

Los dioses en sí mismos: lo afrocubano en *Requiem por Yarini* de Carlos Felipe
Luis Linares-Ocanto 43

Los rituales funerarios andinos y el espacio erótico en *La Chunga* de Mario Vargas Llosa
Sara Rosell 53

La figura del “Quijote” criollo en el teatro argentino de fines del siglo XIX y principios del XX
Victoria Cox 65

Humor in Castellanos’s *El eterno femenino*: The Fractured Female Image
Pamela J. McNab 79

El arte del performance y la subversión de las reglas del juego en el discurso de la mujer <i>Beatriz J. Rizk</i>	93
Roberto J. Payró y el teatro argentino de principios de siglo: Su bibliografía general puesta al día <i>Ricardo Szmetan</i>	113
Entrevista con Sabina Berman <i>Emily Hind</i>	133
Olga Martha Dávila y el Foro de la Conchita <i>Stuart A. Day</i>	141
First Annual International Theatre Festival in San Antonio, Texas <i>Sharon Magnarelli</i>	147
Sesión consagrada al teatro cubano del exilio durante el congreso “Cuba: Exilio y cultura” <i>Jorge Febles</i>	155
XIV Festival Iberoamericano de Teatro de Cádiz <i>Concepción Reverte Bernal</i> con la colaboración de <i>Mónica Yuste García</i>	159
Performance Reviews	173
Book Reviews	175
Bibliography	197

Abstracts

Alessandra Luiselli, “La voz en off de Sor Juana: *Tren nocturno a Georgia* y el teatro mexicano al comienzo del milenio.”

In this article Luiselli studies the influence that Sor Juana Inés de la Cruz maintains on María Luisa Medina, who has recently presented on stage two successful plays about the notorious nun of the 17th century. Luiselli places Medina as a member of the most recent generation of Mexican playwrights, the dramatists of the new millennium. *Tren nocturno a Georgia* is the story of a professor who teaches Sor Juana’s poetry at a university in the United States, where she becomes involved in a lesbian relationship that leads her to an unexpected and traumatic sexual harassment lawsuit. Luiselli proves that the games played on stage are as ambivalent and powerful as the writings of Sor Juana herself. (AL, in Spanish)

Leonardo Azparren Giménez, “Román Chalbaud: El realismo crítico en el teatro venezolano de los sesenta.”

This essay studies the plays of Román Chalbaud during the 1960s in the context of the model of social democracy/petroleum initiated in 1958. Within the new Venezuelan theatre Chalbaud contributed a representation of urban marginality as a dramatic reality of social model. Chalbaud represents a break with the previous ingenuous realism and, therefore, is considered one of the initiators of a new period. For his dramatic writing, his design of situations and characters and his way of suggesting and making the country visible, Chalbaud is the most important Venezuelan playwright of the 60s. These works present themes, situations and archetypal characters seen in later Venezuelan playwrighting. (LAG, in Spanish)

Luis Linares-Ocanto, “Los dioses en sí mismos: lo afrocubano en *Requiem por Yarini* de Carlos Felipe.”

This study analyses Felipe’s play (published 1961) through an analogy of the main characters with religious gods (Orishas) from Afro-Cuban religion (santería). It also takes Yarini, one of the main characters, as a central figure that concentrates the magical aspect of Cuban folkloric traditions and also the political and more “real” aspects of Cuba of that historic period. Also this work hypothesis is that the theatrical representation both brings out and also questions religious rituals; the magic of religion and the magic of the theater fuse to create a double voice that reveals what is underneath the drama. (LLO, in Spanish)

Sara Rosell, “Los rituales funerarios andinos y el espacio erótico en *La Chunga* de Mario Vargas Llosa.”

Vargas Llosa’s novels have received extensive attention by critics; however, his theatre has been somehow neglected. In this work I analyze Vargas Llosa’s play *La Chunga* (1986) and its relationship to both the historical and cultural manifestations of the region (the Andean rituals during funeral practices) and the use of modern techniques of dramatization (Metatheatre). I propose that in framing the work within those boundaries, Vargas Llosa achieves the highest theatrical point but, at the same time, the text gives very little flexibility to the female characters, which are silent, vanished or dead. (SR, in Spanish)

Victoria Cox, “La figura del “Quijote” criollo en el teatro argentino de fines del siglo XIX y principios del XX.”

This study examines the role that the figure of “Quijote” played in the “género chico criollo” (Creole short plays). The three “sainetes” selected, *Don Quijano en Buenos Aires* by

Eduardo Sojo (1885), *Don Quijote de la Pampa* by Carlos Mauricio Pacheco (1922) and *Chacarita* by Alberto Vacarrea (1924) provide the material for construction of the Creole identity around the character "Quijano-Quijote." These "sainetes" facilitate the study of nationalism and xenophobia expressed in Argentine society toward the end of the XIX century and the beginning of the XX century. In these plays it is possible to see that the "sainete" evolved, reflecting changes taking place in Argentina. An analysis of these three plays helps to explain how the "criollo" constructed his identity in an immigrant society. This study also examines how the authors of the three "sainetes" respond to the ideas of the ideologues of the "National Organization," notably Domingo Faustino Sarmiento and Juan Bautista Alberdi. (VC, in Spanish)

Pamela J. McNab, "Humor in Castellanos's *El eterno femenino*: The Fractured Female Image"

This article examines how *El eterno femenino* satirizes society's stereotypes and the ways in which women internalize them. In particular, the play focuses on the conflict between brains and beauty. Satire evolves through the audience's fragmented perception of the female characters: the play accentuates incongruities between the character's vision of herself and the audience's perception of her, which further contrasts with an implicit "feminine ideal." This internal/external juxtaposition calls into question society's emphasis on beauty over intellect. After a brief discussion of the way this three-part pattern functions throughout the drama, I offer a close reading of act one. (PMN)

Beatriz J. Rizk, "El arte del performance y la subversión de las reglas del juego en el discurso de la mujer."

By using performance as a method of deconstructing the dominant cultural discourse on sexuality and gender, Latin American women theatre artists are subverting the rules of the patriarchal ideology with consequences that are both aesthetic and political. Feminine performing art results mainly from the performer/author/director's subjective position vis-a-vis life, art, society, or a specific topic, and in this sense it is usually geared not only to disrupt masculine representations of the female experience but also to produce change. Through the works of performance artists and playwrights María Bonilla, Cristina Castrillo, Mónica Montañes, Chiqui Vicioso, Sabrina Román, Luisa Calcumil, Beatriz Camargo and Astrid Hadad, I explore the many avenues taken by women in order to transgress the prevailing gender and sexual codes and to provide different views of their position and their struggle to subvert the canon. (BJR, in Spanish)

Ricardo Szmetan, "Roberto J. Payró y el teatro argentino de principios de siglo. Su bibliografía general puesta al día."

This article deals with the bibliography of criticism for the theatre of Roberto J. Payró (1867-1928), an important Argentine writer of the beginning of the century who has not received the attention that he richly deserved. He was an important figure in the defense of union rights of Argentine writers. Payró was also the first representative in Argentina of the theatre of ideas, following European plays of the realistic theatre. For many, this was the Golden age of Argentine theatre and Payró's work was considered to be as important as fellow writers Florencio Sánchez (1875- 1910) and Gregorio de Lafèrere (1867-1913), who were the most popular playwrights of their time. (RS)