

# 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

### **Gail Bulman, “Humor and National Catharsis in Roberto Cossa’s *El saludador*.”**

This article examines humor in Roberto Cossa’s *El saludador* and proposes that, through his unique blend of comic forms, the playwright manipulates audience reaction and provokes catharsis in his spectators. Cossa creates a comic protagonist who is a surrogate for the Argentine nation. Through their identification with the humorous protagonist/nation, spectators can consider their own reaction to the abuses the nation has suffered or self-imposed. Unlike earlier Cossa plays, which may have impeded audience catharsis, the spectator/protagonist/nation identification in *El saludador* promotes catharsis through audience laughter and allows spectators to purge themselves of economic and political fears in the aftermath of recent events in Argentina’s history. (GB)

### **Eduardo Cabrera, “Susana Torres Molina: la indagación del mundo femenino en su trabajo de dramaturgia y dirección teatral.”**

The purpose of this work is to analyze the use of the aesthetics of the *theatre of the image* by Susana Torres Molina in the feminine world of current Argentina. The content of the plays written and directed by Torres Molina is generally related to the world of women. The director represents such world by actresses and especially through their bodies. As playwright and director, Torres Molina’s interest focuses in what happens within the woman, exploring the nature of her world and reconstructing such experience. Men’s image does not materialize onto the stage but through the woman’s voice. Throughout the analysis of Torres Molina’s plays emerge her intention, not in presenting the man as oppressor, but in discussing the theme of woman’s awareness. (EC, in Spanish)

### **Miriam M. Chirico, “Laughter and Ethnicity in John Leguizamo’s One-Man Worlds.”**

As the first Latino to produce a one-man show on Broadway, John Leguizamo is a spokesperson for a culture vying to be heard, and his dramatic sketches question the status quo of race relations in America. His plays *Mambo Mouth*, *Spic-O-Rama*, *Freak*, and *Sexaholix . . . A Love Story* Latino characters in an effort to attack ethnic prejudice, but his comedies are problematic. When he enacts racial stereotypes in front of a mixed audience of whites and Latinos, he seems to perpetuate negative images of Latinos in order to mock them. However, Leguizamo’s goal is to create “prototypes,” characters whose cultural cues make them easily recognizable, and then to encourage people to see behind these characters’ masks. Rather than shun negative racial depictions, he renders them more human through their individual stories. (MMC)

**Polly J. Hodge, “Metáforas literarias: el escenario ‘intertextual’ en *La Virgen Triste y Beijo*.”**

This project is an investigation of the theoretical ramifications involved with the concept of literary intertextuality as concerns the study of theatre. My thesis is that the literary intertexts serve as springboards for the expression of “socio-literary” metaphors in the unfolding of the production in theatre, i.e. metaphors pertinent to the context of the cultural sphere where the play was produced. The practical basis of this study lies in the analysis of two plays which encompass literary intertexts: *La Virgen Triste* (Elizabeth Mena), a Cuban play, and *Beijo* (Tuca Pinheiro and Suely Machado) a dance-theater production from Brazil. This investigation reveals the intense intermingling of theatre, literature and society (PJH, in Spanish).

**Tania Brandão, “Ora, direis ouvir estrelas: historiografia e história do teatro brasileiro.”**

This study emphasizes that Brazilian theatre history has been written following a pattern inherited from the 19<sup>th</sup> century. This statement implies that the most important works in this area were conceived according to historical concepts that are inadequate for analyzing modern theatre or even for working with contemporary theatre, because the 20<sup>th</sup> century represents a decline in aspects of mise-en-scène, performance and mimesis. One might ask if the authors considered are not dealing with a conception of history absolutely foreign to this cultural field. I propose that history has to be rethought in order to achieve another kind of theatre history, different from the old model seen in traditional books. (TB, in Portuguese)

**Timothy P. Reed, “Confesión y autoridad religiosa en el teatro de Carlos Solórzano.”**

Religious dogma and the ritual of confession are analyzed in six plays by Carlos Solórzano: *Mea culpa*, *El sueño del ángel*, *El zapato*, *Doña Beatriz (la sinventura)*, *El hechicero*, and *Las manos de Dios*. The treatment of these themes in this theater exemplifies Michel Foucault’s writings on discourse and power as expressed in his 1976 *Histoire de la sexualité*. The confessional rite is depicted as an instrument of repression used by the church to secure power and to affirm its superior position in the social hierarchy of the Americas. These plays challenge the deceptive practices and the underlying motives of the patriarchal institutions that dominate Latin American society and suppress the individual. (TPR, in Spanish)