

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 |
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Abstracts

Sharon Magnarelli, "Women and Revolution: Maruxa Vilalta's 1910."

The "birth" of the modern Mexican nation is generally considered to be 1910, the start of the Mexican Revolution. That same revolution led to the creation of the PRI, which virtually controlled Mexican politics until Vicente Fox's election to the presidency in 2000. In this paper, I analyze Maruxa Vilalta's presentation of the women of the Mexican Revolution in her recent play, *1910*. As depicted by Vilalta, the nation "born" of the founding revolutionary fathers not only accomplished very little for the majority of men, it did nothing to "free" women from their oppression by those "fathers" although it did effectively erase their role in that metaphoric "birth." (SM)

Mark A. Hernández, "Restaging the Conquest of Michoacán in the 1990s: Víctor Castillo Bautista's *Nuño de Guzmán o la espada de Dios*."

The years leading up to the 1992 Quincentennial of Columbus' first voyage saw an increase in Latin American plays representing the discovery, exploration and conquest of the Americas. While numerous plays focus on figures and episodes related to the fall of Tenochtitlán, Víctor Castillo Bautista's *Nuño de Guzmán o la espada de Dios: una obra en un acto* (1994) centers on the Spanish conquistador Nuño de Guzmán and the conquest of Michoacán. By restaging the conquest of Michoacán and the execution of the Cazonci, which have been featured as prime exhibits for accusations against Guzmán of excessive cruelty, the play puts into question one-dimensional ideological interpretations of this episode, which traditionally portray the conquistadors as pure evil and the Amerindians as unwitting and passive victims in their demise. In the end, the play alters our understanding of Guzmán and the conquest of Michoacán. (MAH, in Spanish)

Chad M. Gasta, "Public Reception, Politics, and Propaganda in Torrejón's *loa* to *La púrpura de la rosa*, the First New World Opera."

When Tomás de Torrejón y Velasco composed and staged a revised version of Calderón's first opera *La púrpura de la rosa* (Lima, 1701), he almost certainly did so for political reasons. Indeed, it can be said that this opera has clear propagandist implications because the entire *loa*, or overture, was composed to glorify the new French monarchy in Spain and the New World, and to persuade Hispanic audiences to welcome their new Bourbon King, Felipe V. By recontextualizing the *loa* within Torrejón's time and analyzing the various ideological pressures that inform its composition, one can see how this innovative musical and dramatic experiment renders a poignant sense of the economics and politics of 1701 Lima. At the same time it provides an intimate perspective on how propaganda was used as an effective device of royal authority. (CMG)

May Summer Farnsworth, "The Well-Made (Feminist) Play: Malena Sándor's Challenge to Theatrical Conventions"

This article analyzes the comic innovations made by Argentine feminist playwright Malena Sándor in the 1930s and 1940s. While the comedies studied here,

Yo me divorcio, papá (1937), *Una mujer libre* (1938), *Tu vida y la mía* (1945), and *Ella y Satán* (1948), are conventional and realistic in structure, they are notably subversive in their message. Sándor's spectators are drawn into the action and encouraged to consider feminism through her unique renovated-realistic formula. Her adaptations of realistic theatre include role-play, and a correction of the limitations traditionally imposed on women through patriarchal uses of theatrical space and dramatic discourse. (MSF)

Alejandro Ortiz Bullé Goyri, “El teatro indigenista mexicano de los años veinte: ¿orígenes del teatro popular mexicano actual?”

This text provides a reconsideration of the theatre practices of the Teatro Sintético Mexicano or the Teatro Folklórico Mexicano and their different variations during the 20s. The objective is to corroborate the point that many of the experiences of present-day popular, indigenous or community theatre in Mexico have roots in those theatrical performances. (AOBG, in Spanish)

Aristides Falcón Paradí, “Antonin Artaud y el teatro de la crueldad en Cuba.”

The purpose of this article is to study the influence of the theories of Antonin Artaud in the Cuban theatre. The contributions of Artaud's theories from his crowning work, *The Theatre and Its Double*, to the American continental stage have hardly been studied. The overabundance of Brechtian studies prevalent because of their ideological emphasis since 1959, obviously on the wane in recent years, substantially eclipsed Artaudian theoretical contributions on the American continent in this century. I review the works of Matías Montes Huidobro, José Triana and Virgilio Piñera. These playwrights experimented with Artaud's theories before they became well-known throughout the American continent. This article attempts to address this imbalance. (AFP, in Spanish)

Juanamaría Cordones-Cook, “Liturgias: Máscaras de identidad sefardita.”

Through the lens of the postcolonial theories of Frantz Fanon and Homi K. Bhabha, this study analyzes a recently published play by Nora Glickman, *Liturgias* (2000). It explores the motivations and processes of masking and unmasking, of simulacrum and authenticity, of Sephardim who today are still facing the stigma of being Jewish in a society that has yet to shed the discriminatory and inquisitorial signs of anti-Semitism. (JCC, in Spanish)

Francisco José Bravo de Laguna Romero, “Los tangos de Orfeo de Alberto Rodríguez Muñoz y su deuda con el mito clásico.”

The aim of this study is to present the structures, topics and resources taken from the Greek dramatic tradition by the Argentine playwright Alberto Rodríguez Muñoz in *Los tangos de Orfeo*. (FJBLR, in Spanish)