

# 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

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**Abstracts****Lucía Garavito, “Representación y justicia en *Manda patibularia* de Santiago García.”**

Based on Nabokov’s novel, *Invitation to a beheading*, García’s play focuses on the conflicting relationship between the individual and the State. Eucario, a man on death row, finds himself enclosed and defined by the official discourse of the State which denies his humanity. His struggle towards self-representation is continuously undermined by the prison authorities. Writing is used by both, the State and Eucario, to legitimize their control and power over the corresponding system of representation. While the utilization of space, the metatheatrical component, and language contribute to create the official image of Eucario, the expressionistic devices of the performance (body language, sound effects, projections) give access to the complex inner world of the character, humanizing his plight. This production by La Candelaria brings to the forefront a burning issue in the current national debate: the deep crisis facing the administration of justice in Colombia. (LG)

**Oscar Lepeley, “*Pedro, Juan y Diego*: obra fundacional del teatro contestario chileno.”**

*Pedro, Juan y Diego* by David Benavente and ICTUS is widely considered to be the play that initiated the thriving movement of contestatory theater during the Pinochet dictatorship in Chile. The present study analyzes some of the mechanisms of dramatic discourse which allowed this play to challenge the restrictions imposed by a military regime which prohibited references to social and political problems of life under a dictatorship. The use of parody, the carnivalesque, Brechtian elements, and the cosmovision presented in the play are discussed in this exploration of a dramatic discourse of dissidence. (OL, in Spanish)

**Francisco Soto, “Reinaldo Arenas’s *Persecución*: Extra- and Intertextual Links to Virgilio Piñera.”**

This paper studies Reinaldo Arenas’s only dramatic work, *Persecución* (1986), largely ignored by scholars who have focused more on his fiction and autobiography, by revealing extratextual and intertextual links with the life and works of fellow Cuban dramatist Virgilio Piñera, who was both mentor and friend to Arenas. More than an anxiety of influence or even a generic stylistic inheritance, *Persecución* alludes directly and indirectly to Piñera the writer as well as to Piñera’s dramatic works and their disconcerting vision of human existence. This study proposes that *Persecución* can be read as an attempt by Arenas to turn his own and Piñera’s persecution in Cuba for being homosexual, into an absurdist spectacle that represents humankind’s propensity for corruption, vileness, and brutality. (FS, in Spanish)

**Carolyn Overhoff, “Incorporando o pensamento ocidental: Dramaturgos brasileiros nos anos noventa.”**

Brazilian drama suffered a crisis during and after the dictatorship. At the beginning of the nineties two playwrights, Luis Alberto de Abreu and Alcides Nogueira, can be considered representatives of new dramatic tendencies intended to establish Brazil within world history. Using the critical analyses of Brazilian thought by Villém Flusser, this article argues that the new tendencies consist of the destruction of Western identity, history and culture through the incorporation of Brazilian elements. Although superficially they seem to be similar to their Western contemporaries in using non-linear dramaturgies and intertextual strategies, the Brazilian authors are looking for the proper aesthetics, thus foregrounding their non-historical, non-Christian and non-western roots and ways of thinking. (CO, in Portuguese)

**Litsa Chatzivasileiou, “Stuffing the Other: Tropes of Incorporation in Coco Fusco’s and Nao Bustamante’s *Stuff*.”**

This work is an attempt to critique the ideological problems posed by an Other constructed as a powerful, all-encompassing, cannibalistic or imperialistic subject that, according to *Stuff*’s

premises, is the only means to emancipate the Other and undo her colonization. This paper argues that, contrary to *Stuff's* wishful thinking, through Western discourses, and in particular the psychoanalytic notion of incorporation, the play manages to transform the Other into a voracious tyrant, an aberration of the Western colonizing Self and its cannibalistic fantasies. It codes the Other as absence or lack, infantilizes her and converts her into an ethnographic object of inquiry, which the play and its creators hunt down and eventually assimilate or ingest. (LC)

**Robert Anderson, “La nostalgia del paraíso en Un hogar sólido.”**

Many of Elena Garro's literary characters find themselves exiled from the Eden of their youth. They typically manifest an ardent desire to return to the condition prior to the “fall,” as it were. *Un hogar sólido*, one of her most well known one-act plays, constitutes an excellent illustration of this tendency. In this work, the author focuses upon the characters' yearning to break away from a hostile environment, or “circular hell,” and ascend to a harmonious space identified as the “celestial order.” She effectively portrays this universal phenomenon through a continuous infusion of archetypal patterns and symbols which include the circle, hell, the center, the “axis mundi,” paradise, heaven, y the great cosmic web of life. (RA, in Spanish)

**Guillermo Irizarry, “Metapersonaje y subjetividad en Sintigo, Indocumentados y El olor del popcorn de José Luis Ramos Escobar**

The purpose of this essay is to discuss the metadramatic techniques that the Puerto Rican playwright José Luis Ramos Escobar uses in a novel with metadramatic codes and two plays. Although we will discuss total dramatic structure in these metadramas, we will focus on techniques that break the illusion of character and acting. The principal means for achieving this *Verfremdungseffekt* is the metacharacter, even though the effect is not limited to this device. What interests us particularly is to see how the works dramatize identities based on social class, race, gender and nation to problematize social hierarchies and the *habitus* that said identities articulate and reproduce. In these texts we see that Ramos Escobar makes his opaque characters vehicles for exploring the cultural dramatic complex in which they exist. (GI, in Spanish)

**Gustavo Remedi, “Del carnaval como “metáfora” al teatro del carnaval.”**

This study explores the intersections between carnivalesque theatre and religious and civic rituals in the context of the Uruguayan dictatorship and the years of the transition (1980s). Uruguayan carnival, in contrast to the Brazilian one, is basically a staged carnival: scripted, rehearsed, and performed by semi-professional actors in front of quietly seated audiences. Several dozens of stages are built with this purpose (in streets, plazas, soccer fields, parks), and thousands of people participate in production; audiences come by the hundreds daily, and millions of tickets are sold in just one month. While the study is institutional, historical and contextual, it includes a close reading and analysis of primary sources – scripts (*libretos*) collected at the stages (*tablados*), the actual texts and performances, the various genres and styles of doing carnivalesque theatre, the relation between actors and public. This approach allows up to seven different ways of performing carnival (honoring highly differentiated divinities where there was supposed to be merely one) in order to highlight the conflictive and contradictory nature of “real” carnival, often simplified, misunderstood and idealized. This form of theatre is a unique, old and massive form of expression practiced in Uruguay, but because of conceptual and methodological barriers it remains practically unknown abroad, or to the scholars of Latin American theatre. (GR, in Spanish)