

# LATIN AMERICAN THEATRE REVIEW

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

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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 should be sent as an email attachment when possible; otherwise send along with a self-addressed envelope and loose postage.

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Critical studies:	25 pages	Reviews:	500 words for critical study
Interviews:	2000 words		750 words for published play
Festival Reports:	2000 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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# 39/2

Spring 2006

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## Abstracts

### Lydia Barovero, “La ironía y la (re)producción en *El eterno femenino* de Rosario Castellanos.”

This article examines the use of irony in *El eterno femenino* as a means to contest the perpetuation of repressive and limiting social constructions. Castellanos’ text presents the reader with a long series of vignettes that portray the impossibility of dialogue, and thus creation, between the sexes. It is precisely via the repetition of frustrated (and frustrating) encounters, however, that Castellanos attempts to combat the recurrence of the eternal feminine dilemma. Because the absence of equality among the textual interlocutors produces automatic and sterile utterances, Castellanos ends each act of her play with a direct appeal to the reader/spectator – the only person capable of altering the eternal reproduction of the feminine struggle. (LB, in Spanish)

### Sharon Magnarelli, “To See or Not to See: Questioning the Essence of Theatre in Javier Daulte’s *¿Estás ahí?*”

Although theatre has generally staged presence, the confluence of characters (if indeed a confluence marked principally by conflict) in *¿Estás ahí?* by Argentine Javier Daulte, takes a more difficult route in order to stage absence, the spatial and psychological dis-encounters on which human relationships, theatre, and even knowledge in general are constructed. This article not only examines how Daulte uses scenic space as a tool to generate meaning and reveal those aspects of theatre that have traditionally remained “invisible,” but it also argues that the issues of space and visibility function as comments on theatre and representation in general as well as on human interpersonal relationships and the construction of knowledge(s). (SM)

### Amalia Gladhart, “Revenge, Representation and the Importance of Memory in Susana Torres Molina’s *Una noche cualquiera*.”

Susana Torres Molina’s *Una noche cualquiera* (1999) addresses the seemingly casual encounters that occur in a society in which victims and victimizers must coexist. At stake is the nature of the encounters between the victimized and the complicit, and the possibility of showing on stage not only the crimes committed but an adequate response to those crimes. The use of video, recording the actions of both actors and audience, raises issues of repetition, memory and documentation. The presence of television on stage also highlights the relationship of theatre and electronic or video media. The encounter among the six characters on stage could happen at any time. The play’s final scene raises, but does not resolve, the question of whether closure – or justice – is even possible. (AG)

### Juanamaría Cordones-Cook, “*Odebi, el cazador: Del tabú a la transgresión.*”

*Odebi, el cazador* (1982), a play by Eugenio Hernández Espinosa, dramatizes a *patakin*, the Afro-Cuban myth of *santería* of Ochosí de Mata. Following Wole Soyinka’s theories of dramatic creation based on the merging of Yoruba myths and rituals with Western Christian traditions, Hernández Espinosa creates a hybrid play blending African and European linguistic, musical, dance, and other cultural components. This essay takes into consideration a cluster of theories on ritual – Soyinka, Turner, Eliade and Campbell – as it explores the journey of a mythic hero in a metaphorical confrontation between man and cosmos, as

symbolic representation of the conflict between the protagonist and the moral order and his destiny. ( JCC, in Spanish)

**Enrique Mijares, “Producción reciente de Víctor Hugo Rascón Banda.”**

This study focuses on the most recent dramatic production of Víctor Hugo Rascón Banda, that is, on the works written during the last lustrum, a period of significant change that is intensified because of his hospitalization between 2000 and 2004 and the extended reclusion at home in between, a time in which he was practically isolated because of his illness and subjected to horrible treatments. Such changes are fundamentally stylistic, of elements of form, and are reflected above all in the emotional tone of extreme sensitivity that impregnates such texts as *Sazón de mujer*, *Table dance*, *El ausente*, *El diván*, *Ahora y en la hora*, *El deseo*, *Hotel Juárez*, *Apaches y Cautivas*. (EM, in Spanish)

**Tomás Chacón Rivera, “El jefe máximo de Ignacio Solares y la posmodernidad.”**

This essay examines postmodern aspects in the play *El jefe máximo* by Ignacio Solares. The drama presents constant transformations between performers and their historical characters, strong men of the Mexican postrevolution and their use of justice and power. Postmodern aspects arise through fragmented scenes that portray realities affecting the perception of characters and performers. The steady changes of scenes put into crisis, for example, padre Pro and Plutarco Elías Calles who also produce crisis in the performers. All of them interact between a paranormal manner and an intertextuality which creates a kind of fragmentation similar to a film. Personalities, performers, characters and events are thus affected by the fragmentation of the dramatic treatment of the play. (TCR, in Spanish)

**Michael Millar, “Popular Theatre and the Guatemalan Peace Process.”**

Latin American popular theatre moved away from entertainment and toward consciousness-raising throughout the twentieth century as socio-political criticism and calls for action replaced such notions as catharsis and resolution. This article examines the development and performance of the play *No hay cosa oculta que no venga a descubrirse* in the Guatemalan community of Santa María Tzejá. The play was produced following the 1992 return of the refugees and consists primarily of the memories of their experiences with violence. The lasting effects of this play show that the type of emotional purgation historically employed as and derided as an instrument of social control returns here as a vital element for collective social transformation. (MM)

**Georgina J. Whittingham, “Transgresiones ecrásticas: El texto y la imagen en *Los herederos de Segismundo* de Schmidhuber de la Mora.”**

The role images play in relation to the verbal medium that produces them constitutes the object of analysis of Guillermo Schmidhuber de la Mora’s *Los herederos de Segismundo* (1982) as literary text and theatrical performance. The play begins 20 years after the conclusion of Calderón de la Barca’s *La vida es sueño* and dramatizes 30 years in the lives of Segismundo, his son Américo and their servants. The servants’ appropriation of the proscenium, the ekphrastic descriptions of the masterpieces by the royal palace’s sculptor and of the scenes inspired by a photograph titled *El arado* are designed to revise the seventeenth century’s socio-economic and theatrical conventions, so that future generations of workers may enjoy the opportunities previously reserved for the nobility. (GJW, in Spanish)