

ISSN 0023-8813

LATIN AMERICAN THEATRE REVIEW

37/2

SPRING 2004

A special issue with eight articles on Caribbean theatre organized and edited by Prof. Laurietz Seda of the University of Connecticut

Plus festivals in Cádiz, Santo Domingo and New York, a report on Cuba and book reviews, as well as remembrances of two fallen playwrights, Hugo Argüelles and Enrique Buenaventura.

LATIN AMERICAN THEATRE REVIEW

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

Guest Editor	Laurietz Seda
Editor	George Woodyard
Associate Editor	Vicky Unruh
Book Review Editor	Jacqueline Bixler
Assistant Editors	Danny Anderson Lee Skinner Michael J. Doudoroff Cacilda Rêgo
Editorial Assistant	Paola Hernández
Publisher	Center of Latin American Studies The University of Kansas Elizabeth Kuznesof, Director

Subscription information: Individuals, \$22.00 per year. Institutions, \$55.00 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*, Spanish and Portuguese, University of Kansas, Lawrence, Kansas 66045-2166 USA. (woodyard@ku.edu). 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 Judy Farmer, 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

Nota Preliminar
Laurietz Seda 5

Preguntas paradigmáticas sobre el teatro hispanocaribeño isleño y de la diáspora
Lowell Fiet 7

Testimonio, espiritualidad y resistencia en el teatro de Chiqui Vicioso
Vivian Martínez Tabares 25

Dreaming the Nation: René Marqués's *Los soles truncos*
Margarita Vargas 41

De locos y cocolos: Identidades híbridas en el teatro de Carlos Canales
William García 57

The House of Pretension: Space and Performance in Miguel Piñero's Theatre
Roberto Irizarry 77

Martí, Monologue, and the Metaphorical Dawn in Raúl de Cárdenas's *Un hombre al amanecer*
Gail Bulman 95

Greek Tragedy or Theatre of the Absurd?: Montes Huidobro's <i>Oscuro total</i> <i>Phyllis Zatlin</i>	115
The Queering of Cuban History: Carmelita Tropicana and <i>Memories of the Revolution</i> <i>I. Carolina Caballero</i>	127
Pregones Theatre's 2003 Asunción Playwrights Project <i>Lawrence La Fountain-Stokes</i>	141
Realities of Art/Arts of Reality: Taking the Pulse of Cuban Theatre Today <i>Catherine Connor (Swietlicki)</i>	147
IV Festival Internacional de Teatro de Santo Domingo: Un modelo de políticas culturales de producción y recepción teatral <i>Mario A. Rojas</i>	159
Festival Internacional de Teatro de Cádiz 2003: La participación latinoamericana <i>Oswaldo Obregón</i>	177
In Memoriam (Enrique Buenaventura, Hugo Argüelles)	185
Book Reviews	191

Abstracts

Lowell Fiet, “Preguntas paradigmáticas sobre el teatro hispanocaribeño isleño y de la diáspora.”

The need to ask the question “What is Hispanic Caribbean Theatre?” retains its fundamental agency as long as attempts to forge answers are tempered by, first, the integration of the dramatic expression and performance forms of the Latina/o Caribbean diaspora in the US and, second, an appraisal of the, at once, homogenizing and disintegrating impact on the island societies and cultures. A brief examination of *Anna in the Tropics*, the 2003 Pulitzer Prize winning play by Cuban American author Nilo Cruz, leads to queries of what makes a play “Caribbean-American,” “Cuban-American,” or simply “American,” in its use of the conventions and language of the mainstream US theatre. (LF, in Spanish)

Vivian Martínez Tabares, “Testimonio, espiritualidad y resistencia en el teatro de Chiqui Vicioso.”

Chiqui Vicioso, conocida por su obra poética y ensayística, dedicada preferentemente al estudio de la literatura femenina y de destacadas poetas caribeñas, es una de las nuevas dramaturgas dominicanas, cuya obra está marcada por una impronta femenina, encara conflictos relacionados con personajes de mujeres y temas como la migración o las peculiares formas de interculturalidad en que nos movemos los habitantes del Caribe. A través de sus cuatro obras: *Trago amargo/Wish-ky Sour*(1996), *Salomé U: Cartas a una ausencia*(1998), *Perrerías*(2001) y *Nuyor/Islas*(2003) – todas estrenadas – se examinan constantes y singularidades de un discurso que indaga en lo coloquial, consciente de que se construye para ser dicho, y en lo poético, con elevada calidad literaria, y enlaza mujeres solas en medio de circunstancias críticas, contradictorias y caóticas. (VMT, in Spanish)

Margarita Vargas, “Dreaming the Nation: René Marqués’s *Los soles truncos*.”

Marqués’s politics and *Los soles truncos* reveal that his ideal nation was male-centered. He creates a tripartite piece with three characters as metaphors of Puerto Rico’s three political parties. To attain independence, the old system must be razed so that out of its ashes a new sun/family/nation can be born (MV).

William García, “De locos y cocolos: Identidades híbridas en el teatro de Carlos Canales.”

The article centers on a study of the characterization (representation and performance) of hybrid national identities in five dramatic monologues by Puerto Rican dramatist Carlos Canales, associated with the group of playwrights of the Nueva Dramaturgia Puertorriqueña. In these texts, we find alienated beings, marginalized by hegemonic discourses that demarcate narrow definitions of Puerto Rican national identity. Canales’ characters are histrionic and hybrid; their identities are globalized, and immersed in mass-communication discourses and transnational cultures. They consume a diverse array of cultural artifacts and products; their Otherness disrupts and defies the official discourse of national consensus. (WG, in Spanish)

Roberto Irizarry, “The House of Pretension: Space and Performance in Miguel Piñero’s Theatre.”

Nuyorican poet and playwright Miguel Piñero sets his play *Short Eyes* and his collection *Outrageous One-Act Plays* in theatrical spaces that highlight confinement as an inescapable reality where identities are dictated by racial and social hierarchies. This emphasis on spatial limitation continues a particular tendency in Puerto Rican island essays and theatre toward representing identities marked by their defensive self-enclosing in domestic spaces. Piñero in turn transforms this isolation by highlighting the marginality of those who experience it and poses a performed element through which solidarity with other ethnic and social groups can be envisioned. By studying this aspect of Piñero’s theatre, Nuyorican drama can be reconnected with island culture in order to transcend a separation of both literary bodies that is common in criticism. (R1)

Gail A. Bulman, “Martí, Monologue, and the Metaphorical Dawn in Raúl de Cárdenas’s *Un hombre al amanecer*.”

Un hombre al amanecer by Cuban playwright Raúl de Cárdenas traces and reflects upon the life of nineteenth-century Cuban patriot and writer José Martí, the play’s only character. However, three dramatic techniques – the interweaving of four types of monologue, the juxtaposition of past and present, and the incorporation of Martí’s own writings into the play – move the play’s focus away from Martí and toward a more contemporary view of a Cuban writer’s relationship to his nation. This article examines the play’s complicated structure and shows how Cárdenas fuses multiple perspectives on Martí’s life and writings to expose his own ambivalent relationship with Cuba, a relationship that is as poignant to the present-day writer as it was for his nineteenth-century predecessor/protagonist (GAB).

Phyllis Zatlin. “Greek Tragedy or Theatre of the Absurd? Montes Huidobro’s *Oscuro total*.”

In his groundbreaking study on the Theatre of the Absurd, Martin Esslin suggests a connection between Greek tragedy and the twentieth-century movement. The connection is made explicit in Matías Montes Huidobro’s *Oscuro total*. The play has as its pre-text a real episode: the 1989 killing, in California, of José and Mary Louise (“Kitty”) Menéndez by their sons Lyle and Erik. Montes Huidobro takes the horrifying, real tale of a dysfunctional family in the United States and re-creates it as a powerful meld of classic Greek tragedy and contemporary absurdist theatre of cruelty. (PZ)

I. Carolina Caballero, “The Queering of Cuban History: Carmelita Tropicana and *Memories of the Revolution*.”

Through the persona Carmelita Tropicana, Alina Troyano explores her Cuban, American, and queer identities by re-writing Cuban history in *Memories of the Revolution*. Here Troyano queers the heteronormative interpretation of her communities’ past by including alternative sexual and gender representations. Through this political process, Troyano ultimately writes a space for herself within these culture(s). (ICC)